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THE  
ECCLESIOLOGIST

(NEW SERIES VOLUME XI)

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*“ Surge igitur et fac et erit Dominus tecum ”*

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# THE ECCLESIOLOGIST.

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"Surge igitur et fac: et erit Dominus tecum."

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No. XCIV.—FEBRUARY, 1853.

(NEW SERIES, NO. LVIII.)

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## ELY CATHEDRAL.

We take advantage of the publication, by the Dean of Ely, of further particulars of the great works in progress under his care in that cathedral, to give our readers some account of what has been done there since our last paper on the subject. The greater part of the restorations then in progress have so far advanced that the choir has been for some months re-opened for Divine Service. And it would be difficult to speak too highly of the dignity and beauty of the choir of Ely, even in its present incomplete state. The choir, as our readers are aware, is now brought down to the western extremity of the eastern arm of the great cross; and the new open screen, of Mr. Scott's design, which we noticed in October 1851, separates it from the octagon. We retain our before expressed opinion that this screen, beautiful and elaborate as it is both in design and execution, is not thoroughly satisfactory, either ritually or æsthetically. Forming, as it does in fact, a *pendant* to the stalls of Alan de Walsingham, it ought surely to have imitated more closely the precise character of their design. The style of the screen is, however, far more luxuriant and intricate than that of the stalls; which, rich as they are, seem by comparison simple and austere in contrast with the screen-work which unites them at the western end of the choir. The many niches of the new screen are still untenanted; so that an effect of still greater complication may be expected. We fear much that the statues for the screen, when completed, will appear small in scale, when compared with the bas-reliefs intended to fill the panels below the canopies of the stalls. We should very much have preferred a generally simpler treatment for the screen, with statues of larger size and forming a main part, rather than an accessory, of the design. The screen was crying out for partial colouring and gilding when we last saw it, and it had not even yet received its brass gates.

The lower panels of the side parts of the screen were filled with brass work, with (we thought) an exceedingly good effect, though the metal work might be lighter and more spirited. The screen contains stalls,—the only ones in the returns,—for the Bishop and the Dean. The open work behind these has, of necessity, been curtained to keep out the draught; a fact which almost of itself decides against the possibility of having really open screens in buildings so vast and unmanageable as cathedrals.

The stalls north and south of the choir now occupy the three beautiful Middle-Pointed arches, on each side, of the work of Bishop Hotham. Unfortunately, this space did not admit of the whole number, thirty on each side, of Alan of Walsingham's stalls. The superfluous stalls are used, without (of course) their canopies, for the westernmost subsellæ; and the whole range of subsellæ on each side has been completed, to match, with stalls and misereres. We somewhat regret this; for not only must the expense have been enormous, but, practically, as the diminished choral staff of Ely is ludicrously disproportionate to even the upper range of stalls, such of the stalls of the "*secunda forma*" as are not occupied by the lay clerks, are used by their wives and the wives of the members of the Chapter. This is as it were stereotyping a false principle of arrangement. The subsellæ have desks, and below them is on each side a third range of benches. The choristers occupy a small space of the third range with an elegant moveable desk, of metal painted, for their books. The desks of the stalls, which are from Mr. Scott's designs, are very massive. We think they rather waste room and diminish the breadth of the choir, already architecturally narrow. We detect also in their design many details and ideas borrowed from Third-Pointed woodwork, and which contrast but unfavourably with the ancient canopies. Their workmanship, however, by Rattee, of Cambridge, is very admirable, with the exception of some of the statuettes, which seem to be generally inferior to the foliage used in the rest of the ornamentation. A good deal of significance is given to these statuettes, by making them represent the chief founders or builders of the cathedral, holding scrolls inscribed with the groundplans of the parts of the fabric with which each was concerned. The upper desk-ends are surmounted by kneeling angels in the act of singing; which are perhaps not only too small but rather too pretty and sentimental. The lowest range has the shields of arms or punning emblems of the existing Dean and Chapter. While we have thus criticized unfavourably certain details in the woodwork of the choir, we are not forgetful of the great merit of the whole, and desire to express our great admiration of the spirit and thoughtfulness and meaning thrown into the work by all concerned in it.

Of the organ we have already spoken in our last notice. It is almost impossible not to regret that one bay of Hotham's triforium has been concealed by its projection. Its polychrome has not as yet extended itself to the great mass of woodwork in the stalls below it.

We will now speak of the pavement, as we go gradually eastward in our description of the choir. This is thus described in the Dean's paper :

"The pavement generally is formed of black and white marble, intermixed with mosaic tiles, which have been furnished by Messrs. Minton. In the Presbytery, where the absence of stall-work allows ample space for larger patterns and a more elaborate design, the effect which it produces is magnificent. Large marble slabs have been placed upon the graves of Bishop Hotham and Prior Crauden, the founders respectively of the three arches which form the stalled choir and of the lantern adjoining: the first is new, but the second is the ancient slab which was removed by Bishop Gunning to another part of the cathedral, together with many other magnificent gravestones and brasses of Priors and others, soon after the restoration of the monarchy. Mr. Hardman is engaged in restoring the brass, of which the indent remains, as well as the ancient inscription by which it was surrounded."

There can be no doubt whatever that here, as elsewhere, a far finer effect is produced by the combination of coloured tiles with marbles than with either material alone. In the choir of Ely, its great area being considered, we think it unfortunate that the tiles used are merely tesserae, and the tile patterns merely mosaics. They are overwhelmed by the greater masses of the polished marbles, and are scarcely so effective as they might be either in design or in colour. Messrs. Hardman deserve great praise for their reproduction of the lost brasses. The figure of Prior Crauden kneeling and embracing the foot of a cross is exceedingly happy, and will be a great, and most fitting, ornament to the choir. We have only one remark to make on the next paragraphs we shall quote; and that is that the arms of the five benefactors alluded to are, in our opinion, of too large a size. They do not escape a certain effect of vulgarity, and in particular contrast ill with the smallness of the tesserae used in the rest of the pavement.

"In the wide treading of one of the steps leading from the choir to the presbytery, the Chapter have placed the arms of the Duke of Bedford, Alexander Beresford Hope, Esq., the Rev. Thomas Halford, John Dunn Gardner, Esq., and John Charles Sharpe, Esq., in grateful commemoration of their liberal benefactions to the restoration of the cathedral: they have been very successfully executed by Messrs. Minton.

"It is proposed to place brass tablets, with their arms and designations, upon the graves or places of sepulture, wherever they can be ascertained, of the Bishops, Deans, and other eminent persons who have been interred in the choir or presbytery. The stone coffins containing the remains of Bishops Hugo de Balsham, Kirkby, De Fontibus, Walpole, and Orford, were uncovered in preparing the floor for the new pavement; in two cases only was it found necessary to disturb them."

Leaving now the choir we mount by two steps to the presbytery. Three bays are at present so occupied, a temporary framework covered with a red flowered cloth dividing the six-bayed presbytery of Bishop Northwold into two equal parts. Against this temporary screen is placed the altar—of good dimensions in itself, but at present without foot-pace or indeed any elevation above the ordinary level.

We regret to say that the real reredos will be erected one bay further back, making the presbytery and sanctuary to consist of four bays, and leaving only two bays as what used to be called "retro-choir" behind the altar. In our last notice of Ely, we agreed with a valued

correspondent that this was in many ways a mistake; and we see no reason for altering that opinion.

The three arches on each side of the presbytery are now filled most satisfactorily with high tombs, of great beauty and interest. An exceedingly good principle, (we cannot but think,) has been observed in the restoration of these monuments. Their inner sides, facing the choir, and forming essential elements of the architectural effect of this part of the choir, have been scrupulously restored, both in detail and colouring, from the existing indications; while the outer sides, facing the aisles, are left in their mutilated state. This strikes us as being a very happy compromise, since it allows the part of the church more especially used for service to be made complete in its architectural and ornamental features; while for amateurs of the school of Mr. Ruskin, the other, and equally important, half of each tomb is left in its untouched and unrestored state. The tomb of Bishop De Luda is now a gorgeous specimen of revived polychrome, being coloured all over as nearly as possible according to evident remains of its original state. At present, standing as it does unrelieved by much colour around it, it may be thought at first sight somewhat crude and inharmonious; and certainly the lower parts of the buttresses, and the tops of the sets-off, are painted in colours far lighter and more delicate than would be now thought suitable. Still, as a whole, the monument "grows upon one," as the saying is, upon acquaintance, and we should earnestly dissuade the Dean from altering its effect by any deviation from the precedents of the ancient coloration.

Speaking of polychrome, we may here advert to the very beautiful colouring of the bosses and ribs of the groined roof. Here, again, the ancient remains have been rigidly followed; and, as in the case of the De Luda tomb, further acquaintance reconciles the spectator to what at first appears a whim and an incompleteness,—namely, the very partial and as it were only inchoate colouring of the ribs; the whole lengths of which are not painted, but merely the points of junction with the chief or subordinate bosses.

The gorgeous frontal, embroidered by Miss Agnes Blencowe—a name not unknown to our readers—deserves an especial notice. Its length is divided into three parts; the middle containing a very beautiful figure of our Lord as risen, from the original of Taddeo Gaddi, contained within a pointed aureole of a deep blue colour, and bordered by radiating beams. Broad orphreys, embroidered in flowers, divide this middle compartment from the sides, which are of red velvet, powdered with conventional flowers. The superfrontal is very effectively embroidered with the legend, "*Agnus Dei, qui tollis peccata mundi, miserere nobis.*" The whole frontal is indeed a great triumph of the revived art of church embroidery. The middle compartment, in particular, seems to us to equal ancient specimens in its workmanship, and the arrangement of the surrounding aureole, and of the orphreys, succeeds in isolating the figure, and in getting rid of the contrast between its vertical position and the narrow horizontal length of the frontal, of which it is the chief ornament. The temporary hangings behind the altar, and the fact that the altar itself is as yet without a

footpace, or any elevation, are very great drawbacks to the present good effect of the frontal.<sup>1</sup>

We will now quote from the Dean's paper the following account of the next works that are to be finished or begun. We have great hopes that the reredos there spoken of will be worthy of its position, and we are very glad that, as the sanctuary is to extend another bay eastward, the northern arch of that bay will be filled with the restored monument of Bishop Northwold, and the southern one by that of Bishop Hotham. We quite agree also with the ingenious suggestion that the canopy formerly over Hotham's tomb, which can be shown never to have belonged to it, is, in reality, the canopy of a shrine. This is also to be restored.

"Of the works which remain to be completed or undertaken, the most important is the altar screen, to be placed at the end of the fourth arch of the Presbytery, leaving two arches intervening between it and the east end of the Cathedral: an arrangement which will give as great a length to the Choir as is consistent with convenience and good architectural proportions. It will be composed of two wings, of rich open arcading, on each side of a reredos of much greater elevation, enriched with sculpture in alabaster, representing the concluding scenes of our SAVIOUR'S ministry. This reredos, with its decorations, is the munificent gift of John Dunn Gardner, Esq., who designs it as an offering of affection to the memory of a beloved wife, who died in the flower of her age. The execution of the whole of the stone work of the screen, including the architectural carving, but not the sculpture, has been undertaken by Mr. Rattee, and it is expected to be finished in the course of the next year.

"The altar will be placed upon a platform elevated by four steps above the general level of the pavement.

"On the north side of the altar, it is proposed to place the beautiful effigy of Bishop Northwold, the founder of the Presbytery. This effigy is in a ruinous state, and can only be preserved from destruction by a careful and faithful restoration. Its restoration will be entrusted to Mr. Richardson, whose skill in such works is well known.

"According to the Chronicles of the Monastery, the monument of Bishop Hotham was placed in the first arch of his own work, behind the high altar of the Choir; it was then enriched with sculptures, representing the Creation, and Fall of Man, as well as many other costly decorations. All these had disappeared when Browne Willis described the Cathedral in the early part of the last century, and the reputed altar tomb, surmounted by a very rich oblong canopy raised upon arcades, vaulted beneath with a deep cresting around its summit, was placed at the west end of the Presbytery, behind the altar of the ancient Choir. As this canopy is shorter than the tomb, and exhibits no traces whatever of obliterated sculptures, it could have formed no part of Bishop Hotham's original monument; it was probably one of the canopies used for the reception and exhibition of the shrine of S. Etheldreda, or of some of her successors. When Essex arranged his new Choir in 1770, he placed one moiety of this canopy above the altar tomb at the back of the stall-work in the third northern arch of the Presbytery: it is proposed to retain this portion of it in the position then assigned to it, rebuilding the other

<sup>1</sup> It is to be regretted that, in a choir like that of Ely, where so much attention is paid to the circumstances of Divine worship, the altar should be allowed to be covered up on many, if not most, of the week-day services; and that the superaltar should be allowed to remain without its candlesticks, except on those too rare occasions when Holy Communion is administered.

moiety, of which no vestiges remain, so as to restore the whole as nearly as possible to its original state.

"The altar tomb, the only genuine part of Bishop Hotham's monument which remains, will be placed, as that of a second founder, on the south side of the altar; it being impossible to restore it to its original position. The sides of the portion of the Presbytery included in the new Choir, will thus be entirely occupied by ancient monuments.

"When these works are completed, there will still remain to be supplied many sculptures which are necessary to give full effect to the stall-work; more than twenty figures are required to fill the niches of the screen; the sides of the seats of the Bishop and the Dean, and the bench ends of the several sub-stalls are also designed for the reception of sculptures in bas-relief. Of equal, if not of greater, importance is the restoration of the groups beneath the canopies of the principal stalls, in the same style as that which has been so beautifully executed by Mr. Philip. It is earnestly hoped that the liberality of the friends of the Church, to whose honour the most precious productions of the arts may be most worthily dedicated, will, in the course of time, enable the Chapter to supply these deficiencies.

"There are many other works, in the side aisles and retrochoir, which, though external to the Choir itself, are necessary to the complete restoration of this part of the Cathedral; among these may be mentioned the backing of the stalls, between the Decorated piers, which will require, from its conspicuous position, to be very highly enriched; the restoration of the magnificent doorway which formerly led from the Cathedral to the Lady Chapel, against which Essex placed the Jacobean monument of Dean Cesar; the completion of the carving of the new organ gallery and open staircase; the ornamental pavement of the side aisles and retrochoir; the decoration of the wall beneath the great east window, which will be seen through the open parts of the altar screen, whether by the restoration of the ancient painting, of which traces remain, or otherwise; the restoration of the colouring to the bosses and ribs of the vaulting of the side aisles, &c. &c.

"The repolishing and restoration of the marble piers from their bases upwards, throughout the Presbytery, both in the nave and side aisles, has been nearly completed; this work, which is very slow and expensive, has been in progress without interruption during the last six years. There is no part of the restorations which has been equally complete and successful with this.

"The more considerable works in other parts of the Cathedral have been generally suspended during the progress of those in the Choir: the Chapel however of S. Catharine, opening into the south-west transept, has been completed, both within and without, in strict conformity with the indications which remain of the original design; the pavement and the painting of the vault alone is wanting. It is a noble addition to this part of the Church."—pp. 3—6.

Five new stained glass windows have been added to the church since our last notice, which we must now briefly criticize.

M. Alfred Gerente's Romanesque window, representing the history of Samson, which was a conspicuous ornament of the stained glass gallery of the Great Exhibition, is now fixed in its place, as the fourth window from the east in the south aisle of the nave. We have already commended this window, and need only say here that for beauty of tinctures, harmony of colouring, and bold and distinct treatment, it is by far the best in the long and curious series of specimens with which all the windows of the south aisle of the nave are now filled. We do not deny that its drawing is too archaic; but as a whole it is positively

refreshing to turn to this window from many of the miserable failures surrounding it.

One window of the same aisle, the second from the east, a Pointed insertion of four lights, has been filled by Mr. Hardman, of Birmingham, with the History of David. It has a good deal of merit of a certain kind, and is very like an old window of a late, though not debased, style. Its drawing is good, and most of the faults of modern glass are avoided. But its tinctures are somewhat washy, and its groups confused; and, above all, the tracery though elaborate is quite unsuited to the character of the architectural tracery of the window, and indeed it almost overwhelms the groups beneath.

A mournful interest attaches to the northernmost window of the west aisle of the north transept, as being the third window painted for Ely by a distinguished amateur, whose melancholy death has been recently announced. The subject is the Prodigal Son, which Mr. Moore has treated archaically:—this window is not very pleasing as to colouring.

Next to this in the same transept aisle is a window by M. Lusson, the artist employed in the restoration of the Sainte Chapelle. We confess that we are much disappointed in this window, having formed much higher expectations from this gentleman's specimens exhibited in the Crystal Palace. The subject is the Good Samaritan; treated very grotesquely, and very inharmoniously as to colour.

Mr. N. J. Cottingham, the architect, has executed the fifth new window,—the second from the east in the south aisle of the choir. It represents the history of the Household of Bethany; and is certainly an ingenious reproduction of a particular style of Third-Pointed glass. We cannot however much commend its general treatment, though the canopies are certainly effective. In colour it is both spotty and open to the charge of "antiquation."

It is very satisfactory to learn that besides the great east window, upon which Mr. Wailes is employed, eight or nine other new ones, by Messrs. Wilmshurst, Wailes, Clutterbuck, Cottingham, and Lusson, are either in hand or ordered.

Among other works in contemplation there are mentioned, as partly provided for, the painting of the cieling of the great west lantern, which is now (our readers are aware) thrown open and forms one of the finest Romanesque lanterns in existence; and the panelling and painting of the roof of the nave. The thorough restoration of the octagon, including the polychrome of the interior, the substitution of more appropriate windows in its lantern, and the addition externally of "the outer corona of turrets and pinnacles, as originally designed by Alan de Walsingham," are objects which we most earnestly desire to see undertaken, and which we do not doubt the energy of the present Dean will before long accomplish. We earnestly beg our readers not to neglect the opportunity, if they can afford it, of contributing to the fund for the restoration of one of our finest churches, where they can be certain, from what has already been done, that it will be well and wisely administered. Few persons who know how much has been done at Ely will be inclined to believe that only £9000 have been expended; so far has this comparatively small sum gone under judicious

management. To meet this the sum of £7000 has been raised, of which it should in justice be said nearly half, viz. £3150, has been given by the Bishop, Dean, Canons, and other members of the church. We subjoin a statement, from the Dean's paper, of works needed to be done, and of the small sums for which they may be done, as a temptation to such of our readers as may desire to co-operate in this good work.

"As a guide to those friends of the Church, who may wish to undertake specific works, we subjoin a rough estimate of the probable expense of executing some of them.

"The single figures on the screen: about £10 each.

"The groups beneath the canopies of the upper stalls: about £30 each.

"The groups on the bench ends of the substalls: about £40 each.

"The colouring the arms, and completion of the decorations of the tombs of Tiptoft, Earl of Worcester, and Cardinal de Luxemburg: about £30 each.

"The restoration of the effigy of Bishop Northwold, and of the altar tomb of Bishop Hotham: about £50 each.

"The complete restoration and decoration of the great shrine canopy, formerly placed upon the tomb of Bishop Hotham: as the workmanship of this canopy is of the most elaborate description, the entire cost of its restoration would not be less than £250.

"The painting and gilding of the bosses of the side aisles of the choir: about £25 for each aisle.

"The pavement of the side aisles of the choir and the retro-choir, with encaustic tiles: about £60 for each of them: if marble be extensively employed, as in the interior of the choir, the cost will be much greater.

"For marble mosaics (as before the altar in Westminster Abbey,) in the platform of the altar: about £100.

"The enriched wall behind the several arcades of the stalls: about £50 for each arcade.

"The carving of the staircase and chamber beneath the organ: about £50.

"The decorations of the vault of the lantern: about £350.

"The eight new windows in the lantern: about £30 for each of them.

"The turrets and pinnacles in the outer corona: about £100 each.

"The painting the vault of S. Catherine's Chapel: about £50.

"The pavement of S. Catherine's Chapel: about £30.

"The painting the roof of the south-west transept: about £150.

"The pavement of the south-west transept: about £100.

"The painting and decoration of the north, in the same style as that of the south transept, the repairs of the woodwork and carving not included: about £100."

## THE ROODSCREEN AND THE ICONOSTASIS.

### No. I.

WE propose to take a general view of the history of the roodscreen and the iconostasis—the distinction, too often neglected, between the two—and the boundary line which separates them on the map of Europe; not, in these papers, to enter into any inquiry connected with the practical bearing of the question on modern church restoration.

Now neither Bingham, who did not profess to write as an ecclesiologist, nor Ducange, nor Allatius, nor Le Brun, under his assumed name of De Moleon, nor Father Thiers, nor even Pugin in his treatise on roodscreens,<sup>1</sup> ever seem thoroughly to have realized the fact, which forms the very first axiom in the whole subject, that every church must consist of three parts, sanctuary, choir, and nave: the sanctuary for the celebrant, the choir for the clerks, the nave for the faithful. Nor did they recognise the equally important truth, that whereas, in the West, the principal division, whether by screen or otherwise, was between the choir and nave; in the East, on the contrary, the separation was made between sanctuary and choir. We may refer to one passage of Bingham, to show how completely he misunderstood the whole subject. In the sixth chapter of his eighth book, where he is speaking of the sanctuary, he heads the first section with the words, *The Chancel, anciently called Bema*, thus utterly confounding the whole with its part, and in the sixth section he further says, that this *Bema* was, in some Canons, called *chorus*. Now the only Canons he quotes, the seventeenth of the fourth Council of Toledo, and the fourth of the Second of Tours, are very clear in their recognition of that which Bingham confounds. "Let the Priests and Levites communicate before the altar, the clerks in the choir, the people withoutside the choir."—In like manner, Father Thiers in his *Dissertation Sur la clôture du Chœur des Églises*, after telling us that, till the time of Constantine, it is not certain whether there were any division between the choir and the nave, proceeds to quote the testimonies of Eusebius, S. Gregory Nazianzen, Theodoret, and others, as bearing on this division, when, indeed, they are only speaking of that between choir and sanctuary. He applies, that is, their words to the Roodscreen, whereas they are indeed speaking of the Iconostasis.

Now, there is comparatively little difficulty in tracing the use of the Iconostasis, and therefore we will in this paper turn our attention to that.

As soon as ever the Church, delivered from persecution, had leisure to turn her attention to the details and arrangements of her temples, we find the altar immediately separated by a screen from the choir. The first reference to it which we have is in the description given by Eusebius of the church of the Apostles, founded at Constantinople by Constantine the Great. Here it was reticulated, and of brass gilt. The second Iconostasis of which we know is still in existence in the rock-church of Tepekerman in the Crimea. This was built by the Arians, about A.D. 340. It is of stone: on each side (for it is returned to the north) it has four piers which support the roof, and the balusters between them are so contrived as very strongly to set forth the cross. The third instance is the magnificent erection described by Eusebius in the church of Tyre, built by Paulinus. This was of wood, so exquisitely sculptured as to be reckoned one of the wonders of Asia. In the same century, S. Gregory Nazianzen already attaches a mystical signification to the altar-screen. He calls it "the screen which divides the two

<sup>1</sup> See especially p. 14, where he follows Thiers in applying to the Roodscreen, what Eusebius and Theodosius say of the Iconostasis.

worlds, that which is everlasting and that which passeth away, the boundary of gods and men."—And again, every one is acquainted with the firmness of S. Ambrose in forbidding the Emperor Theodosius to remain within the *cancelli* during the time of the Holy Mysteries.

Thus, in the fourth century, we see that the Iconostasis, though certainly not then known under that name, was under various titles, and in various forms, so universal in the East as to be acknowledged as a symbol,—and, in all probability, was just as general in the West. And, at the commencement of the fifth century, other examples occur in the latter. Thus S. Augustine, in relating the miracle that was wrought on Easter Day at Hippo on a young man afflicted with palsy, says that when it happened, he was holding "the Cancelli of the Holy Place, where was the Martyrium."—The expression shows clearly enough, that no screen, dividing choir and nave, can here be thought of. In like manner, S. Paulinus, in describing the church of S. Felix at Nola, mentions the three doors to the *cancelli*, just as there are at present in the Iconostasis of the greater part of eastern churches. Italy then, Egypt, Libya, Greece, and Asia Minor, had the Iconostasis before the year 420, as the rule, and to all appearance the universal rule, of their churches.

With respect to France, we have no documents which will enable us to judge: but that the Iconostasis was in use in Spain as early as the beginning of the fifth century, may, we think, be made highly probable, if not certain, by an inductive argument, though at the same time we are aware that too much stress must not be laid on a merely rubrical argument. The researches of Arevalus have shown, in our opinion, that while the priest offered the bread and wine on the altar, he was not visible to the people, in the early Gotho-Hispanic rite. The only way in which he could have been hidden from them is by the intervention of a screen. Such a screen therefore existed; but how early?—Now we will assume, what may easily be proved, that the ground-work and general feature, so to speak, of the Gotho-Hispanic office is at least as early as the earliest mass it contains. That on the Epiphany, however, has this for its Introit: "Ye who are baptized into *CHRIST* have put on *CHRIST*": while this is the *Sacrificium* or Offertory, in the office of the Vigil, "Ye who are about to pass over this Jordan, build unto the *LORD* an altar of stones which iron hath not touched." These clearly refer to the ancient custom of conferring baptism at the Epiphany, as well as at Easter and Pentecost. But this custom was abrogated by Pope S. Damasus, and S. Honorius of Tarragona: and, therefore, any reference to it must be earlier than A.D. 384,—the year in which S. Damasus was called to his rest. Hence we conclude that some kind of screen, answering to the Iconostasis, was in use in Spain in the fourth century.

So much for the Roman Empire. But the Church was no longer confined to that: the church of Signakh, in Georgia, is of the fourth century, and was probably erected by King Parsman, a great church builder. This has, and manifestly always had, the Iconostasis.

Georgia brings us to Armenia. Here, as we shall see, they do not now employ an iconostasis, but a veil in its place.—But certainly the

original use was different. For, in the first place, there is a distinctly Armenian word, *Vantagabad* (*վանդապահ*) for the Iconostasis. If they had the native word—it is a rule as old as Bentley—we may be very sure they had the thing. And passages may be quoted from the Armenian rituals, to prove the same fact. The whole office of the Prothesis, which is probably not very much later than the Council of Chalcedon, shows that the Iconostasis existed not only in front of the Bema, but as is now generally the case in the East, in front of the Prothesis and Diaconicon also. Again, the ground plan of the primatial church of Etchmiadzine, near Mount Ararat, is, with the exception of some manifest additions, of the date of 483: and here there was clearly an original Iconostasis, though it has long since perished.

Hence we proceed to the era of Justinian's churches, where the Iconostasis was a very prominent feature; and in one of which, at least, namely, S. Catherine on Mount Sinai, we still have his original erection. Of that in S. Sophia, the Silentiary has given us a very spirited description.

“ But where, amidst the Temple's eastern space,  
For bloodless sacrifice they fenced a place,  
Nor ivory formed the bound, nor well wrought stone,  
Nor Carian bronze in living lustre shone;  
A solid silver bulwark girded all;  
Nor silver plates alone secured the wall:  
Twelve argent columns, chased with curious art,  
The Mystic Priest and sweet-voiced chorus part:  
Below, medallions, on the metal traced,  
In the slim beauty of the ellipse were chased:  
Right in the midst, as when this earth He trod,  
Glowed the great image of the Incarnate God:  
And angel bands, around their King, unfold  
In reverent awe, their wings bedropped with gold.”

This magnificent Iconostasis became the norm of all succeeding designs:—and so in the grandest cathedrals that subsequently arose in the East,—S. Saviour's at Chernigoff, A.D. 1035, S. Sophia, at Kieff, A.D. 1037, S. Sophia, at Novgorod, A.D. 1052, and Cutais, in Georgia, begun in A.D. 1003, the artists did their best to vie with the normal S. Sophia.

Again, returning to the middle of the fifth century, and going into the far East, we shall find the Nestorian missionaries carrying out the Iconostasis which they, by tradition, had received; we shall find their Haikla, the Greek Bema, shut in from both choir and nave:—we can even now trace this phase of ecclesiology right across Asia—in the churches of the orthodox Greeks, as far as Trebizond, where the cathedral of S. Sophia has a very fine screen,—then in those of the Armenians from Erzeroum to Mosul,—then in those of the Nestorians even down to Ispahan; as in the very ancient church of Mar Gheorgis, at Alkosh,—and the (now Jacobite) Cathedral of Diarbekr; and then, to borrow a geological metaphor, the stratum dips amidst the savage Mahometanism of Cabool and Beloochistan to reappear among the once Nestorian, now Jacobite, churches of Malabar.

In all this there is no difficulty: the real labour is to trace how and

when the Iconostasis disappeared from the West, and the Roodscreen took its place.

Let us first examine some of the Italian churches of Justinian, which we will take as given in Mr. Webb's *Continental Ecclesiology*.

At Ravenna, built by the same architect, and at the same time, namely, between 530 and 540, are the two churches of S. Vitalis and S. Apollinaris: the one a purely Byzantine octagon, the other a mere basilic with a kind of thin eastern sanctuary. Two more different buildings can scarcely be imagined; but they are alike in this, that they both must have had the Iconostasis, and could not have had the Roodscreen. So, in like manner, if any one will examine churches of the first seven centuries, such as S. Agnes-without-the-walls, S. Balbina, S. Cæsarius, S. Clemente at Rome,—Ainay at Lyons,—the original plans of such churches as Brixworth, in Northamptonshire, and the like, he will be convinced that up to that time, the Iconostasis was general in the western, as well as in the eastern church. The *Chronicon Casinense* expressly, in its third book, speaks of a church where *cancelli* of brass were erected before the altar, that is to say, (it explains), between the *adytum* and the choir.

From about the eighth century, we shall find the introduction of the Roodscreen brought to pass in two ways, which, though they seem at first sight absolutely opposed to each other, ended in precisely the same result.

It has been supposed, and perhaps further researches in ecclesiology may make that certain which is at present only a probable conjecture, that while the Latin and Greek schools of Christian architecture employed the apsidal east end in churches, there was another great school, namely the Irish, which adopted the flat east end, and which eventually prevailed in England, in Wales, in Denmark and Northern Germany, and to some extent in Scotland, and the North of France.

With the apsidal east end was closely connected the synthronal arrangement: we mean that, wherein, according to primitive custom, the altar stood in the chord of the apse, the bishop occupying the extreme east, or quasi-east, and his clerks were placed on his right hand and on his left.

With the flat east end was connected the eastern altar, and the choir between that and the nave.

Now by degrees, from the apsidal arrangement, it came to pass that the altar was pushed further and further west, the Iconostasis getting more and more into the place of the Roodscreen, till at length the whole body of clerks took their place behind it, and the altar stood in the middle of the choir. This is, as every one knows, the usual arrangement of the large churches of Italy and the South of France, and comes north as far as the borders of Burgundy.

As an excellent example of what we mean, we will take the church of S. Clara at Assisi.<sup>1</sup> This is a Pointed building of 1253. It has no aisles; but a nave of three bays, a crossing, transepts of one bay each, and a pentagonal apse. The altar stands in the middle of the crossing, and the screen, pushed to the west of the transepts, is an example of

<sup>1</sup> A plan is given in *Continental Ecclesiology*, p. 459.

the Iconostasis pushed into the place of the Roodscreen, and so, to all intents and purposes, becoming one.

Thus then, in this arrangement, we find that the thing was not altered, but only the place. The Iconostasis still stood; but it stood at the chancel arch, not at the sanctuary arch.

But, in the other, or northern arrangement, the case was entirely different. We must first imagine a church, with the altar at the very east end, not in the chancel of the apse. We must conceive this altar divided by a screen from the choir: the choir perhaps architecturally defined by a step, the soleas of the Greek church. As services multiplied, as the offices of the Blessed Virgin, of the dead, votive masses, obits, commemorations, and the like, became more developed, the clergy seem to have discovered the convenience of a screen between themselves and the people; partly for the more distinction of their office, partly, no doubt, in cold countries, for warmth. As this screen gained height and importance, proportionately the other screen lost it; till at last the Iconostasis fell before the Roodscreen, not as in the other case by becoming it, but by being swept away before it.

If this be the true idea of the progress of the new arrangement, it may tend in some degree to explain the double screen which existed in at least three of our English churches, Canterbury, Durham, and S. Alban's, and which still exists at S. David's,—that to the west carrying the great Rood, that to the east the ambon; and the still more remarkable arrangement of the abbey church of S. Gall in Switzerland,<sup>1</sup> in the ninth century. We neither say nor think that these two screens answered to the western and eastern divisions respectively; but that the two things may throw great light on each other:—though any induction, to be of use, must be obtained from a much larger number of churches than that in which this arrangement has at present been observed.

The next question is,—what is the first reference, distinct and unmistakable, that we can find made to the Chancel- or Rood-screen? And this we shall endeavour to answer in another paper.

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#### MR. BECKMAN UPON "SWEDISH CHURCHES AND CHURCH OFFICES."

[We have received from Stockholm the following interesting paper by the Rev. Mr. Beckman, Comminister of S. Clara's church in that city, containing his observations upon Mr. Gordon's communication to our pages respecting Swedish Churches and Church Offices, and some corrections of various minor points. Our readers will be glad to see how that article was received in Sweden, and will thank us for allowing

<sup>1</sup> A plan will be found in the 5th volume of the *Ecclæsiologist*, p. 119.

14 *Mr. Beckman upon "Swedish Churches and Church Offices."*

Mr. Beckman to speak for himself, without curtailment. Mr. Gordon has kindly added a few explanatory notes.—Ed.]

*On Mr. G. J. R. Gordon's article, "Swedish Churches and Church Offices," No. LXXXVIII. of the Ecclesiologist, for February, 1862.*

Two peoples are under great obligation to the highly valued author of this article: the Swedish, whose ecclesiastical as well as political life, together with the theatre for the same, are either altogether unknown beyond their borders, or else are estimated in the most erroneous manner, owe Mr. Gordon their best thanks for spreading light over their ecclesiastical circumstances, and in particular in Liturgical matters, or with respect to their public and private Church-Services, with greater acquaintance with the subject than any other foreign writer: and the English, for whom the formal essence and advance of the Faith, as well within as without Great Britain's widely extended limits, have become important objects of elucidation, consideration and further extension—will with especial satisfaction receive the clear rays of light, which he has allowed to fall upon a country, which is for foreigners in general almost a perfect *terra incognita*. Friends of the Swedish Church ought to rejoice, that the matter has been taken in hand by a man, who, during a residence of several years in Sweden, with intimate acquaintance, as well with its language and literature as with its nature and external relations, has with peculiar attention followed its ecclesiastical constitution, and is owner of rich materials bearing upon the same, which he well knows how to use; and further, entertaining a love for the country seldom found among foreigners, and a church-feeling warmer than is usual even among Englishmen. These latter qualities of the author of the article have however by no means hindered him from indicating the defects he supposes he has met with.

Since the immediate occasion for the article on Swedish Churches and the Swedish Divine Service, is an interior of the remarkable church of *Habo*, near Jönköping, derived from the artist Mandelgren's large collection of drawings from these churches, one or two remarks shall be made in passing in reference to this building.

In the absence of other acquaintance with this church, than what may be obtained from the *Ecclesiologist* and from "An Attempt at a Short Description of the Diocese of Skara," by P. E. Lindskog, published at Skara in 1816, the reviewer sent the engraving with the description of it to the pastor of the congregation, the Rural Dean Magister P. Hallenberg, who gave as his general opinion respecting the former, *that the fresh and animated colouring of the engraving presents a better appearance than does the church in reality with its dark and faded colours in red, blue, black, white, &c.*

With respect to the details of the drawing, some mistakes have been committed. Just below the lower range of inclosed pews on each side of the altar-picture are wanting nine small pillars, of which there are four on the left and five on the right side; it appears also as if the proportion has not been well preserved in the pedestal of the figure of Death over the pulpit's sounding board, which ought to have been drawn somewhat

higher. As regards the description, it is observed, that<sup>1</sup> the statement of the walls being covered with shingles painted red (p. 31) is incorrect:—the colour is laid on the actual timber-walls, which are not even made smooth, but are here and there rough. For the rest, the church is certainly dark and dismal, but awaking the soul to a solemn seriousness both by its uncommon construction and its paintings. The Sacristy, which is placed at the eastern gable, is dark, damp, and as cold as a cellar. In the upper portion of one of the porches near the Sacristy is a room separated from the church by a wall, which is to this day denominated the "Confessional Chamber," and is unpainted. As to the church's history, the following has been communicated as being found on the roof near the organ-gallery: This church, which has previously been a cross-church, was built out to the west (west of the crossing), as the walls now stand, in the time of Dean Brignolph Lundeling (not of Lund, as the article states, p. 31), in 1680 (he died 1693), and in 1723 the Dean Martin Seth ordered the eastern half to be added at the cost and with the means of the congregation, that it should be adorned with a new roof and be furnished with pulpit, altar-picture and chairs. At another point may be read likewise: painted 1723. The strength of the uncommonly well-seasoned pine timber, the like of which is scarcely to be had now, appears to promise endurance to the church for many generations, if it be only properly kept up.

After the account of the age and architecture of the church, in so far as accessible materials rendered this possible, the principal subject of the article commences at page 31, and consists of a complete description of the Swedish Divine Service; in connection with which are given not only the prayers and rubrics occurring in the Swedish Church Hand-book, but also a sketch of the officiating priest's vestments, as well as of both his and the congregation's conduct during service, as also of the other sacred objects of the same; during which examination Mr. Gordon finds occasion sometimes to recur to Håbo church, and lastly, to characterize very advantageously and justly Mr. Mandelgren's merit, in having preserved for futurity the numerous remains of ancient works of art still to be found in the churches of Sweden; and the publication of a selection of which he wishes might meet with support, as well in Sweden from the government as in England from the public.

It must be allowed that the translations made from the Swedish Church Hand-book are particularly faithful, and testify to much power over both languages. Even with the closest comparison it would be difficult to discover any incorrectness of importance, unless what may rather be termed errors of the pen or the press should be so considered, and of which the following is a list.

Page 34, note 1.—Gon<sup>2</sup> is omitted after *Thee* in the first line: whereas *all* before *sin* ought to be removed from the fourth. Same page, Note 5.—*And* is required before *Almighty* in the first line, and towards the end of the prayer *counsels* instead of *counsel*, to ensure complete correctness.

<sup>1</sup> The statement in the article here objected to was derived from a communication from the artist Mandelgren.—G. J. R. G.

<sup>2</sup> The word *Gon* did not occur in the copy of the Hand-book used, viz.: fourth 8vo. edition. Stockholm, 1839.—G. J. R. G.

Page 36, note 1, line 4.—It ought to stand: *O Lord the only begotten Son of the All Highest*; and in the next following prayer the words: *to thank Thee* have been omitted in the 3rd line before *for the benefits*.

Page 39, line 14.—*The* ought to be removed, and *heart* become plural; in note 2, instead of *Death* being repeated, *Departure* might have been used, both for preserving the image in the Swedish and to avoid using the same word a second time. Note 2, line 5, ought to have *hearts* instead of *heart*.

Among such errors of pen or press, however, ought not to be included that at page 30, note 2.—*Floors* or *flats* is translated by *wåningar*,<sup>1</sup> which is used only for dwelling-houses, instead of *Låktare*, which is used for churches. The words (page 39): *Prayer for the Lord's Supper*, ought to be: *Prayer for the partakers of the Lord's Supper*.

The remarks, which might be made with reference to descriptions and opinions given, are, although numerous, of less weight, as in general they relate to unimportant points, and need not have increased the length of this criticism, were it not that the well known love of truth and exactitude of the writer of the article seems to require minuteness even in small things, which also the high importance of the subject demands. Therefore we give here, as we believe, a complete list of the small mistakes which appear in the article.

1. We put down as actual mistakes that, at page 32, the Alb (*Messe-Skjortan*) is said to have *sleeves tightened at the wrists*, which, if it occur, must be an unusual exception, since the sleeves on the contrary fall wide and open down over the hands; that this vestment *has round the neck a collar of embroidery, or lace and embroidery round the bottom*, is actually the case in one or two churches, but is far from being general;—that, on the same page, it is stated, that *the rich mass vestments are only worn at the celebration of Holy Communion*, which is not correct, for they ought always to be worn by priests when officiating at the altar, even on those Sundays and Holydays when the Communion does not take place, in particular on Festival<sup>2</sup> days, as is often the case: that the contrary happens not seldom, is caused by a blameable carelessness, or a desire of saving the valuable mass vestments;—that, with regard to the description of the great seven-branched candlestick in the mother-church at Stockholm, (page 35) it is of brass and not of *ebony and silver*, of which on the other hand, the triptych in the same church is made;—that the chancel screen<sup>3</sup> is not so unusual as is stated in the same page: if not of the same height as in Habo church, it may be observed by visiting several of the older Swedish churches;—that (page 36) we have not observed, in more than 200 Swedish churches which we have visited, that a small book-board, *at which to read the Confession, is commonly*

<sup>1</sup> The word *wåningar* (flats) and not *låktare* (galleries in churches) was used in the Swedish *Conversations Lexicon*, from which the notice was copied.—G. J. R. G.

<sup>2</sup> *Holidays* are Christmas day, S. Stephen's day, The Circumcision (entitled "*New Year's day*"), The Epiphany, (called "*Thirteenth day*"), Easter and Whit Monday, and Holy Thursday. *Festival days* are The Annunciation and S. John Baptist's day, and are of a secondary rank. The only other holidays of the Swedish calendar are, The Transfiguration, The Purification, S. Michael's and All Saints' days: but these are kept on the next following Sundays.—G. J. R. G.

<sup>3</sup> It is merely stated in the article, that the writer had never seen such a fitting.—G. J. R. G.

affixed to the centre of the altar rails: such a board would likewise be in the way at Communion; but no mention is made of a board, which is placed below within the altar rails for the convenience of the priest in kneeling during the confession;—that the words which occur in connection with the confession on the same page, note 3, (compare page 43) and which are considered by the writer as an absolution, should by no means be so characterized, since they have the distinct form of a prayer;<sup>1</sup>—that not the *Gospel*, as is stated page 37, but only the *Epistle*<sup>2</sup> is read now from the altar, although directions are expected without delay on this matter to authorize the use of the former again, and thus to return to the practice before 1811, when the Church Hand-book now in force was sanctioned;—that the text at High mass is never taken from the Epistle, as is stated page 38, but only from the Gospel, (the texts specially ordered for prayer days may sometimes be exceptions);—that when the priest goes up to the pulpit towards the close of the pulpit-psalm (compare page 38), he does not turn to the altar at the commencement of the sermon, as is there said, but towards the people; he only turns towards the altar whilst the Lord's prayer is said the first time, which is done silently as a *Secretum*, during which that stillness in the congregation occurs, which is mentioned at the conclusion of the paragraph here referred to: he also assumes the same position at the prayer for the communicants (page 39, note 3), if they are placed in the chancel;—that the gown is *narrow*, as is stated page 38, is not the case, as it is on the contrary *wide*, and should in fact be 15 ells (about 30 feet) round; it appears narrow at a distance, because the priest seldom draws it round him, but allows it during service to hang free behind him, and when not officiating carries it on the left arm; nor is the gown of silk generally, but of woollen stuff, chiefly of camlet; it is only Bishops, Deans of Cathedrals, Professors and Doctors of Divinity, the King's First Chaplain, and the ordinary Royal Chaplains and Incumbents of Stockholm churches, who may use silk gowns: when others do so, as for instance other members of Consistories and Regimental Chaplains, it is only an abuse; that the words: *These versicles are repeated, or* (page 41) ought to be removed, because, *O Lamb of God, &c.*, in three verses, is only sung once without repetition;—that the figure of the Redeemer appears on the wafer (as is stated at the bottom of the same page), is not universal, except in the southern parts of the country;—that we are not aware of there being any rule, by which persons in office neglecting attendance of the Holy Supper are deprived of their appointment, as is declared (p. 42), and if any old ordinance should direct such discipline, it is never carried into effect;—that a psalm is not *sung*, as is said (page

<sup>1</sup> This may be equally asserted of the daily Form of the British Churches, and yet that is in the preceding Rubric termed "The Absolution or Remission of Sins."—G. J. R. G.

<sup>2</sup> The Rubric here is not very clearly expressed: it runs—"Then is read or sung the one of the texts for the day" (meaning the Epistle and Gospel) "from which the Sermon is not taken."—From which it was not unnatural to deduce the rule erroneously given in the article. But it happens in more than one instance in the Swedish collection of Epistles and Gospels from the concurrence of two festivals on the same day, that there are two Epistles and two Gospels, and it is to such cases as these that the Rubric applies.—G. J. R. G.

44), but *read* after the absolution in the Shrift-service: the Church Hand-book prescribes the latter; but at the same time if the whole *Shrift-service* be in some places concluded by singing a psalm, this custom, although not ordered, is by no means to be rejected;—that the *Shrift-service* does not, as appears in the same page, generally take place one or two days before Communion: in the country it must be held the same day as the communion, and in towns alternately on the same day and on the preceding day; a repetition of the *Shrift-service* before High mass is neither prescribed nor permitted: if in a town, when the public *Shrift-service* has taken place on Saturday, an additional one should be held on the Sunday, it would be an extraordinary exception, occasioned by peculiarly delicate circumstances;<sup>1</sup>—that offerings<sup>2</sup> on the altar still actually occur in certain country places in the South of Sweden, in opposition to what is said (page 42);—that at the prayer for the sick the priest commonly adds *a suitable verse out of the psalm book*: that to use in place of this *private compositions* (page 39, note 6), is as unnecessary as unusual and improper;<sup>3</sup>—and, lastly, that the History of the Passion is included in the Church Hand-book, as stated (page 44), is not the case, whereas it is placed in the Psalm-book after the Gospels and Epistles.

2. Statements, which appear to include mistakes or might be misunderstood: The priest must turn towards the altar and with his face to the East during the prayers before the altar, also during the singing of the psalms and of the *Kyrie*, and when he sings himself *Glory be to God in the Highest*, which likewise is gladly used by priests with musical powers, in as complete a form as when it is read, and therefore, not only *the first line*, as is stated (p. 37), in accordance with the Church Hand-book. From this it follows, that the position of the priest in the drawing of Habo church does not, as might appear from page 31, necessarily point out the moment of reading the words of Institution of the Supper.

The Swedish Church Hand-book, the alteration of which had long been laboured at up to 1809 (page 32), received April 12, 1810, the Royal sanction to be used in public Divine Service, commencing from December 1, 1811.

In general there are not three Services on Sundays and Holidays in Sweden (page 33). This occurs only in the larger towns, and in

<sup>1</sup> The meaning of the article was, that such exceptional service was only allowed on special occasions.—G. J. R. G.

<sup>2</sup> Such offerings I now learn are far from unusual especially in the Southern Dioceses, and are always made with some special purpose, such as for the Incumbent of the church, for providing funds for the university education of young men intended for the priesthood, and who, having received licence from the Bishop to preach, travel towards college from church to church with this object, &c. On any such occasion, the person for whom the offerings are designed, stands by the altar, whilst those of the congregation who desire to contribute come up one by one and lay their offering on the corner of the altar, whilst the intended recipient of the bounty bows to each, as he or she approaches. It will be observed, that this is a very different thing from what we understand by the word "Offertory."—G. J. R. G.

<sup>3</sup> It is however often practised, as, for instance, on occasion of the late publicly ordered "Thanksgivings" on the death of Prince Gustavus, in many places.—G. J. R. G.

Stockholm only in six of the largest churches. The time for matins is there half-past seven a.m., and for evensong four p.m., and not *about* these hours (page 33).

The greater festivals and the prayer-days are celebrated in most towns with three services; but in the country only with two, Matins and High mass, and on Good Friday with High mass and Evensong: except on those days, on Sundays and lesser festivals, High mass only is celebrated in country churches.

All psalms (hymns) used in service are fixed by the officiating priest (p. 38).

In Sweden, an altar standing free from the east wall with a passage behind it is as rare,<sup>1</sup> as to have a crucifix upon it, is common (p. 35). Not *always* (p. 35), but only when there is communion, which in lesser parishes in the country only occurs every fourth, fifth, or sixth Sunday, does the priest bear the chalice and paten to the altar. The custom of receiving the Sacrament fasting and after previous reconciliation with the nearest associates (p. 42), is not general<sup>2</sup> for whole dioceses, but more as a private use among certain families.

What is said (p. 42) about priest's testimonials (*lines*), and (p. 44) about inscription for communion appears scarcely clear, and might be explained more exactly in the following manner:—

Every Swedish man or woman, who is fifteen years old, is, after receiving instruction in Christianity and undergoing public examination therein, confirmed and admitted to the Holy Supper, after which he receives a priest's testimonial, declaring the amount of his knowledge and the state of his first communion: whenever he moves to another parish, he must have inscribed on this testimonial the attestation of the pastor from whose congregation he is removing, of his having received Communion, if it shall have taken place, of his having attended family visitation, and of his good conduct, of his having contracted matrimony, any hindrances there may be to his doing so, and other circumstances. This priest's testimonial must be immediately shown to the pastor, into whose congregation he is removing, and by him be noted in the church book, and the said pastor retains the testimonial, until any new removal, except in Stockholm, where members of congregation retain the testimonials themselves, after their inscription in the church books. When therefore a person, who is thus introduced into a congregation (*skrifven*, written in) desires to attend the Lord's Holy Supper, he announces this previously on an appointed day to the priest (in the country eight, and in Stockholm two days before Communion), when he is said to be *announced* or *written down* for Communion. But any one who, although so announced or written down, absents himself from the *Shrift service*, which precedes the Communion, and notwithstanding this comes forward (*unskrifled*, *oskrifled*, as it is called) to the altar and receives the Sacrament, such a person is punished, if an action be brought against him, by the fine amounting in English money to 1*l.* 7*s.* 9*d.* and public church penance: and it is to a circumstance of this nature, that the article in the above passage refers.

<sup>1</sup> Every church I visited in Gothland was, I believe, so arranged.—G. J. R. G.

<sup>2</sup> This custom is universal in Gothland, which is a separate Diocese, and I have heard of it elsewhere.—G. J. R. G.

From all that is said (p. 33) about the Swedish psalm-book, which is for the rest rightly and well estimated, it would appear as if it were affected with many imperfections, although it has not many but some erroneous expressions, which may appear to contain *Pelagianism* and *Synergism*, and which must in a short time be struck out by proper authority, it is at present even the most excellent Church Psalm-book in Lutheran congregations, and is considered to be so even by foreign authors.

3. A few points in the Common Divine Service have been passed over, as (p. 39) that at matins, besides the first psalm, *a verse also is sung as an introit to the pulpit*, as is the case at the two other Services; that (p. 39) after the sermon and the prayer "*Praised be God*," there should also be read the prayer, "*O merciful God*," which may be considered in the light of a confession (see note 2, p. 38);—that the Church Hand-book contains likewise other prayers to be used alternatively from the pulpit and after communion, although such alternation is not commonly resorted to, which it seems ought to have been noted (pp. 38 and 40);—that the collects and prayers for the most part, and the Epistles and Gospels almost without exception, are the same as were used in Catholic times (compare note 3, p. 37);—lastly, it should be mentioned, that in consequence of now lately emitted orders, Royal Proclamations and those of other authority on worldly matters are not read until Divine Service is completely finished (p. 39).

From the above it may be perceived what great difficulties present themselves in writing with perfect accuracy about the concerns of another country. Since Mr. Gordon, peculiarly well informed about Sweden and its church matters, and furnished with the requisite materials and all good qualities of head and heart, has found it possible to err on many, although non-essential, points, it ought not to excite astonishment, if tourists and they who have proposed to themselves, after only cursory glances, to account for Swedish affairs, should serve up to the public the most extravagant accounts. The article considered by us contains various proofs that its author is intimately acquainted with more Swedish Church Law, than what is contained within the Church Hand-book; as for example, p. 40, with reference to the renewed silent Consecration of the Elements of the Supper to supply their deficiency: p. 42, with respect to directions for Communion at least once a year, &c. In several places the author has thought he finds cause for dissatisfaction with and complaint about Swedish church ceremonies, viz.: at pp. 31, 37, 38, 40, 42, 44, and particularly p. 45. It would lead us much too far to advert to each one of the points found fault with, and in so far as was possible to justify the Swedish Church,—with respect to one or two matters, the remark may be permitted, that the subject has been considered from a somewhat strict Anglican point of view. But by the side of this blame stand (for example pp. 39, 45) some favourable opinions regarding the said Church, for which we in Sweden owe thanks to the writer.

With respect now, lastly, to the appreciation by the writer of the article of various matters within the Swedish Church, as being related partly to Presbyterianism and partly to Catholicism, it seems to us that that church has followed the Apostolical injunction: *Prove all things*;

*hold fast that which is good.* 1 Thess. v. 21. This church has certainly separated itself from Rome and Popery, but not from Catholicity, in so far as that is not opposed to God's revealed word. At the commencement of the Reformation people proceeded here to all the extremes of the Reformed, with reference to public worship, although in carrying it into practice, many beautiful customs were retained. The Swedish Liturgies, which derive from the edition of Olaus Petri of the years 1531, 1535, and 1537, commenced with the editions of 1541, 1548, and 1557, to resume again some few matters that had been thrown out during the zeal of the Reformation. The last review of 1811 manifests various marks of the spirit of that age in a certain dryness and saplessness; but it has also, particularly at the last Diet, been disapproved of in many respects, wherefore its revision, which will probably result in a somewhat retrograde direction, is now under the consideration of a committee. Thus although the Swedish Church has outwardly much remaining, which owns a catholic origin and would not willingly renounce such, still we are of opinion that with respect to its actual teaching, and this is after all the chief thing in our Church, it stands on a completely Biblical or Protestant, and not on a Catholic basis.

We look forward with impatience to the treatment by the highly valued author of this article, of the continuation of this important subject, and should have considered that we acted very ill and had completely mistaken his elevated mode of thought, if, by these remarks, we should induce him to lay down a peculiarly able pen, and to alter his announced intention of following up his subject till it be exhausted.

### GODWIN'S "HISTORY IN RUINS."

*History in Ruins; a Series of Letters to a Lady, embodying a popular sketch of the History of Architecture, and the characteristics of the various styles which have prevailed. A Hand-book of Architecture for the unlearned.* By GEORGE GODWIN, F.R.S., and of the Royal Institute of Architects; Editor of the "Builder," and Honorary Secretary of the Art-Union of London. With Illustrations. London: Chapman and Hall. 1853.

THIS little work very well answers to its title. A series of lively letters which appeared in our contemporary "The Builder," from the pen of its editor, are here collected in a pretty volume, and will certainly give an unlearned reader a fair view of the outlines of the study of Architecture in its historical aspect, and are very likely to lead many to a further and deeper investigation of the subject. So wide a subject cannot be treated otherwise than superficially on so small a scale. Mr. Godwin devotes perhaps too much of his narrow space to the very earliest historical records—to the Biblical notices of architecture, to Stonehenge, Cromlechs, Babylon, Solomon's temple, and Egypt. The Gothic styles in consequence are very briefly sketched, and persons who

open this volume for a practical purpose with reference to our present wants as to religious architecture, will be likely to be disappointed. Still no portion of the historical summary is altogether omitted, and the work will, we hope, answer its author's purpose of spreading far and wide some amount of intelligent acquaintance with the principles of architectural science, in which we all have so much concern and in which we all ought to take so great an interest.

Mr. Godwin dwells much in these letters on the importance of giving to every one now-a-days some amount of art-education; and it is this excellent aim which guides him in his able management of our contemporary journal. We extract one or two passages bearing on this subject.

"I am sure you will agree with me that it is scarcely possible to over-estimate the injurious effect produced by one monument of ill taste, or to say how long it may retard the advance of a people towards excellence in this respect. In order to avoid such errors, the people themselves must be instructed, and be made judges of what is excellent; and most earnestly would I advocate all measures calculated to advance this object—universal instruction in drawing, free admission to public monuments and works of genius, encouragement to obvious talent, the erection of fine structures, and the adornment of our buildings with productions of art. Too long were such sources of true pleasure kept closed against the people, and too often have they been reproached for not excelling in a race while the means of progress were actually denied them."—p. 33.

And, again, there is much truth in what follows, in his letter on Greek Art.

"When the Parthenon was raised, the taste of the Athenian populace was cultivated to an extraordinary degree; and there is clear evidence that philosophy and Art were studied by all, and contributed to the every-day enjoyments of the multitude. Desire for glory was the leading motive in the Athenian mind; to decorate their city, and render it the 'Greece of Greece,' as it has been termed, became a passion. Art can scarcely take a high place until the people themselves are prepared to receive and appreciate it. If their knowledge of it be extended, and a love for it induced, its efforts will necessarily advance. When Aristotle said, incorrectly as a general rule, that the common people are the most exquisite judges of whatever is graceful or sublime in art, he spoke (observes Bulwer) from his knowledge of the Athenians, who were a special case. When this is really the fact, (and to this end, if we wish to elevate the arts, our endeavours should tend,) then of course mediocrity will cease to be applauded, and the efforts of genius will be appreciated, and led into the right path."—p. 84.

We quote another passage, somewhat to the same effect, as being curiously characteristic of the tone and spirit of our contemporary journal. Mr. Godwin is speaking of an ancient Greek house having often an altar of Apollo Agyieus, or a bust of Hermes, before it.

"I could almost wish that there was a memorial of the mythic Apollo before every HOME to-day: Apollo, always youthful,—Apollo, the representative of music, and eloquence, and poetry! What do we find in too many of our houses? Not a picture, not 'a thing of beauty' of any description: often not a thought of it. Even where thrift and carefulness reign, there sometimes shines no joy; and the claybound spirit never reaches its right

elevation; the occupants groan instead of living. But there is a Bible on the window-sill, you will say, we want not Apollo. True; we have deeper consolation, purer teaching, higher incitement than the poor, dark Greek; but THE BOOK scarcely requires white cielings, drab walls, and bare, gloomy looks, constant care; lamentations for ills which are not, and never may be; thoughts only for the animal life; a shutting out of the light, and refusal to be joyous. If you do not know of such houses, you are lucky in your friends. Let us try and induce them to put up Apollo in the court-yard."—p. 94.

We are glad to see Mr. Godwin speaking boldly about Greek polychromy, (p. 100) where he argues well in behalf of what has been called meretricious colouring; and again, when he discusses the question of modern church decoration, he observes:

"There is at this time a disposition to introduce paintings into churches, and certainly means of encouraging the higher branches of art are much needed. About seventy years ago Sir Joshua Reynolds, West, Barry, Dance, Cipriani, and Angelica Kauffman offered to adorn the interior of S. Paul's cathedral with paintings, with the view of convincing the public of the improvement in our sacred buildings which might be effected by this means, and so of obtaining an opening for the encouragement of British art. The Archbishop of Canterbury and the Bishop of London could not be induced to entertain the proposition, on the ground that it savoured of popery, and the idea was abandoned in consequence. A similar offer at this time would probably be better received. I am sure I need not urge upon you that all are interested in advancing the fine arts. Apart from their great general power over mind and manners, by the warrior and statesman they are seen to be the means of perpetuating worthily their deeds and memory; by the author, the only expounder of his ideas with universal significance; and by the Christian the most powerful illustrator and exponent of the truth. As affecting our commercial relations, too, the promotion of taste is nationally important. Improvement in this respect among our operatives would remove a great disadvantage under which we now labour, as compared with foreign manufacturers. By the power of art, that which is evanescent and fleeting is arrested and made permanent, to minister constantly to our delight and improvement; from her works we have obtained some of our most distinct impressions of the past, our best knowledge of things remote; moreover, as I have again and again urged in many quarters, admiration of what is beautiful is not far from admiration of what is good."—p. 157.

There is very little from which we should dissent in Mr. Godwin's general statements. It is scarcely correct to say, as he does, that the churches of the Rhine are the "noblest results" of the Lombard architectural movement (p. 131). As to the Pointed styles the old nomenclature is used in these letters, though Mr. Sharpe's divisions and names are mentioned with commendation.

We notice, for the sake of correction in another edition, a slight error on p. 78, where Pæstum is said to be in Sicily; and another in p. 127, where one of the architects of S. Sophia at Constantinople is called Anthemius of Thrales, instead of Tralles. We are glad to recommend this little volume as an introduction to Bloxam; and, as we said above, it may lead many to consult the standard works of Hope and Mr. E. A. Freeman. The woodcut illustrations are less numerous than we should have expected from the almost unexampled resources in this respect of the author.

## THE DEPARTMENT OF PRACTICAL ART AND THE ARCHITECTURAL MUSEUM.

WE may date from the Great Exhibition of 1851, the popularizing of many of those important canons and principles of Art, which as well in their universal application as,—(and this more especially)—in their particular application to the mistress-art, Architecture, and all the subordinate arts that have to do with the service of the sanctuary, it has been for the eleven years of our existence the object of the *Ecclesiologist* to maintain. We do not wish to take more credit to ourselves than is our due, and we do not forget that, on the one hand, we had many active fellow-labourers, and that on the other hand all such general movements as our æsthetical revival, and as, especially, the great religious movement of our time, come into being, one knows not how,—simultaneously, and in many different places, more from a general stirring of men's minds than from any one localized source. It is certain at least that, wherever or whenever the first spark may be struck, men's minds must be very generally prepared beforehand to receive the new light, or it will not spread far. All we claim therefore is the credit of having been among the first to contend against many opponents for important artistic principles, which now we have the pleasure of seeing almost universally accepted. In this spirit we welcomed the Great Exhibition, at its first announcement, and in the great triumph of its actual achievement. And in the same spirit we wish to express our great satisfaction at the last steps taken by the Royal Commissioners in appropriating the surplus of their funds to the purchase of land for the site of what may be called an University of Art and Industry. The great practical lesson taught by the Exhibition was this; that no amount of mechanical skill, no expenditure of capital or energy or labour in execution, can make up for the want of attention to the laws of fitness, reality and beauty in the design. When the products of English art and industry were compared with those of other nations in the Crystal Palace, that became plain to all, which had before been too much doubted by the majority, that our countrymen were inferior to most of their competitors, not in material excellence, but in all that has to do with taste and truth and fancy in design. It was thus seen not only that our workmen were deficient in artistic training; but, also, that the public itself required to be educated in the principles of art. Were the standard of taste higher in the case of the patrons of art and industry, the result would be that higher excellence in the products of art and industry would be demanded and be attained. Both the public and the artists are in fault when mean and vulgar design, and unfit and incongruous combinations, and mistaken use of materials and resources, and debased and unreal ornamentation, are tolerated on the one hand and produced on the other. It is a most happy circumstance that we now see able and vigorous endeavours made to find a remedy for our æsthetical shortcomings. Not to speak now of the prospect of having within a few years a real Art University inaugurated on the valuable site at Kensington, which has

been purchased jointly by the Government and the Royal Commissioners, the Museum and Lectures at Marlborough House offer in the mean time great facilities for the practical study of the principles of art.<sup>1</sup> And it is very gratifying to observe that the efforts of the managers of this educational scheme appear to be well seconded by the good dispositions of the numbers, both of artist-workmen and of the public, who have already, whether for real study or for mere general information, availed themselves of the advantages now offered. The two superintendents, Mr. Cole and Mr. Redgrave, whose lectures have been published, deserve our best thanks for the admirable way in which they have treated their subjects. The principle is undeniably sound that if such an institution is to work healthily,—at least in this country,—it must be to a considerable extent voluntary and self-supporting, aided merely by the State, but not wholly dependent upon it. Nothing can be more encouraging, nothing can show more clearly that the right time is come for such efforts, than the fact that the classes, for whose special benefit they are designed, are ready and willing to make use of the educational opportunities now afforded. We hope earnestly that our own anticipations, bright though they be, may be more than realized; and that by the time the Kensington University is ready to receive the various schools of art and science which are there to be domesticated, there may be crowds of qualified students to make use of its museum, libraries, galleries, laboratories, and lecture rooms. We believe that it will then be seen that, with proper æsthetical education, our own artists and artist-workmen will not be inferior to those of other countries who have long enjoyed, to a greater or less degree, those advantages now proposed to be made accessible for the first time in this country.

After these general remarks, we may go on to speak of an unprejudiced effort in the same direction, in which we have always felt much interest, and which (we are happy to learn) is in a fair way to prove very useful and successful. We allude to the Architectural Museum and School of Art, established a short time since in Canon Row, Parliament Street, Westminster. Our readers will remember that we have from time to time noticed this undertaking in our pages; and an interesting letter on the subject from Mr. G. G. Scott, the present Treasurer and Secretary, appeared in our last volume. It was Mr. C. Bruce Allen who was one of the first originators of the scheme, and this gentleman is now, very properly, the Curator of the Museum already in course of formation. Our own society has transferred to this museum whatever casts or models were in its possession; and it is proposed before long to entrust the books and plates of the society to the same keeping, in the hope of their being much more usefully employed in a practical school of art than in our own rooms.

<sup>1</sup> The late Mr. Pugin was one of the Committee appointed to select specimens from the Crystal Palace to form the nucleus of the Museum now at Marlborough House. We well remember his enthusiasm on the occasion. No one would more heartily have welcomed the present movement, or have aided it more efficiently, than this lamented architect, had his life and intellect been spared. It is only fair to pay this tribute to his memory, when speaking of this subject.

The institution is under the management of a committee of sixteen architects besides the curator. The list comprises the names of Messrs. C. Barry, R. Brandon, R. C. Carpenter, R. D. Chantrell, E. Christian, J. Clarke, H. Clutton, B. Ferrey, J. Gibson, G. Godwin, P. C. Hardwick, H. E. Kendall, J. L. Pearson, F. C. Penrose, G. G. Scott, and T. H. Wyatt. An interesting circular has been issued, which we gladly reprint, as giving full information as to the ends contemplated in the formation of the Museum, and pointing out how the institution may be aided by annual subscriptions or by the donation of casts. We strongly recommend this practical scheme to the good wishes and the subscriptions of our readers. Messrs. Cocks, Biddulph, and Co., of 43, Charing Cross, are the bankers.

**"THE ARCHITECTURAL MUSEUM, CANON ROW, PARLIAMENT STREET, WESTMINSTER.**

"SIR,—The Committee for the formation of an Architectural Museum beg to solicit your co-operation in carrying out this important object.

"Every one who has been practically engaged in Architecture, and more especially in the revival of Ecclesiastical Architecture, must have felt the need of a collection of Casts from the best ancient works of ornamental Sculpture, Statues, and other objects not capable of being readily or sufficiently represented by drawings.

"Even if an Architect can spare time for frequently travelling from one monument of ancient Art to another, which none of us can do to such an extent as we ought, he still needs, when at home, the aid of casts to recall the richer portions of the details to his memory, and he needs them to be arranged in such a manner as to enable him to compare the corresponding features of the different works he has visited. This necessity is also greatly increased by the fact, that the majority of objects which an Architect has ordinarily before his eyes, are calculated to corrupt his taste and to deaden his feelings, so that good taste and warmth of feeling in Art, are only to be obtained by some stimulant constantly at hand, to compensate for and correct the effect of these adverse agents.

"It is quite true that *nature* is the true refuge from the chilling effects of bad and degenerate Art, and we trust the time is not distant when she will be more constantly treated as such; but she has been so long neglected, that we want the example of better times really to show us how to use her. At Cologne cathedral, for instance, they compose their ornamental foliage by joint reference to casts from ancient carving and casts from natural leaves: the manner in which they thus learn to use natural objects with such conventionalities as are necessary to adapt them to their situations and to the material made use of, is really most cheering.

"If, however, such a collection as that which we advocate is necessary to *Architects*, who have frequent opportunities of visiting original works, how much more is it necessary to the workman who has no such opportunity, and is nevertheless expected to produce works in the same spirit as those which he has rarely, if ever, seen, and who is held up to scorn if his works fall short in merit of those of artists of the best times.

"It is only by familiarizing their eyes and their minds to the finest works that any real improvement in the taste of our carvers and decorators can be expected. A workman cannot however afford the loss of time and wages, much less the actual outlay, requisite to visiting ancient works, unless close at hand; and employers will very rarely aid him in doing so. Even if this were always practicable, we should still consider the Museum of Casts a necessary adjunct, for the same reasons which we have for its being so to an *Architect*.

The work in *its place*, will undoubtedly inspire the noblest sentiments, and will show the fitness of ornament to its position, but the collection of casts is after all the object for constant reference and study, the continual reminder of what has been seen in *situ*, but cannot be visited again. It would, however, be our wish to add to such a Museum, a large collection of Casts from Natural Foliage: nature containing the first principles upon which, though not rejecting reasonable conventionalism, we must ever be falling back.

"The great difficulty to be met in the formation of such a Museum arises from the extent and costliness of premises necessary for the object, particularly if in a central position. *We have however resolved to make a beginning*, however humble, and have taken two or three rooms in Canon Row, approached from Parliament Street. The rooms are of a very rough description, but they have this recommendation, that they will hold a great many Casts, and are capable of periodical extension, by taking additional rooms, as our income and our collection increases. Our present object is to secure widely extended support, both by annual subscriptions and by donations of casts. When we obtain funds sufficient, we shall endeavour to obtain Casts from abroad.

"We have already received numerous donations of very beautiful Casts, of which a list will be sent to the Subscribers,<sup>1</sup> and many others are promised, among which are some noble specimens from Venice which have been kindly promised by Mr. Ruskin; and we earnestly beg contributions or loans of Casts, Specimens, &c., as well as lists of annual subscribers.

"On the amount of annual subscriptions depends the whole success of the project, and we wish it to be remembered, that the benefit to each subscriber increases in exact proportion to the number of subscribers we can obtain, as with the increase of subscriptions we shall constantly extend our premises and our collection, and the moment our funds will enable us to do so, we shall employ agents both at home and abroad, to obtain for us Casts from the finest monuments of Art of different ages and countries.

"The existence too of this Museum will add interest to our Architectural tours, during which we may always be noting down specimens of which we would wish to add casts to our Museum, and in many cases where we wish to obtain them more immediately for our own use, but are deterred by the cost, the difficulty may be met by grants *in aid* from the society, on condition of the casts being finally deposited in the Museum.

"By such means, added to direct contributions of casts and annual subscriptions, it is hoped, that in the course of a few years, such a collection may be made as will supply a want under which Architecture in this country has long laboured, and that eventually it will become a NATIONAL COLLECTION.

"Earnestly begging your kind co-operation, I remain in the name of the Committee, your obedient servant,

"G. GILBERT SCOTT,

"Treasurer and Secretary, *pro tem*.

"\*.\* The usual annual subscription from Architects, Builders, Sculptors, &c., is a guinea, or two guineas; from younger Architects, Students, or from Carvers or other Artist-Workmen, smaller subscriptions, as may be most convenient to them. It is however hoped that lovers of Art, though non-professional, will aid in carrying out this most important object."

To the information contained in the above document we are enabled to add, that some of Mr. Ruskin's casts from Venice are already depo-

<sup>1</sup> Among those gentlemen who have already contributed specimens, are Professor Cockerell, R.A.; Messrs. Scoles, Scott, Ferrey, Clutton, Pearson, Nash, Burges, Billing, Digweed, S. Cundy, White, Richardson, Hakewell, and the Ecclesiological Society; and contributions have also been promised by Messrs. Hardwick, Wyatt, Clarke, R. Brandon and others."

sited in the Museum; and that Mr. Scott is collecting casts from Lincoln Cathedral, beginning with the celebrated angels from the angels' choir. It will be seen that funds are quite necessary at starting to enable the committee to obtain by purchase casts of foreign or home examples when needed. It is hoped, and not unreasonably, that the current expenses will be defrayed by the subscriptions of the persons actually using the Museum; in other words, that the Art-School will be practically self-supporting, like the Schools at Marlborough House. But as there is no Government help,—(as yet at least, for surely it might well be solicited, and could scarcely be refused, after what has been done for the promotion of education in the subordinate arts)—the aid of amateurs and of all lovers of architecture, especially of the national Pointed styles, is needed to give the Museum a fair start. We hope the appeal will not be in vain.

Before we leave this subject we may add, that in the *Builder* for January 8, is a notice of the gratifying growth of this Museum. The Editor expresses a hope, in which we join, that Sir Charles Barry will enrich the collection with some of the numerous casts of ancient examples taken during the progress of the new Palace of Westminster. It appears further that there are already fourteen pupils in the school of art attached to the Museum under the care of the Curator.

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### THE ECCLESIOLOGICAL MOTETT CHOIR.

It may be satisfactory to some of our members to read the minutes of the Committee Meeting, in which the Motett Society was incorporated into the Ecclesiological. We print them in the present number of our periodical, at the end of this paper, in the hope that many of our readers may be induced to take a more active part in the efforts now making by the committee to restore the practice of the Palestrina school of music, together with that of the ancient Gregorian song with which it is so intimately connected. Arrangements of a temporary kind have been made with the S. Barnabas Choral Society, for holding practice-meetings once a fortnight, to which persons capable of singing part-music, and who take an interest in real Church music, are invited to seek admission by applying to the secretary for musical matters, the Rev. Thomas Helmore, 1, Onslow Square, Brompton. The music of the Church cannot be efficiently reformed, without great personal exertions on the part of those who desire to improve it. It is therefore with great earnestness that we press upon all our members who are interested in Church music, both to give their own zealous co-operation to the present choir, and to induce others duly qualified to offer their assistance. The time has happily passed by when persons were ashamed to be heard joining their voices with one accord in the music of the Church: it is not the *will* so much as the *power* that is now wanting. Many who have devoted much time and money to the

acquisition of musical skill, no longer feel satisfied that so admirable a gift should remain un sanctified and un blessed, by being offered merely on the shrine of vanity and fashion; and many are beginning to wish for the means of making it more available to Church purposes. The meetings for practice of Church music, both *plain* and *figurate*, in S. Barnabas' schools, present an opportunity which all who can should avail themselves of, for improving both knowledge and skill in a species of music which is, by all competent judges, admitted to be the most sublime, and best suited to the nature of Divine worship. Four meetings have already been held, and were well attended, especially by the new members of the choir; the next will be held on Wednesday evenings; Feb. 2, and 16; March 2, and 16, immediately after the 7 p.m. evensong. After Easter it will be open for the consideration of the members of the choir, whether the general convenience would be better consulted by holding our meetings elsewhere, or on any other evening in the week.

It must be understood that these meetings are strictly practising-meetings, and are only preparatory to other general music-meetings of the Ecclesiological Society and their friends, of which due notice will be given. No great advance in this direction can, however, be made, unless a competent number of hard-working members can be got to meet *regularly*, without such an expenditure for the hire of singers as is undesirable, both on economical grounds, and as less conducive to the general spread of ecclesiastical taste and skill in this most important department of Christian art.

Two societies, numbering each upwards of five hundred members, have for some years been actively engaged, much to their own improvement, and the general progress of musical taste, in the practice and performance of the Oratorio. Mr. Hullah has, with indefatigable zeal and eminent success, trained hundreds of persons, who otherwise would never have sung at all, in the practice of various kinds of music, both sacred and secular. The training colleges of the National Society have all done that they could, in their several places and degrees, towards a general improvement in popular singing. The Motett Society aided the general movement in a Church direction, by its publications, and its too often intermitted meetings. It remains, however, as an *agendum*,—a thing not yet accomplished,—to form a band of numerical strength and practical skill equal to the development in the church itself of the full grandeur of ritual music, and the sublimity of the liturgy and offices when duly performed, with all the fervour of hearty worship, and all the devotion of skill and talent, which ought to be found at least in the worship of churches in cities and in large towns. Musical skill is doubtless increasing, and therefore needs direction, encouragement, and absorption (if the phrase may be allowed) into the practical and every-day working of the Church.

Some one model which we could regard as perfect in design, and respectable in execution, (so far at least as human infirmity might allow) would do more good than volumes of elaborate discussion, or thousands of exhortations from the pulpit or the lecturer's platform. Such (as was stated in the circular of August, 1852) is the design of the committee,

in reviving the operations of the Motett Society; and it is a singular advantage that, by the present arrangement, an opportunity is afforded for actual worship in a church where the musical arrangements are designed in a truly ecclesiastical spirit, and where, supposing this appeal were duly responded to, there would be, on each occasion of our meeting, a sufficient number of competent persons to execute the design in the most excellent way possible.

We now proceed to give the Minutes referred to, only adding, that we trust that not only singers may respond to our invitation to join the choir, but that many may be induced to become subscribers to our funds, by the prospect of the additional advantages accruing from our musical exertions to the members of our society, and (as we may reasonably expect) to the Church in general.

At a meeting of the committee of the Motett Society, June 5th, 1852—present: The Rev. W. Tennant (in the chair); the Rev. J. C. Haden; the Rev. T. Helmore; W. Dyce, Esq., honorary secretary:

I. Mr. Helmore referred to the conference, which took place some time since, between this committee and the committee of the Ecclesiological Society, with a view to the union of the two societies; and he stated that, although the desirableness of such union had, at the time, been unanimously agreed upon, some difficulty had arisen with respect to the conditions under which it was to be effected. In order to render the union beneficial, it appeared to be necessary that the Motett Society should receive some guarantee that its purposes should be adequately carried out under the proposed arrangement; and with that view the committee of the Ecclesiological Society had subsequently adopted the following resolutions, which he now communicated to the meeting.

"1. That this society, (the Ecclesiological,) embracing the whole of the objects intended to be promoted by the Motett Society, is anxious to give greater effect to that society's operations, by receiving its members into itself.

"2. That if the Motett Society will agree to such incorporation, and make its terms of subscription the same as at the first commencement of the society's operations, viz., £1. 1s. per annum, the Ecclesiological Society will guarantee at least three musical meetings a year."

II. The committee, having considered the foregoing proposal, it was moved by Mr. Helmore, seconded by Mr. Haden, and carried unanimously, that the incorporation of the two societies do take place on the conditions therein specified.

III. Ordered, that the secretary do transfer the property of the society under his care, consisting of the minute-book, the library of music, book-stands, candlesticks, and a cupboard, to the Ecclesiological Society; and with that view to communicate with the secretary for the musical department of that society.

IV. Ordered, that the treasurer be requested to pay the balance in his hands belonging to the society, amounting to £7. 8s. 7d., to the treasurer of the Ecclesiological Society.

V. On the proposal of Mr. Haden, seconded by Mr. Helmore, the

thanks of the society were given to Mr. Dyce, for his kind services as honorary secretary to the society.

VI. On the proposal of Mr. Tennant, seconded by Mr. Dyce, the thanks of the society were voted to Mr. Helmore, for his indefatigable exertions as director of the choir of the society during its more recent meetings.

VII. The thanks of the society were voted to Mr. Cockayne, for his services as treasurer of the society since 1846.

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## THE MUNICH GLASS IN KILNDOWN CHURCH.

*Abbildungen der Glasgemälde in der Salvatorkirche zu Kilndown in der Grafschaft Kent. Copies of Paintings on Glass in Christchurch, Kilndown, in the County of Kent. Executed in the Royal Establishment for Painting on Glass, Munich, by order of Alexander J. Beresford Hope, Esq., M.P. Published by Franz Eggert, Painter on Glass, Munich. Small folio.*

UNDER the above title there have been published, at Munich, a series of exquisitely drawn and coloured engravings of the fourteen full-length figures of saints, which were executed some years ago at the Royal Glass-Painting Works at Munich, for the church of Christchurch, Kilndown. The Kilndown glass—which must be known to many of our readers—is (we believe) the only specimen of the Munich school in this country; and, more than that, we believe it to be as good a specimen of that school as is to be seen anywhere. Some little disappointment was felt, we have understood, at Munich, because it was rightly judged that these windows, being destined for a church, were not at their first landing in England (at the commencement of 1841), exhibited in London. It will be remembered that the Munich school of glass painting was not represented at all in the Crystal Palace; and the only opportunity untravelled Englishmen have of seeing its peculiarities, is by a pilgrimage to Kilndown, which is, fortunately, a very accessible locality, within a few miles of Tunbridge Wells.

The fenestration of the Kilndown windows being nothing more than a series of broad obtusely-pointed lancet-lights,—(single lights on the north and south sides, and an unequal triplet at the east end.)—a considerable amount of severity of style was imposed by these conditions on the Munich artists. Each light could, by reason of its proportions, contain nothing more than a single figure under a canopy of architectural tracery, and it was impossible to indulge in those elaborate backgrounds—beautiful in drawing and detail, but abhorrent to the right theory of stained glass—which, as in the windows of the famous Aukirch at Munich, are characteristic of this celebrated school. A series of single figures, standing under canopies, must of necessity be to a great extent formal and conventional; and in this respect the tendencies of the Munich school to over-luxuriance, and to forgetfulness

of the proper and limited conditions of glass as a material, are in these windows very happily restrained. Still, the designs exhibit a freedom and an aversion to conventionalism which are very striking, when contrasted with the practice of English artists, but which, we are bound to say, are inconsistent with the proper theory of stained glass. The Kilndown fenestrations were treated at Munich as nothing more than areas of a given size, for which cartoons were to be drawn, just as they might have been done for mural paintings, or even for oil paintings on canvas. It was forgotten that they were windows;—that they had a practical end, antecedent to the decorative accidents, viz., that of transmitting light through a translucent material. It was forgotten also that, from the very nature of glass, no shading on the glass was possible, without, to the precise extent to which it was attempted, obscuring the translucent qualities of the material; and still more that, as the light must, of necessity, come through the glass itself from the outside, any shading meant to convey to a spectator from within the opposite effect,—viz., that the light was thrown upon the windows from within,—must be contrary to all true principles of design in this department of art. The Munich cartoons, in point of fact, treated these windows very much as though they were architectural niches. The figures are drawn in a *statuesque* way, very gracefully and beautifully indeed, in the very highest style of art, but still as though the light fell upon them from within. It is true that the good sense of the Munich artists has protected them from any such exaggeration of this fault, as is found in the works of certain English glass painters; and it is true also that in the actual rendering of the cartoons into glass, as we shall observe more particularly hereafter, a great deal of contrast and proper translucency is very artistically obtained; but, nevertheless, it is an undoubted fault, that the idea of shading these figures, as though they were solid and opaque, was not wholly avoided.

To speak now of the architectural canopies. These are designed in the most florid German Pointed, with twisted shafts, elaborate caps and bases, stump tracery, fantastic foliation, and interpenetrating mouldings. Of course these do not harmonise very well with the very plain constructional lancets which contain them; but they have a certain beauty and originality of their own, by no means displeasing. In the three eastern lights, which being higher in proportion give more scope for canopy work, the tracery is of much purer kind, consisting principally of three trefoiled circles or triangles, like some of the tracery of Cologne. This is very beautifully executed in a silvery kind of glass, and the contrast of its colour, and of some running foliage of the same hue, with the deep yellow of the rest of the tracery, is most effective.

The tinctures of these windows are not very decided or vigorous; but they are well harmonised, and some of them, especially the blues and silvers, very beautiful and pure; we should also except the red, which is a very successful colour. We need not, under this head, again insist on the fundamental error we have already noticed, of making stained-glass windows like oil paintings done in glass. The faults of the cartoons, considered as designs for stained glass, are of course ex-

aggrated in actual execution; but the execution, of its sort, and waiving our objections to its style, is certainly most beautiful and delicate.

One very thoughtful and effective expedient must be here specially mentioned. The figures are all depicted on curtains, of a grey-flowered grisaille. This grisaille is judiciously treated without shading, and not only admits a great deal of light, and so gives brightness and relief to the whole design, but shows the outline of the figures very distinctly. This certain-background reaches moreover above the heads of the figures, so that the heads are as distinguishable as the rest of the figures. Many of our own glass-painters, who have been induced to adopt grisaille backgrounds instead of the heavily-coloured curtains, which a few years ago were almost universal, have not had the courage to raise them above the old conventional level of the shoulders of the figures. The consequence is, that while the greater part of the figures is plain and distinct, it is difficult to distinguish the face and nimbus from the dark and positively coloured back-ground.

We will, after these general observations, briefly notice the particular windows. First in the list comes King Charles the Martyr, who is represented as slightly turning away towards the right hand, vested regally, with sceptre and sword, and recalling the well-known Vandyke type of his countenance and costume. The next is S. Edward the Confessor, drawn as a very young man, and with more shading than many of the windows. It is plain that the Munich artist confused the Confessor with S. Edward the King of the West Saxons, and has erroneously portrayed the latter instead of the former saint. The third window contains the figure of Venerable Bede, in a Benedictine dress of black and white, very beautifully drawn. He is vested as a monk, with his hood over his head, and is writing in a book held in his left hand. The next, S. David the Archbishop, is less to our liking. He is represented as a middle-aged man, with a large, dark beard, vested in a cope, and carrying a pastoral staff in his right hand, while he blesses with his left. A church is shown behind him at his feet. The attitude of this figure is overstrained. The fifth light is S. Augustine of Canterbury. By an odd mistake, the engraved legend at his feet calls him Augustus, a fault which does not exist in the original. This figure is open to the same criticism as the last. The saint is walking, and presented almost sideways to the spectator. He wears a cope and a pallium, and carries a pastoral staff in his left hand. The sixth window on this side (included in the chancel) is S. Alban. He is shown as a stalwart Roman warrior, with shield and palm. Authorities, we believe, are in favour of a younger portraiture of the protomartyr. This completes the north side of the church, going from west to east.

In the eastern triplet, the middle light exhibits the Blessed Virgin enthroned, holding the Divine Infant on her lap; the side lights are SS. Peter and Paul. S. Paul is a very grandiose bearded figure, with green tunic and red mantle, carrying his sword and a book. S. Peter is much less dignified, drawn and vested indeed in a Raffaellesque way, but with an unsatisfactory expression of countenance. The central light is the gem of the whole collection. The Blessed Virgin is seated

on a raised dais, and is seen full face. On her lap is our Lord, in His infancy, nude, and also seen full face, with His arms extended, the right one, in the act of benediction, self-supported, the left sustained by His mother. Nothing can exceed the beauty of the conception and of the execution of this design. The union of repose and dignity is admirable; and the expression of both faces seems to us nearly faultless. This plate, by itself, would make a most beautiful devotional picture.

The series on the south side of the church begins, counting from the east, with S. Cyprian. This is one of the most successful of the ecclesiastical personages. He is shown full face, with chasuble and pallium. S. Ambrose follows,—represented somewhat too youthfully, and vested in chasuble and pallium. The next is S. Jerome, with a white beard, habited as a cardinal, and with a double cross. This is a very effective window. S. Augustine the Doctor is another very beautiful figure; he is vested in chasuble and pallium, and is in the act of writing. The series closes with S. Gregory the Great, with triple crown and triple cross, and his dove at his right ear. This is a very striking figure, but its vestments are unsatisfactory. A cope, thrown wide open, displays below the ends of a broad, vulgar, modern stole, with square, expanded ends, depending from the cingulum of the alb.

Such of our readers as have not seen the *Kilndown* glass may form, from the account these beautiful drawings have enabled us to give, some notion of its interest and value. In conclusion we ought to say, that the execution of the engraving and colouring of the plates before us is most creditable to the artists to whom we owe this interesting series. We have no such excellent monograph of the decorations of any English church by any English artists; and we fear it will be long before we can boast of a publication, by our own countrymen, so meritorious in all respects as this series of illustrations of one of the branches of the fine arts so vigorously cultivated at Munich.

## NEW CHURCHES AND RESTORATIONS IN PARIS.

*To the Editor of the Ecclesiologist.*

MY DEAR EDITOR,

I am enabled to impart to you some notes, more sketchy and incomplete than I could wish, but, such as they are, heartily at your service, of the ecclesiological movement in Paris. Before however, I go further, I must express my regret that circumstances over which I had no control, compelled me to forego visiting that most interesting and important restoration of the Ste. Chapelle, which is being carried on under the inspection of our distinguished honorary member M. Lassus. I trust that the defect may ere long be supplied by the promised account from the pen of the accomplished architect himself. First among the objects which I propose to describe, though strictly neither new church nor restoration, I must place

THE CHAPTER HOUSE, SACRISTY, AND CLOISTER OF NOTRE DAME.—None of your readers, I conclude, is ignorant of the magnificent restoration of the famous Cathedral of Paris, which is being carried on under the joint superintendence of MM. Lassus and Viollet Le Duc—the ablest France could afford. Connected with this work, was the construction of sacristies and chapter house, both imperatively needed for the service of the Church, and to which the site of the destroyed Archbishopal Palace was devoted. This portion of the undertaking was, I understand, peculiarly attended to by M. Viollet Le Duc, who has produced one of the most remarkable and successful works in revived Pointed which I have ever seen. The locale is the south side of the cathedral choir, between that and the river, from the quays on the opposite bank of which a charming view of the new construction is obtained. The architect has with great ability grouped these chambers around a cloister, an adjunct of which Notre Dame had previously been deprived. I am not without hopes that M. Viollet Le Duc himself may be induced to give us some notice of these buildings, and I therefore make my description brief. For thorough accommodation with the style of the church itself, they cannot be surpassed. It is necessary to notice the greater whiteness of the stone and greater freshness of the cutting to be persuaded that they are the work of this age. The style is early French Middle-Pointed, combining as that style does there, many features of the Earlier style which the analogous period in England did not exhibit. The various chambers and the cloister itself are boldly vaulted, the principal apartment being the chapter house, an oblong room looking south, and presenting therefore its principal window to the opposite quay. The permanent furniture is not yet *in situ*, the open gallery running along the north end of this chapter house, and carrying round the upper corridor, is peculiarly telling. All the carving throughout the construction is singularly light and bold. The windows are every where glazed with painted glass. Those of the cloister itself are by M. Gerente, and establish of themselves his claim to be the worthy successor of his brother: their whole expression is so cool, and if I may coin a word “cloistery.” Along a grisaille ground runs a belt of subjects, the legend of Ste. Geneviève, in a series of figures in *chiar’ oscuro*, upon a delicate greenish blue ground. Some grisailles by M. Lusson in other portions of the pile are not so successful. The chapter house is glazed by M. Marechal of Metz, in his very clever and telling but modern style, resembling that of the royal manufactory of Munich; the subjects are whole-length figures. The paving of the cloister of mixed stone, marble, and tiles, is pretty. The upper story is occupied by the apartments of the sacristan, and the treasury cleverly contrived—the plate being let down through an opening in the centre of the groining of one of the lower rooms. One feature seems to us more archaic than practical—the gurgoyles.

The restoration of the Cathedral itself has hitherto been confined to the exterior: the south side, which is in progress, and the west end, which is completed save the series of the statues of the kings of Judah: when these are in place it will be a most rich and telling façade.

Of the churches which have very recently been built in Paris, I propose to give you the description of two—one already consecrated, and the other still in shell, S. Vincent de Paul, and Ste. Clotilde. Before I proceed to particulars, I must note one thing which should not be forgotten, that the immunity to build large and rich churches is purchased in Paris by building so few. Each new one in Paris is represented by I am afraid to guess how many in London, and no one London church therefore, can bear any just comparison in size or costliness with any one belonging to Paris. I do not however mean to imply that I am satisfied that either side is absolutely in the right in its system. My conviction is that England and France are both in extremes in this respect, and that neither can very rightfully throw a stone at the other. I am certain that the reckless multiplication of "districts," and the neglect of the system of collegiate churches amongst ourselves has thrown into the shade amongst us that most economical and common-sense system of church extension—*service* extension, and frequently run up a couple of ill-served and starved churches, where one substantial and sufficiently manned structure could have done twice the work. I need hardly remind you that by the actual ecclesiastical constitution of Paris, each of the twelve arrondissements of the capital is a parish. Thus there are twelve parish churches in the city, with something like a collegiate or capitular body attached to each, the remaining churches being *succursal* to their respective parish churches. Notre Dame itself is the parish church of its own quarter.

S. VINCENT DE PAUL.—The traveller just from England has probably noticed while rumbling away from the *Station du Nord*, a heavy looking new church of Italian structure, with two towers, and pedimented portico, crowning a flight of steps in a magnificent situation, commanding half the city. This is the famous church of S. Vincent de Paul, unattractive enough externally, but within challenging, at all events, the respectful study of the ecclesiologist. Indications of the richness of its fittings are afforded by the sculpture of the pediment, by the elaborate bronze doors, and by the stiff though striking external fresco of the Blessed Trinity, conceived in a Byzantine type, which crowns the portal. No one, however, could foresee the prodigality of decoration which greets him on his entrance. The impression which I dare say many persons have formed of this church, from the prints and the descriptions which may have fallen in their way, is that it is a mere modern Roman church of the "Jesuit," or Oratorian type. If they think this they do it injustice. The style cannot be praised, for it wants in purity and point: but it manifests a desire at least—and more than a desire—to return from the extreme limit of false taste, to which Jesuit and Oratorian ecclesiology has attained—towards more Christian forms and arrangements, which has in this instance manifested itself in a style of its own, in which the Basilican idea has the predominance, with various details of arrangements super-added, which mediæval church building has contributed. The general plan comprises a broad and lofty body, terminating in an apse flanked with double aisles, and chapels beyond; the latter likewise radiating

round the apse. These aisles are created by numerous Ionic pillars not reaching to the roof, but supporting a triforial gallery, springing from which a second order supports the roof. The nave roof is open, of a low pitch, like that of the early Basilicæ; the roofs of the aisles and triforia are flat. I neglected to ascertain the material of the pillars, but I believe it to be scagliola. To realize the effect of all this, it must be remembered that the whole church is full not only of painted glass, (of which more anon,) but of brilliant colouring; the most important portion—the subject painting—not yet uncovered to the public, but at the point of completion, and partly executed by that eminent young Christian artist, M. Flandrin. The diaperings, which are already completed, exhibit a laudable desire to introduce the various Christian emblems.

I come to the ritualism, which is noticeable, from its unhesitating recognition of the triple division of churches, exemplified by this church comprising not only choir and sanctuary, but choir and sanctuary screens—in both cases of metal, that of the choir being breast high, the sanctuary rail (for the use of communicants,) not so high. The choir is fitted with a double row of stalls on either side; the sanctuary is also stalled, Basilic-wise, round the apse. The choir and sanctuary are paved with marble, the nave flooring being of wood. The choir parclozes, sweeping round the apse, are of wood solid, and decorated externally with whole-length figures of saints, in low relief in panels, with gilded nimbi, otherwise destitute of colour. The pulpit stands half-way up the nave on the (*ecclesiological*) south side. I should note that the church is disorientated, the altar being at the north end. The chapels, of which the lady chapel is at the east end, are all filled with painted glass by M. Marechal, the whole-length figures of the saints to which they are dedicated being respectively given. In the broad untraceried windows of this Italianising church, that clever artist had of course the finest field to display his peculiar style, and in that style he is assuredly very successful. The chapel parclozes are of open metal work.

ST. CLOTILDE, which is yet unfinished, is, in strong contrast to S. Vincent de Paul, of strict mediæval architecture and groundplan. It stands on the south of the Seine in the Place Bellechasse, in the Faubourg S. Germain, not far from the late Chamber of Deputies, now the Palace of the Corps Legislatif. Unfortunately when in the time of Louis Philippe it was decided upon, the then Prefect of the Seine (Count Rambuteau, an excellent and popular administrator, but not an ecclesiologist,) allotted the work to an architect of no great reputation, M. Gau. I am talking of a period of about eight years since, and the actual building has occupied, I believe, four years. M. Gau having got the appointment, seems to have taken pains with the work, and has produced a building, which is certainly in its way a remarkable new church from its dimensions and its style, while not exhibiting much either of originality or boldness in its treatment of Early Middle-Pointed in which it is constructed. The plan is the typical one of French churches of the larger class; the entrance is by a flight of steps into an open narthex of three bays extending across the whole

width of the church, an arrangement for which a precedent, though of a later date, may be found in the same city, in the narthex of the very interesting *ci-devant* collegiate (now parish) church of S. German l'Auxerrois; the side bays of the narthex rise into two (by courtesy) western towers (the church stands north and south, the altar end being the latter). These towers, octagonal, open, and crowned with pinnacles, are decidedly the worst thing in the entire church.

The nave is of six bays with single aisles and apsidal chapels in the most "western" bay on each side. The transepts project beyond the aisle line; the additional breadth being taken up in the eastern limb for sacristies, which wear externally the aspect of secondary aisles. The choir is of two bays with single aisles, the sanctuary comprises a five-sided apse, and a single bay in the straight line, of the dimensions of the apse bays. The procession path sweeps round the sanctuary, and beyond are five radiating chapels, with three-sided apses, the Lady Chapel longer than, and projecting beyond, the rest. The extreme external length of the church is 90.30 metres, about 300 feet. The extreme width across the transepts 36.80. The nave measures internally 34.50 by 10.40 in itself and 22 including the aisles. The choir *proper* (exclusive of sanctuary) is only 11.70—too short, it will be at once seen, for so long a church. The church throughout is groined in stone. The vaulting shafts, which are single, of the nave roof rise continuously from the ground, with foliated capitals: those of the arch mouldings are triple, all with foliated capitals. Above the arcade is a triforium story of four trefoiled panels (much too shallow) in each bay. This quasi-triforium is carried continuously round the transepts, the choir, and sanctuary. The windows of the aisles and of the clerestory are of two lights simply traceried, but with thin nerveless monials. The composition of the two transept elevations is alike, a rose above—below a two-light window flanked on either side by one of a single light—an infelicitous combination. The windows of the apsidal chapels are single with traceried heads. I observed on each bay of the nave aisles, oblong panels sunk, destined, I conclude, to contain carvings of the Stations. The choir, I should notice, rises upon three steps, and the sanctuary upon two above that; the choir aisles are paved with flagging, no other pavement is yet down. The porches open into these aisles by flat-lintelled doorways, with open-traceried heads. The arches of the apse are stilted.

The ritual arrangements will comprise an open metal choir screen, and stalls in the choir, backed by solid stone parclooses, now in the course of construction. The high altar is to stand in the chord of the sanctuary. Besides the five chapels, altars of Ste. Clotilde and Ste. Valere (the dedication of the old parish church) are to be placed at the extremities of the transepts. Of the western apsidal chapels that to the assumed north is to contain the font, the opposite one is to be the mortuary chapel.

The pitch of the roofs externally is high, and the stone groining of course necessitates flying buttresses. The windows of the sacristies are single lights coupled.

Such is the new church of Ste. Clotilde. I am unable to speak

very highly of the originality or power of its design. Nevertheless, as a fact, it is a remarkable instance of the actual developement of ecclesiological notions. When completed, and filled, as no doubt it will be, richly and grammatically, it will assuredly be a remarkable modern church. I have heard with regret that the Prefect (M. Berger) has adopted the unfortunate expedient of confiding the execution of the cartoons for the painted glass to painters, and of distributing the execution of the glass among indiscriminate hands. The church is to be very generally, if not universally, filled with painted glass.

I have, I find, filled so much space with the new building which I have essayed to describe, that I postpone till another number the notices I propose to give you of Parisian Church Restorations.

Yours very truly,  
H.

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## ARCHITECTURAL INSTITUTE OF SCOTLAND.

We have received Parts IV. and V. of the second volume of the Transactions of this Society. The former part contains three papers; by George Smith, Esq., architect, on the Drainage of Edinburgh; by David Rhind, Esq., architect, "on the respective claims of Inigo Jones, Dr. Balcanquhall, and William Wallace to have been the engineer of Heriot's Hospital;" and by W. J. Gray, Esq., architect, on Rural Architecture. The first is a very sensible practical paper on one of the most important of subjects. In the second, Mr. Rhind decides, after an interesting argument, that Dr. Balcanquhall ought to have the credit of being the original designer of Heriot's Hospital. Dr. Balcanquhall was at the time Dean of Rochester. Towards the end of his paper, Mr. Rhind seems inclined to think that the Dean must have been at least helped by some professional architect in preparing this celebrated design. Mr. Gray's paper is on a very important practical subject. He speaks strongly on the sanitary advantages of proper cottages for farm labourers, and proceeds to discuss the architecture and arrangement of farms and farmbuildings. This paper is illustrated with a number of plates, which show the style of buildings Mr. Gray recommends. First come the Bamborough cottages, built in 1809, a very early example of a reform in cottage architecture. The style is, of course, most miserable; and at that time the moral necessity of having more than one bedroom for labourers' cottages was not seen. And Mr. Gray has admitted some plans of cottages built quite lately, where there is no second bedroom. The other illustrations are of farmhouses, and buildings, and of one manse, all without any attempt at appropriate style.

Part V. contains two papers; one by Mr. T. Purdie, entitled a Comparative Estimate of Mural Decoration; the other by Mr. D. Smith, architect, of Glasgow, on the means for improving the old localities of Glasgow. Mr. Purdie enlarges on the necessity of more decoration in our

dwelling and public buildings, and speaks of the great want of artistic education among our people. He instances the fact that nearly all our designs for paper-hanging come from France, and goes on to argue that till our countrymen are more used to see art all round them, it is vain to expect them to be able to appreciate it or practise it. Accordingly he advises the restoration of mural painting, but, consistently enough as a member of the Kirk, would not force its employment in churches. His own sympathies, however, are clearly in favour of the due use of the arts as the handmaids of religion in adorning the material houses of prayer; and he speaks praisingly of Mr. Ruskin's defence of the "Lamp of Sacrifice" as applied to religious art.

Mr. Purdie's conclusion is that we can never have a school of decorative artists in this country—in spite of any educational efforts that may be made—until there is a sufficient demand for decoration, resulting from the more general appreciation of art among those classes which must be its patrons. And he calls on the architectural profession to endeavour to create such a taste, especially by making decorative painting an essential part of all their designs. When he comes to details we are less able to agree wholly with Mr. Purdie, whose observations apply almost exclusively to the classical style of domestic architecture. But his remarks on the coloration of ceilings, and on the conventional style alone suitable for paper-hangings and carpets, are very sensible. Less convincing is his argument in favour of painting common materials in order to make them to represent more costly substances, in which he opposes Messrs. Garbett and Ruskin. But, upon the whole, this is a very valuable and instructive paper. It is accompanied by eight illustrative plates of a folio size, printed in colours.

The concluding paper, by Mr. D. Smith, gives a painful account of the overcrowding of the poorest part of the population in the narrow *wynds* and deep closes of Glasgow.

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## MR. FREEMAN ON THE PRESERVATION AND RESTORATION OF ANCIENT MONUMENTS.

*The Preservation and Restoration of Ancient Monuments.* By E. A. FREEMAN, M.A.

THIS pamphlet consists of two parts:—1. That which its title names: 2. An attempt to prove that Mr. Freeman's poetry is not—what one of his critics had called it—a part of the "prevailing epidemic." We shall say a few words on the former only.

Mr. Freeman has scarcely got into his subject, when he begins to wax warm against some imaginary enemies; and presently startles his auditors by saying,

"There are persons calling themselves admirers of ancient art, lovers of ancient churches, who have sent forth, in a style which would not have disgraced King Harry himself, a solemn mandate for the entire destruction

of Peterborough Cathedral and King's College Chapel, with the single proviso that buildings supposed to approach more nearly to some fancied ideal may be erected in their place."

On the tiptoe of expectation one hurries to the note to see what this solemn mandate is, and by whom it was issued : and one reads this :

"This view was put forth with sufficient plainness of speech in a discussion among the members of the Ecclesiological Society, of which I am sorry to say that a former pamphlet of mine was the indirect occasion.

"The Rev. J. M. Neale . . . took up the Destructive side of the question, and announced his readiness to see *Peterborough Cathedral pulled down*, if it could have been replaced by a Middle-Pointed [Decorated] cathedral as good of its sort . . . The ancient architects only destroyed the works of their predecessors in the belief that their own were better. He himself, could he know that a better style than Middle-Pointed was discovered, *would destroy every Middle-Pointed building.*"

This "*solemn mandate*," this "*style, which would not have disgraced King Harry himself*," resolves itself into an opinion expressed in discussion, by a private member of the Ecclesiological Society, that, were it possible to rebuild our present cathedrals in a higher style, he thought that association ought to give way to beauty. The supposition was confessedly an *ex impossibili* one : and Mr. Neale may very possibly be mistaken. He would probably console himself by thinking that he would rather err with Poore, Alan of Walsingham, and William of Wykeham, than — but we need not conclude the sentence with the antithetical triplet that occurs to us.

However, to do Mr. Freeman justice, he protests against Mr. Ruskin's—he might have added Mr. Petit's—vagaries of destructiveness : he would not keep S. German's Cathedral in Peel a ruin ; he does not prefer, for the purposes of study, like another eminent antiquarian, a ruined abbey to an unruined church. His views are moderately Conservative : in fact, he is an ecclesiological Peelite ; about the safest position, we think. His paper is,—as his writings always are,—amusing and instructive ; and we will conclude with the following extract as a specimen. Mr. Freeman is speaking of the degree of necessity which brought about the rebuilding of churches in mediæval times.

"We usually read of the ruinous and dangerous condition of the old church, of its recent destruction by fire, or the like ; and on the other hand Professor Willis has taught us, in the cases of Canterbury choir and Winchester nave, how much of at least the substantial masonry of the former building was often preserved through the most extensive reconstructions. But we must remember, as it has been acutely observed, that massive stone walls do not burn ; and when we see the state in which contemporary structures have come down to us safe and sound, we cannot help being tempted to interpret such phrases as 'ruinous' and 'dangerous' with very considerable latitude. The building to which they are applied probably often stood in need of a thorough repair and no more ; we may feel quite sure that a modern Bishop or Chapter would be satisfied, on every ground, with simple repair and restoration, without any rebuilding, or even remodelling. So also, chroniclers desirous to magnify the fame of their patrons, doubtless exaggerated their works, and

often described as complete rebuildings alterations which left a considerable portion of the former building standing. How strictly we are to interpret the 'notorium et evidentem ruinam' of the former nave of Canterbury, its complete demolition forbids us from ascertaining; but from the extensive portions of the Norman nave of Winchester still existing, we may feel tolerably certain that, had any of ourselves been in the position of Wykeham, we should have been contented with a substantial repair instead of that complete remodelling which gave birth to his glorious work. The Perpendicular recasting of the choir of Gloucester can have been little more than a whim; the mass of the Romanesque walls is hardly touched; there is only a Perpendicular net-work awkwardly thrown over them. Even when rebuilding was absolutely necessary, as when at Ely 'the steeple in a night fell down upon the quier, making a most horrible and fearful noise;' with our feelings we should rather have followed in the new structure as nearly as might be the type of its predecessor; whereas Alan de Walsingham 'built it in such order as now we see it, a peece of worke both for cost and workmanship singular.' Had the siege of Lichfield taken place in the troubles of the fifteenth instead of the seventeenth century, the destruction of the great spire would probably have been seized upon as the occasion of its re-edification in some entirely different form.

"Perhaps the truest way of putting it would be that our ancestors did not often make any extensive changes simply for the sake of the supposed improvement in the effect, but that they eagerly grasped the opportunity afforded by comparatively slight dilapidations to reconstruct portions of much greater extent than any necessity required."

## WELLS CATHEDRAL.

*To the Editor of the Ecclesiologist.*

DEAR SIR,—For many months I have been expecting some account in your pages of this important restoration by Mr. Salvin: it is indeed one of so extensive a character as to naturally demand a far abler historian or critic than myself to do justice to it. Should, however, the following rough notes, in the absence of others, be of any service to your Society, pray make use of them.

I should premise that since the commencement of the restoration, nearly seven years ago, a change of architects has taken place. To what extent the work is indebted to Mr. Benjamin Ferrey I cannot precisely say, but I fancy that that gentleman is responsible only for the Lady-Chapel, and the polychrome on the vault.

The former was a task of some difficulty and has been accomplished, as people say 'for the time,' with considerable judgment and skill. The ancient levels have been all retained, even those of the altar steps, which in the absence of an altar strikes one perhaps as meaningless and supererogatory. Of the polychrome it is less easy to speak, as this kind of decoration has made such advances since the period of Mr. Ferrey's connexion with the cathedral. The pattern stencilled on the nave and transept roofs is, I am told, original, and if so, seems scarcely worthy of such an extensive reproduction. The effect is excessively meagre, black and red being the only colours visible from below. But

the choir, as every one knows, is the grand centre of operations, and really has had great expense and care bestowed upon it, with what result we shall see presently.

It is superfluous to say that the galleries and the old Third-Pointed panelling, so conspicuous above the former fittings, have entirely disappeared, and the first object which meets the eye on entering are the celebrated stone stalls. These are set back as at Durham within the choir-arcade, and present a similar interrupted and broken appearance. Passing by unnoticed the architect's idiosyncrasy in respect of material, I must say that the design appears, *me judice*, both laboured and unsatisfactory, though it has all the advantage of really good workmanship to show it off. The Dean's stall is surmounted with a most untasteful tabernacle of its own. In front of the new stalls come the old misereres, disposed in two rows, while the choir is to be accommodated in benches placed again in advance of the stalls: making together five rows of seats, all of which are returned. Can anything be less felicitous or rubrical than such an arrangement? With Ely and even Durham before us, it is indeed a *παλίσσυντον δράμμα*, and from the peculiar circumstances of this city, a very sad proof of the degeneracy of the cathedral idea and system amongst us. But of this more anon. Picture to yourself, Sir, canons and 'canons' ladies,' theological students, choristers, grammar-school boys, and the good people of the cathedral "liberty," all packed thus vis-à-vis in one heterogeneous mass!

Of course to carry out this complicated plan, much new woodwork has been required. The portion already fixed shows great care in the execution, and the cutting is, as workmen would say, 'clean and sharp.'

Specimens of the stall-ends have also been repeatedly put up, and hitherto it would seem, solely for the purpose of being removed, nor indeed without good reason. To me it seems inexplicable, how the Dean and Chapter can sanction, or the architect require so tedious and expensive a method of selecting a design; the more so, because want of funds has been delaying the work for many months. Had the same scheme been pursued in other parts of the restoration I could almost fancy that the first notion for the new stalls had been transferred to the sanctuary, and conveniently made to do duty as sedilia.

The Bishop's throne lately possessed some colour, though none can inform me of its merits, or even pretensions. Whatever they were, all traces have now disappeared, and the stone-work is as white as scraping and pumice-stone can make it.

Just opposite to the throne Dr. Claughton's large (brass) 17th century lettern has been replaced, at which of course the lessons will be read. Eastward of this, and between the choir gates and the altar rails, are two ominous patches of oak flooring, intended, doubtless, for seats or pews of some sort, though what, or for whom, I cannot learn.

Black marble steps lead to the altar platform, which is of very curtailed dimensions, and at present contains merely the before-mentioned stone sedilia. A diapered dwarf wall serves as a reredos. Encouraged, I suppose, by the fine effect produced by regilding the bosses in the choir roof, the authorities intend ultimately to have this diaper picked out in colour.

Three new stained windows have been recently inserted. One,—the gift of the Theological College,—in the south choir aisle, is without any exception the worst glass I have ever seen. Messrs. Ward and Nixon surely can have but little regard for their reputation in allowing it to remain as an advertisement of their artistical incompetency.

The other two are in the clerestory, one immediately over each choir gate. That on the south is the Brymer Memorial window, and, like all Mr. Willement's glass, is archaic in treatment, rich in colouring, and as a whole, by no means unsatisfactory. Its opposite neighbour, the production of a local artist, Mr. Bell, is far from being an ordinary work of art. The drawing is very commendable, and the tinctures are both brilliant and luminous. The faces, however, are sadly inferior to the rest of the glass, and both windows suffer materially from their juxtaposition with the old ones still remaining in this part of the Cathedral. A modern brass, to the memory of Dr. Goodenough, the late Dean, deservedly attracts much attention. It was executed by Waller, or Hardman, (I forget which,) and is for the present placed at the entrance to the Lady Chapel.

Reviewing the restoration, then, as an architectural whole, it must be deemed a failure; practically it is something worse. I am certainly not undervaluing the capabilities of the new seats in saying that 150 persons cannot be accommodated in them. How many will be seated eastward of the choir remains to be seen: but of one thing I am very certain—that the present Sunday congregation, and the choir as arranged by Mr. Salvin, are totally and entirely unfitted for one another. But what will be said when I add that the large district of East Wells is entirely dependent on the Cathedral for any church provision, except what a small school-room can afford; and that the Dean and Chapter, knowing and feeling this, are proposing to build and endow a new church, not a stone's-throw from their own Chapter-house? and all this, when for five years a daily congregation has worshipped without any the slightest inconvenience in the spacious nave of the Cathedral, which is now to be deprived of its legitimate and original purpose!

Surely this gives a peculiar sting to the sneers of the House of Commons, and the abuse aimed at the Cathedral system by the daily press, and causes one to look anxiously forward for a time when these noble buildings shall be made instrumental in turning the many to righteousness.

I am, Sir,

Very faithfully yours,

WILLIAM GEORGE TOZER.

*The Close, Wells,*

*December 30th, 1852.*

[There are some inaccuracies in this letter: the window on the south side of the Presbytery was given by Mr. Dickinson, that on the north by some friends of Archdeacon Brymer during his lifetime. The brass to Dean Goodenough is by Waller. The district of East Wells is almost entirely in the parish of S. Cuthbert, and not in the

precinct or liberty attached to the Cathedral. Some time back a subscription was set on foot among the students of the Theological College to provide a church for this part of the town; the plan failed through a difficulty about the patronage. We are not sorry to hear that it has been revived.]

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## TRANSACTIONS OF THE EXETER DIOCESAN ARCHITECTURAL SOCIETY.

THE Second Part of the Fourth Volume of the Transactions of this Society has been lately issued, and is in no way inferior to its predecessors. Besides several Quarterly and Annual Reports of the Society, and a Report of the Plymouth Local Committee, this part contains a paper by Lieut.-Col. Harding on "Some of the Ancient Ecclesiastical Edifices of Exeter," marked by much antiquarian knowledge. A thoughtful paper "On the historical character and progress of Symbolism in Ecclesiastical Art," by the Rev. G. W. Cox. A notice of the ancient mansion at Fardell, in the parish of Cornwood, Devon, by Mr. C. Spence. A notice of a Norman font discovered in the church of S. Bartholomew, Sithney, by the Rev. Canon Rogers. A paper "On certain architectural antiquities of the forest of Dartmoor and its border churches," by Mr. E. Ashworth. Another on some of the principles of design in churches by Mr. W. White; one on the Church Towers of the Lizard district, by Mr. J. S. Rogers; and some account of the Tomb of Bishop Bronescombe in Exeter Cathedral by Mr. W. Crabbe.

The last paper, which is illustrated by four very beautiful coloured plates, is of especial interest, as perpetuating for us the remaining traces of one of the finest polychromatized high-tombs in England. Bishop Bronescombe died in 1280, and Mr. Crabbe shows that the effigy of the prelate, the detail of which both in carving and in colour is most exquisite, is of that date; but the tomb itself on which it rests, as well as the canopy above it, are clearly of Third-Pointed date and style. The four plates illustrate the whole polychrome both of the tomb and canopy and the effigy; but it is the latter alone which is of great importance. The Third-Pointed polychrome is remarkable for colouring the mass of the stonework a dark green. Recesses, or inner planes, are usually red or blue; while pateræ and some of the leading architectural rolls of the tracery are gilt. The effigy in all its details is exquisitely coloured. In itself it is one of the finest existing episcopal figures, vested in full pontificals. The chasuble is white lined with red, with apparel, orphrey, and borders of the most delicate embroidery in geometrical patterns. The mitre, its infulæ, the maniple, and two cushions on which the head rests, are covered with embroidery. The dalmatic is blue powdered with a pattern of a fleur-de-lys between two birds all of gold: the tunic is of green, the alb of white, all with embroidered borders. The stem of the pastoral staff is painted spirally:

the canopy over the head and its shafts are coloured with great boldness and simplicity by way of contrast to the delicate and minute patterns of the vestments, and the bevelled edges of the stone on which the effigy lies have a very beautiful pattern. Besides the general view of this effigy, all the details are given, in colour, on a larger scale, one third of the actual size, from the drawings of Mr. Ashworth. Mr. Crabbe states that, after a lengthened and careful investigation, he has come to the conclusion that all this colouring is distemper; and thus generally characterizes this fine effigy. "The whole effect of this figure is that of quiet and repose, and the care with which it has been produced and carried out in all its details, shows us that we have in this nineteenth century much to learn from the works of the thirteenth. The material is freestone, a substance easily worked, and the taste of that early period applied to its surface the colours and ornaments which rendered it a picture of the individual commemorated. We on the contrary at this time employ marble, which is most expensive to procure and difficult to work, and leave it white and ghost-like." He then compares the effigy of Bishop Bronescombe with Chantrey's effigy of Northcote, which is its neighbour in the cathedral, and concludes—"I do venture to think that a comparison drawn between the two will not be in favour of the production of the nineteenth century."

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#### PROCEEDINGS OF THE LIVERPOOL ARCHITECTURAL AND ARCHÆOLOGICAL SOCIETY.

UNDER this title there has appeared a quarto volume (published at Liverpool by Messrs. Deighton and Laughton, and in London by Mr. Weale) which contains full accounts of the meetings held by the members of the Liverpool Architectural and Archæological Society, in its two first Sessions from 1848 to 1850. Most of the papers read at these meetings are printed at length, and some of them are copiously illustrated. We are exceedingly glad to welcome this evidence of the activity and ability of the architectural profession in so important a town as Liverpool. The Society appears to be chiefly composed of persons actually engaged in the practical study and application of art; though it has other non-professional members, and especially, we are glad to see, a class of student-members who are admitted at a lower rate of subscription.

Many of the papers appear to us to be of great interest and ability, and we should be glad if our space would allow us to give our readers some adequate idea of the contents of this first volume of the Liverpool proceedings. But our notice must be of necessity a very short one. The first paper, by Mr. Charles Reed, describes the church of Bebbington, in Cheshire. This church, it appears, was visited in an excursion by the whole Society in company; and each of the professional members devoted himself to the delineation of some one or other feature of

the building. The result is a very agreeable paper, and a profuse number of scientific illustrations. It is a complete monograph of a very interesting and indeed typical Cheshire church. Mr. Frank Howard contributes several thoughtful papers of a speculative and theoretical character; for example, on "The use of the fine arts in decoration, as distinguished from decorative art"; "On sculpture as connected with architecture"; "On ornament"; on "The Seven Lamps of Architecture," (which he reviews in very severe terms); and "On stained glass as a means of decoration." A scientific paper on "The construction of fire-proof buildings," bears the name of Mr. A. H. Holme. The only paper by Mr. J. A. Picton, F.S.A., which is published in the volume before us is a most interesting archæological subject—"The architectural history of Liverpool." Mr. T. D. Barry's papers are on "Gothic mouldings," in which he follows Mr. Paley very closely, and which is illustrated by several plates of the profiles of mouldings; and on "Monumental Brasses," treated in a very good spirit. To Mr. C. Barber the Society was indebted for a paper on "Painting and its poetical character," and for a closing address on the progress of the Society at the end of its second session. Mr. J. A. Forest, himself (we believe) an artist in glass, read a paper on "Stained glass," in which he follows Rickman's division of architectural styles. A paper on "Fitness as a principle of design in architecture," bears the name of Mr. Joseph Boulton, whose other contributions are an account of the second annual excursion of the Liverpool Society, together with the Chester Architectural Society, to Gresford church, (which is not, we regret, illustrated like the former excursion to Bebbington); and also a paper "On the value of precedent in architecture."

It is very gratifying to observe so much evidence of real work as this volume affords; and nothing can be more fitting or useful than for artists in different departments thus to combine in order to contribute each his share to the general study and furtherance of the whole question of art. A sculptor, Mr. J. A. P. Macbride, brings here to the common stock a paper on "The early history of sculpture," in which he briefly collects notices and criticisms of the sculpture of the Egyptians, Greeks, and Romans. Mr. H. P. Hornor, besides a paper "On the legitimate use of rustication," does battle, as Mr. Ruskin's champion, against the attack made on the "Seven lamps" by Mr. Frank Howard. The volume contains four other papers—on "The architecture of the day," by Mr. S. Huggins; on "Rubble walling," by Mr. T. Duncan; "On the analogies and sympathies of the fine arts," by Mr. E. H. Strype; and "On the influence of coloured glass in horticulture," by Mr. T. C. Archer.

We heartily wish that the Liverpool Society may have a long career of energy and usefulness. Nothing can be better than the promise given by this vigorous volume of proceedings.

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## ENGLISH SERVICE-BOOKS AT CAMBRIDGE.

*To the Editor of the Ecclesiologist.*

*Cambridge, December 13, 1852.*

DEAR SIR,—A careful inspection of the MSS. of the Fitzwilliam Library enables me to furnish you with the following additions to Mr. Dickinson's valuable list of English Service-Books: they are classed with the MSS., as are about a dozen *Horæ* of the uses of Rome, Paris, Sens, and Bourges.

*Horæ* sec. us. Sarum. 8vo. Paris. Simon Vostre. 1507 (is the probable date, as its table of contents agrees verbatim et literatim with that published by Mr. Maskell. Mon. Rit. vol. i. Dissertation on Service-books, p. clv—vii., as belonging to a *Horæ* of this year and press).

*Orarium* sec. us. Sarum. 8vo. Paris. Germain Hardouyn. (No date; but the Calendar is drawn up beginning with the year 1534, which we may therefore assume as the date.)

Yours faithfully,

B. A.

MESSRS. BOWMAN AND CROWTHER'S "CHURCHES OF THE MIDDLE AGES."

WE are very glad to observe the publication of Parts XVIII. and XIX. of this beautiful series, which we have so often recommended to the patronage of our readers. The authors present us with twelve plates in these two parts, taken from four churches. According to our usual custom we will mention the subjects in order. Of SS. Mary and Nicholas, Nantwich, Cheshire, we have a perspective view from the south-west, an east elevation, a section through the chancel with the plan of one of its groined bays, detailed drawings of an almost Third-Pointed four-light window at the west end of the aisles, and of a two-light earlier, but transomed, window in the west bay of the north aisle, and a plate of mouldings full size. Of S. John, Cley, Norfolk, we have an elevation of the south transept, and a plate of details of much beauty from the same part of the church. A double plate of S. Andrew, Heckington, Lincolnshire, is devoted to a longitudinal section of this well known and very fine church. And three plates are filled with a south-west perspective view, a west elevation, and details of the spire of S. Mary, Frampton, Lincolnshire.

Cley church is a fine Flowing Middle-Pointed specimen, built of flint with stone dressings, and its north transept window is a composition of four lights with two quatrefoiled cinquefoiled circles, and a quadrilateral figure filled with four quatrefoils in the head. And, by a very curious arrangement, the head of the window is of a horseshoe shape,

the arches forming it returning inwards to meet the imposts of the jambs.

The elevation and perspective of Frampton church are exceedingly beautiful. The tower is a noble composition of First-Pointed design, of three stages, with a broached stone spire having three ranges of spire-lights on the cardinal faces. The tower stands engaged in the plan of the church, the aisles, which are however of later Pointed date, reaching to its west end. There is a good transept.—Nantwich church is a large and beautiful cruciform structure, of late Pointed date, with an elegant central octagonal lantern.

The architectural student will find this elaborate series of great use in forming his taste and giving him such perfect illustrations of fine specimens of various styles.

## AUSTRALIAN ECCLESIOLOGY.

*To the Editor of the Ecclesiologist.*

*All Souls' College, Oxford,  
Nov. 11th, 1852.*

DEAR SIR,—The inclosed document is an extract from a private letter of a member of our Society, and was read at one of our meetings. Should you think it worthy of insertion in the *Ecclesiologist* as giving an account of Australian Ecclesiology, you are very welcome to it. The writer as you will observe has much sympathy with, though but little critical knowledge of, Ecclesiology.

Yours faithfully,

FREDERICK LYGON.

Hon. Sec. of the Oxford Architectural Society.

"Ecclesiology in these parts is by no means in a state of satisfactory progress. There is only one good church in the whole island of Van Dieman's Land. Correct ideas on the subject are as yet quite in embryo. At a vestry meeting in one of the most important parishes, it was proposed to add a chancel to the east end of the church. But this was strongly objected to, on the ground of the expense it entailed, for 'of course it would be necessary to add a chancel to the west end as well, to make the thing look uniform.' At another church, the architect having put a priest's door near the chancel, on the same principle of providing a symmetrical appearance, added three false doors at the three other corners of the church. The main principles of church building with all Tasmanian architects seems to be, at all hazards, to hide the altar from the congregation. At the cathedral, this is done by putting pulpit on reading desk—Pelion on Ossa—right in front of the altar. At another church, the end is effected by a couple of exaggerated mustard pots, bearing the same names, standing before each altar-chair. At a third, by turning every seat in the church with its back to the altar, and so on. I was not long enough in Melbourne to make much investigation into its architectural peculiarities. I only saw the two

chief churches in the city itself, but they were eccentric enough. I could only see the outside; for the good Protestant custom of closing all churches, except for four hours on a Sunday, prevented any thing more. S. James's cathedral is a very unique performance. It consists of a wide nave with a low ridge, two elementary transepts, looking awfully like handles, a tiny chancel crouching between two overgrown vestries,—as though afraid in this land of Protestantism to show its Popish head,—at the west end a tall gaunt martello tower, with a morion cap upon its summit. This extraordinary steeple, joined to the dark armour-coloured stone of which the church is built, gives it a most martial air. The other church, S. Peter's, shows a very laudable desire to be Gothic, with a success, however, not equal to the meritoriousness of the design. Every style of Gothic is freely mingled. First-Pointed lancets, Middle-Pointed canopies, Third-Pointed arches, and pinnacles and tracery which can only be called churchwarden-Pointed; Venetian blinds, however, outside the east window, give a decided air of originality to the design."

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## ECCLESIOLOGY IN THE UNITED STATES.

WE extract from the second number of *The Register*, (a newspaper which began with the present year in Philadelphia, and which is to be conducted, we hear, on the model of our English contemporary, the *Guardian*.) the following judicious criticisms on three new churches built in the United States. *The Register*—some of our readers will be interested in hearing—is the successor (under a title certainly more suitable to a journal) to the *Banner of the Cross*, to which our pages have been before occasionally indebted. The three churches described are placed, it will be seen, in the inverse order of merit. It is gratifying to see the advance of ecclesiological knowledge exhibited in these notices; and it is unnecessary for us to call attention to the faults of Mr. Upjohn's design, and more especially to those of the church at Detroit.

*Christ Church, New Brighton, Pennsylvania.*—"This church, which is now nearly finished, (and is occupied,) was built almost without the aid of an architect, and principally under the rector's own supervision, though the walls had been begun before the present incumbent came into possession. The cost was necessarily very small, the congregation being chiefly composed of English immigrants of the poorer class; a small amount is still wanted to complete the building. It consists simply of chancel, 18 ft. by 16, with sacristy on north side; nave 60 ft. by 34, in five bays, and west tower. The walls are of rubble, with the buttresses and work about the windows, parapets, &c., of dressed stone, of a light yellowish tint. The roofs are of shingle, well pitched. It is proposed to put up a ridge crest:—gable crosses of metal should be added. The tower, through which is the entrance, still wants its

belfry-stage; the second has a 'bull's-eye,' lighting the organ-loft within the tower. The side windows are of two lights, with trefoiled circles in the heads, and are filled with white glass, plain coloured glass being introduced in the heads. The chancel arch is simply chamfered, and the window jambs, &c., are all quite plain. There is only one single-light window in the south wall of chancel. The east window has four trefoiled lights, with trefoiled circles in the head, and is filled with glass by Gibbon: there are fortunately no symbols in it. All the walls internally are plaistered, of a reddish drab colour, too light in tone; indeed, the defect of the church is the over-abundance of light. The chancel-roof is panelled, in six sides, and is painted blue, with a pattern in white. The ribs too are white; they should be darker and warmer. The nave-roof has collar and king-posts, with curved braces and hammer-beams, resting upon stone corbels. Here the timbers are of a dark ochre colour, while the boarding is blue, and powdered with stars; and there is a border of red and white introduced above the wall-plate. This painting, though not so good as might be, is a step in the right direction, and we rejoice to see it. Colour is, equally with form, necessary to perfect architecture; but our people have been so long accustomed to see their churches left in barren nakedness, that builders fear to use rich colour, lest the cry of 'tawdriness' be raised against it. The nave floor is properly all upon the same level, (the passages not being, as usual, lower than the floor under the seats,) and is covered uniformly with carpet—red, with black figure—made in the town. The seats are very low, of walnut, and moveable. There are three steps at the chancel-arch, and one at the entrance to the sanctuary. The altar stands upon a foot-pace, is solid, and quite plain, and vested correctly with frontal and superfrontal of red stuff, with a border, and counterchanged silk fringe around each. On the frontal is a cross. A large niche in the north wall has a shelf for credence, and below is a piscina, in form of a bowl, projecting from the wall. The sedilia are those given in the first Part of the *Instrumenta Ecclesiastica*. West of the step is the sacristy door, square-headed; and west of it, on either side, are stalls for four, with subsellæ. The lectern, which stands by the south side of the chancel-arch, is in excellent taste; opposite to it is the pulpit, a plain but good one. The designs are all from the *Instrumenta*. The low wooden screen given in the first number of the second series of the *Instrumenta*, will, it is intended, separate the chancel from the nave. It will be made of oak, and painted. The font, a large, plain octagonal one, stands properly south of the east (?) door; it is provided with a drain.

"Altogether this church deserves great praise, for though quite plain and inexpensive it shows the presence of good feeling, and a desire to approach to the proper type of arrangement. The ground plan is not a good one, and there are architectural defects, but the most has been done to rectify the mistakes of the original projectors. The chancel furniture is excellent, and when the space around the altar is painted as is proposed, the whole effect will be very religious.

*St. Paul's, Brookline.*—"We learn from the *Christian Witness* that, on Thursday, the 23rd Dec., Bishop Eastburn consecrated the new church

(S. Paul's,) in Brookline. There was a large attendance of clergy and laity. At 10 o'clock, A.M. the clergy met the bishop at the Aspinwall Mansion, whence they proceeded in procession to the church. After all were placed, the sentence of consecration was read by the Rev. Theo. W. Snow. Morning Prayer was said by the Rev. W. Horton, assisted by the Rev. E. F. Slafter, who read the lessons. The ante communion was said by the bishop, the Rev. C. Mason reading the Epistle. The sermon was preached by the bishop, who took as his text the 5th verse of the 12th chapter of Deuteronomy. But, strange to say, it seems as if the highest act of the Divine service was left uncelebrated. It may be an oversight in the report, but there is no notice of it.

"The church is described as a beautiful edifice, from a design by Upjohn, in the style of the 13th century, built mainly of native stone, but faced with Nova Scotia stone, dressed. The nave is 78 feet long, and the nave and aisles together 68 feet wide. The chancel 24 feet square. The tower, which is on the north side, is 16 feet square, 65 feet high, and is surmounted by a spire 60 feet high. The main entrance is by a porch on the south side. Internally the division is into nave and aisles of five bays, and the chancel. The wood work is of black walnut. The organ is at the eastern end of the north aisle, but is not yet finished. The aisle windows and those of the chancel sides have stained borders, the eastern triplet and western double windows are both fitted with stained glass. The triplet is in memory of the late Mr. Aspinwall. The roof is open and coloured blue. The chancel is furnished with a *plain* table, an episcopal chair, and a second ornamental chair to correspond! The church is calculated to seat 450 persons, and cost over 25,000 dollars. Two-thirds of which sum, we are informed, the wardens, Messrs. Augustus Aspinwall and Harison Fay, either contributed or are responsible for.

"*S. Paul's, Detroit.*—"We learn from the same source that S. Paul's church, Detroit, was consecrated by Bishop McCoskry, on the fourth Sunday in Advent, having been over two years in building. The Bishop was attended and assisted by the Rev. Dr. Williams, the Rev. Messrs. Aldis, Hills, Goodall, Grinnell, and Ward. The sermon was preached by the Bishop. The service was attended by a large and very attentive congregation, who were glad to meet their bishop thus in the new church after his long absence, he being their rector as well as bishop. The church stands in a commanding position at the intersection of two streets. It is built of stone in the Early English style, and is 133 feet long and 70 feet broad. The tower, placed on the southwest corner, is 22 feet square at the base, and has an octagon spire, the top of which is 181 feet from the ground. The lower stage of the tower forms an entrance to the main vestibule, which extends across the west end. The side walls are divided into seven bays by buttresses, doubling at the corners. There is no division, externally or internally, into nave and aisles—one large hall with an open roof. The chancel is a mere recess only 13 feet deep, 27 feet wide.—The side windows are divided by slender mullions with tracery in the heads. Over the principal entrance at the west end, there are three lancets, and in the

east end there is a triplet. These are all filled with stained glass. Under the chancel window there is a screen, into the panels of which, the Creed, the Lord's Prayer, a few sentences of Holy Scripture, with some of the sacred symbols, are to be put, in gold, on a blue ground. The altar is in front of this screen, accompanied by two large and beautiful chairs. Outside of the chancel, on a platform three steps high, stand the font, reading desk, and pulpit, the last raised on a stem, with open stair. Over the vestibule is a gallery for the organ, and, we presume, the singers. The compartments of the roof are coloured blue. The wood work of the whole church is grained in imitation of oak. The organ, which is from the manufactory of J. House, Buffalo, has thirty-eight full stops and three key boards. The bell, from Meneeley's foundry, weighs 2600 pounds. The church is lighted with gas, and is carpeted throughout. It contains about a thousand sittings, and has cost about forty thousand dollars. This has been all paid.—Good—very good—but two-thirds of the pews were sold to obtain the money.”

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## LECTURE ON GREGORIAN MUSIC AT BRIGHTON.

On Friday evening, December 3rd, a lecture was delivered by the Rev. T. Helmore, under the auspices of the South Church Union, in the Pavilion Music Room at Brighton, on Gregorian music. The room, admirably suited for such a purpose, was well filled. The chair was taken, at 8 P.M., by the Rev. T. A. Maberly, Vicar of Cuckfield, and treasurer of the Union. On the platform were the Rev. C. A. Fowler, of Crawley; the Rev. J. Carnegie, of Seaford; the Rev. W. Wheeler, of Shoreham; the Rev. J. M. Neale; the Rev. N. Gream, of Rotherfield; and other members of the Union. Mr. Helmore was supported by a very efficient choir. The following tabular view will give a just idea of his lecture :—

### *Part I.*

The inconsistency of Churchmen in neglecting song.

All the offices of the Church imply the use of song. Her laws require it.

The fact of general neglect too well known to be denied.

The blame to be generally shared equally by clergy and laity; but one principal cause to be found in the neglect of the *Canto fermo*, or Church plain song.

This neglect arises from our having undervalued the teaching of the Church Catholic, and the false notion of the non-identity of the English Church since the Reformation with that before.

The present Office-books, &c., to be explained by the old—hence

The choral mode of celebrating Divine worship found to be the normal use of the Church of England, as proved by the Prayer-Book Noted of Marbeck, and Queen Elizabeth's Injunctions.

Thus plain song is ordered and florid song permitted by the English Church.

Its general restoration recommended, as the only true basis of a good musical reform. Other music not excluded, but its style chastened, and its use moderated and held in subservience to the more simple plain song of priest and people.

A merely ornamental use of music, instead of its being made the outward vehicle of the entire act of prayer and praise, deprecated.

While plain and ornate are used to designate two classes of music admissible in Divine worship, it is not to be understood that any intrinsic superiority is admitted of the latter over the former, which should justify its substitution for it.

Yet the plain song has undeservedly sunk in popular esteem, from some mistaken and overstrained views of its not admitting in performance the additions of harmony, and the utmost artistic skill in its performance. It admits all the learned and the unlearned to share in the general effect.

Good authority can be adduced of the addition of harmony to the Gregorian song, from the time of Guido downwards; and modern harmony owns the Church as its parent.

The ancient melodies used by the great writers of the Palestrina school, as subjects on which to write their *Canto figurato*. This was shown by the performance of the hymn *Jam lucis*, and Vittoria's "Now it is high time," which is built upon it, with several others from *Anthems and Services (Masters)*.

And yet too many despise those melodies, who are in all respects unworthy to offer an opinion in opposition to such authority.

## Part II.

Necessity of some rule or order in speaking or saying together, for decency and solemnity. Unisonous plain song. Example from dedication of Solomon's temple,—from the primitive Church of Christ.

Monotone, first step, necessary to secure hearty responding. This may easily be learnt by all; and the lecturer illustrated this by the following amusing anecdote:—"Lewis XII., King of France, had a very weak, thin voice, and knew nothing of music; however, like some of my very good friends, though he knew nothing of music, he was exceedingly fond of it, and wished to be a singer, forsooth! Accordingly, he requested Iodocus Pratensis, the precentor of his choir, to frame a composition, in which he might sing one part by himself. The day after this request, when, as usual, the King, after dinner, called for some songs, the precentor immediately produced a composition (it may be seen by the curious in Hawkins' *History of Music*, Vol. II., p. 431) for two boys and the monarch, the part assigned to the royal singer being a single note, to be held on throughout the boys' canon; for himself he added a bass of alternate octaves below, and unisons with the King's holding note. The King (we read) was much pleased with the ingenuity of the contrivance, and rewarded the composer."

2nd step. Harmonizing the tone in some places; e.g., *Amen*, *Gloria Tibi*, *Sursum Corda*.

3rd step. Monotone in various pitch.

4th step. Melodic cadences or accents.

5th step. Psalm and hymn melodies, &c., with the scales of the modes in which they are written.

Several hymns from the *Hymnal Noted* were given:—*Jesu, dulcis memoria*—*Vexilla Regis*—*Jam lucis orto*—*Ad Canam Agni*—*Eterna Christi munera*, &c., &c.; the 114th Psalm, from the *Psalter Noted*, to the Peregrine Tone; the 150th Psalm to the second ending of the eighth Tone, in which the audience joined with very great effect. The lecture ended with the chorus from Samson, "Let their Celestial Concerts," as an example how Handel availed himself of the Church style and accents.

The lecture lasted for more than two hours, and was attended to with the greatest interest throughout.

The chairman, in moving a vote of thanks to the lecturer, observed that, thrown into evil days of controversy, it had been the fate of the South Church Union, on former occasions, to meet a Brighton audience in a polemical character, and as supporters of an unpopular—though he was convinced a righteous—cause. It gave him great pleasure that, on the present occasion, they had been able to meet, in all senses of the word, harmoniously; and he trusted that the present would not be the last time.

We trust that the example set by the South Church Union will be followed by others. Such lectures must do good; and form an agreeable change in the business in which Unions must for the most part be engaged. Mr. Helmore is about, we understand, to deliver a similar lecture at Oxford.

#### ECCLESIOLOGICAL LATE CAMBRIDGE CAMDEN SOCIETY.

THE Plates of Part IX. of the *Instrumenta Ecclesiastica* (New Series) are in the hands of the engraver, and the number will be shortly published. It will contain plans, sections, and fittings of two school-buildings, with a master's house, and the necessary offices.

A communication has been received from Mr. Beckman, Minister of S Clara's Church, Stockholm, containing strictures on the paper by Mr. Gordon, entitled "On Swedish Churches and Church Offices," which appeared in our last volume.

#### OXFORD ARCHITECTURAL SOCIETY.

THE second meeting of the Society during Michaelmas Term was held on Wednesday, November 24th, the Rev. the Principal of Brasenose College, President, in the chair. The following gentlemen were elected members of the society.

Lord C. Bruce, Christ Church.

Mr. G. Hudson, B.A., Christ Church.

Mr. A. Purton, Trinity College.

Mr. James Castle, Sculptor, S. Clement's, Oxford.

Among the presents received were a quarto volume of "Symbols and Emblems of Early and Mediæval Christian Art," presented by the Rev. T. Chamberlain, Christ Church. "Ancient Gothic Churches, their Proportions and Chromatics," part the third: and "Architectural Botany, setting forth the Geometrical distribution of Foliage, Flowers, Fruits, &c." presented by the author W. P. Griffiths, Esq.

The President then resigned the office which he had held during the past year, and a vote of thanks was passed to him, moved by Mr. Meyrick, and seconded by Mr. Lygon. A ballot for the election of a President, Auditors, and five members of Committee then took place, by the issue of which the Principal of Brasenose College was re-elected President. Rev. J. Barrow, Queen's College, and Rev. J. Earle, Professor of Anglo-Saxon, were re-elected auditors; and Rev. W. B. Jones, University College, Rev. R. Thornton, S. John's College, Hon. H. C. Forbes, Oriel College, W. Egerton, Esq., Christ Church, and Mr. Orlando Jewitt, Headington, were elected members of the committee. The Report mentioned the receipt of letters from the Rev. W. F. Norris, Cirencester, Rev. A. C. Tarbutt, Jedburgh, and explained that it was owing to the funeral of the Duke of Wellington, that the meeting had been deferred from the last week to the present.

Mr. Parker read a paper on the Oriel or Oriole. He showed that the word was used in two or three different senses which caused much apparent confusion in the passages in the records and mediæval writers in which it occurs; but he thought these apparently contradictory meanings might be reconciled. He considered that the original sense of the word was,—I. The upper floor or room in the western part of a domestic chapel, which was used also for ordinary purposes, that it was afterwards corrupted, and came to signify,—II. An oratory or chapel.—III. A loft or upper chamber of any kind.—IV. The room over the gateway, which was frequently a chapel, and in which there was commonly,—V. A projecting window, which has now become the ordinary meaning of the word.

The substance of this paper with the authorities quoted, will be printed in Mr. Parker's new volume on the Domestic Architecture of the fourteenth century, which is nearly ready for publication.

Mr. Freeman gave an account illustrated by drawings of Leominster Priory Church, Herefordshire. This church is remarkable, as in itself a fine specimen both of Norman and later architecture, and also from the singular changes which it has undergone. To the south side of the Norman nave a large addition almost amounting to a second church, was attached during the Early English and Decorated periods, and the choir and transepts having been subsequently destroyed, the present ground plan is of a most unique and perplexing nature. Mr. Freeman's remarks were chiefly an abridgment of lectures given by him at Ludlow and Leominster on the occasion of the Ludlow meeting of the Cambrian Archæological Association, which were fully reported in the local papers, and will probably appear in a corrected form in the *Archæologia Cambrensis*.

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A meeting of the Oxford Architectural Society was held at the Society's rooms, Holywell, on Wednesday, December 4. The Principal of Brasenose College, President, in the chair. The following gentlemen were elected members of the society.

Rev. James Hodgson, Trinity Coll., Cambridge, and Vicar of Bloxham.

Mr. H. W. Rowe, Brasenose.

Mr. Holm, S. John's.

Mr. Webster, Worcester College.

The Report announced that the existing Secretaries, Treasurer, and Librarian, had been re-elected to their several offices. A letter appealing for aid in behalf of Nicholas Ferrar's church, at Little Gidding, Huntingdonshire, was read. A paper was read by Mr. Wood, Fellow of Trinity College, on the History of the Abbey of Furness, consisting in great measure of an abstract of a local work by Mr. Beck. This Abbey, the second in size of all the Cistercian houses in England, was founded shortly before the reign of Stephen, on a grant of land made by that monarch, when Count of Boulogne. In 1148, together with the other monasteries of the Savignian Order, they conformed to the Cistercian rule. The remains of the church are chiefly in the Early English style, with considerable alterations made towards the latter part of the fifteenth century, among which was the addition of a western tower. The Chapter House is a beautiful specimen of the same period of architecture with the church; the rest of the monastic buildings are of the fourteenth century. A brief summary of the History of the Abbey is given in some rhyming Latin verses prefixed to the Chartulary, and quoted by Dugdale in his *Monasticon*. From these and other records the Abbey appears gradually to have increased in power, though occasionally suffering from invasion by the Scots in the reign of Edward II., until its final dissolution by the Royal Commissioners in 1536. In their Report, though various crimes are laid to the charge of the Monks, no attempt is made at proof, and the Abbot who, according to this account was one of the most guilty, was presented by Cromwell, the Inspector-General, to the living of the neighbouring parish of Dalton.

Mr. Wood's paper was illustrated by a drawing, for which the society was indebted to Mr. Birch, of Trinity College.

Mr. Freeman made some remarks on the arrangement of chapels east of transepts, and on the combination of central and western towers, of which Furness is another example, in addition to those which he had collected while treating of Malmesbury and Leominster.

The President thanked Mr. Wood and adjourned the meeting.

#### CAMBRIDGE ARCHITECTURAL SOCIETY.

THE second meeting for the Michaelmas Term, 1852, was held at the Society's rooms, on Wednesday, November 10; the Rev. Dr. Mill, president, in the chair. Two most interesting papers were read before the meeting; one by Mr. Norris Deck, on the "Antiquities of Exning and Landwade, Suffolk;" the other by Mr. J. H. Cooper, of Trinity College, on "The Cathedral of S. Asaph." The thanks of the Society were

warmly voted to the authors of both these contributions, and a request that they would allow them to be printed was carried by acclamation.

Mr. Luard, of Trinity College, then described, in an *extempore* address, a recent visit to the Grande Chartreuse, an object of rare interest and curiosity, though seldom visited by travellers. At the conclusion of Mr. Luard's speech, which was warmly applauded, a hope was expressed that he might hereafter throw it into a more permanent form.

The Treasurer of the Committee for the Bachelors' and Undergraduates' Window at Ely drew attention to the circular recently put forth by the committee, and announced that many new subscriptions had already been received. After some further conversation, the meeting adjourned.

The next meeting will be held on Wednesday, the 24th instant.

The third meeting for the Michaelmas Term was held at the Society's rooms on Wednesday, November 24, the Rev. President in the chair.

The minutes of the last meeting were read and confirmed. Mr. J. Ramsay, of Trinity College, was elected an ordinary member of the Society.

The following gentlemen were then proposed for election at the next meeting:—

Mr. Isaac Bowman, Trinity College.  
Mr. John Wood, St. John's College.  
Mr. S. B. Gould, Clare Hall.  
Mr. H. T. Braithwaite, Clare Hall.

It was proposed by Mr. E. Freshfield, of Trinity College, and seconded by Mr. Evans, that the latter gentleman be balloted for at the present meeting, which was done, and Mr. Braithwaite was unanimously elected.

The following presents were laid on the table:—Instrumenta Ecclesiastica, No. VII., from Mr. Van Voorst; Architectural Botany, from Mr. W. Griffiths; and the Report of the Antiquarian Society of Copenhagen, from the Master of Trinity College.

Thanks having been voted to the several donors, Mr. C. J. Evans, King's College, then read a very interesting paper on the history and present condition of Cologne Cathedral. Thanks having been voted to Mr. Evans, the meeting then adjourned to that day fortnight, December 8.

The fourth and last meeting for the Michaelmas term was held at the Society's rooms, on Wednesday, the 8th December, the Rev. the President of the Society in the chair.

The minutes of the last meeting having been read and confirmed, the gentlemen who were proposed and seconded at the former meeting, were elected members of the Society.

The following gentlemen were proposed to be balloted for at the first meeting of the Lent Term next ensuing:—

Mr. W. C. Steuart, Christ's College.  
Mr. R. W. Brundit, Christ's College.

Mr. A. T. Lee, of Christ's College, then read a very interesting paper on Bridport church. Mr. R. R. Rowe, in moving a vote of thanks to Mr. Lee, proposed that copies of papers read by the Society should be inserted in a manuscript book kept for the purpose, and so preserved to the Society, which proposition was seconded and carried unanimously.

Mr. J. H. Cooper, Trinity College, Mr. C. J. Evans, King's College, Mr. R. R. Rowe, and Mr. Norris Deck were elected a committee, with power to add to their number, to inspect the present state of Barnwell Priory church and Stourbridge Chapel, and to report to the society thereon next Term, in order that steps may be taken for their restoration.

The alterations now going on in the Market Place, which are exposing to view the chancel of Great S. Mary's church, were then brought before the society, and hopes were expressed that steps would be taken next year for restoring, not only the exterior of the chancel, but the whole of the church, and to render it worthy of the name of the *University* church.

The meeting then adjourned to Wednesday, February 9, 1853.

## NEW CHURCHES.

*All Saints, Kingweston, Somersetshire.*—This church is now in course of complete rebuilding from the designs of Mr. C. E. Giles, of Taunton. It comprises a nave, chancel, with north-east sacristy, and tower and spire engaged over a south-west porch. The style is Middle-Pointed, designed with much care and much success, and the greatest attention to detail. It is built of a local blueish stone with dressings of Doulting stone. The chancel has an east window of three lights with a traceried circle in the head; on its south side two two-light windows with a priest's door between them. The nave has windows of two lights, with a west window of four lights with a circle in the head. The roofs are of good pitch with stone copings, tile ridge-crests, and gable crosses. The tower will be surmounted with a very elegant spire, rising about 110 feet, adapted from the beautiful spire of S. Bartholomew, Lostwithiel, in Cornwall. A Romanesque door from the old church is preserved in the new building. We shall probably recur to Kingweston, as an interesting specimen of a village church rebuilt in the most solid and costly way by private munificence, when we are able to speak of it in its completed state, and with its internal arrangements.

*S. ———, Kidmore End, near Reading, Berks.*—We have seen an internal perspective, looking east, and an external view, from the north-west, of this little church; which was consecrated, we are informed, on September 29, 1852. The architect is Mr. Arthur Billing. The style chosen is First-Pointed; the plan consists of a somewhat broad nave, with north-west porch, and a western bell-gable; and a chancel ending

in a three-sided apse. There is no particular character externally; the breadth of the building requires an obtusely pointed roof, which has the usual copings and gable crosses, and a plain tile ridge-crest. The bell-cote—which is rather awkwardly set back behind the coping, and appears consequently to want support in the part which overhangs the tiling—is the usual composition of an open trifoliated lancet-arch containing a single bell. It is surmounted by a wheel-cross supported on gablets. The side walls of this building are rather too high for good effect. The windows are large broad lancets, coupled in the easternmost part of the north wall. The west elevation has two detached lancets and a quatrefoiled circle in the gable. The apsidal chancel has the addition of a corbel-table under the eaves. To the chancel there are no buttresses, while the nave has almost too many. The porch is small, and without much character. Internally the view before us shows a nave covered by a high open roof, with arched braces springing from corbels carved like First-Pointed capitals. The two-light window on the north side is shafted internally. The chancel arch is exaggerated for so small a building. It is of two shafted orders, with a heavy label, and has two rows of dogtooth ornament. The label ends on corbels carved like heads of the queen and the bishop. The chancel shows a groined roof, in what material we do not know; but it can scarcely be of stone, as there are no external buttresses to bear the pressure. The vaulting shafts are a banded triplet of columns, and the ribs are full of dogtooth mouldings. The ritual arrangements show a solid altar, with low sanctuary rails; sedilia in the south wall; an open choir; no screen at all at the chancel-arch; low open seats in the nave, a stone pulpit at its north-east corner, and a wooden open reading-pew opposite to it on the south side. The external view shows schools, (not yet built, we understand,) towards the north-east of the church. These are more to our fancy than the church itself. They seem to be of the T plan, with porches, and a quadrilateral bell turret at the intersection of the roofs. The style is of a later Pointed than the church. We almost fear however, that the offices—so essential a part of the design for a school—are here, as is too common in modern schools, insufficient for their purpose. In conclusion, we must observe that, whatever may be urged in favour of apsidal east ends, the church before us is scarcely important enough to warrant so great a departure from the usual type.

*S. James the Less, near the Falls of Schuylkill, Philadelphia.*—We have to thank an esteemed American correspondent for a lithographed view of the exterior of this church, with a ground plan and a view of the parsonage house attached. The church will be familiar to our readers as one in which we have long been interested, and one indeed which was originally built from the drawings of the ancient church of S. Michael, Long Stanton, near Cambridge, selected and sent out by ourselves. The external view shows a very picturesque building, with a broad high roof spanning nave and aisles, low side walls, a western bell-cote, pierced for three bells, supported on boldly projecting buttresses, and its windows broad lancets in couplets. The dimensions of the nave are 62 ft. 6 in. in length, and 30 ft. 4 in. in breadth (including the aisles); and the chancel is 32 ft. 6 in. in length. There is a north-

east sacristy, and a south-west porch. The interior arrangements of the church are most satisfactory : there is a chancel screen, stalls with one returned stall on each side ; and a spacious sanctuary raised on three steps besides the footpace.

The parsonage house is less successful, though it has some good points. It is of Pointed style, but the detail is far from pure or consistent ; and the gables, which are of a very satisfactory height, are injured in effect by showy bargeboards. The dormer windows are better managed. A wooden verandah, of very unsubstantial character, is attached.

The church has some good stained glass from Europe ; and its general religious effect obtained great commendation from the Bishop of Fredericton, who officiated there when his Lordship visited Philadelphia.

## CHURCH RESTORATION.

*S. Lawrence, Hawkhurst.*—Hawkhurst church, very prettily situated in a flourishing village in the Weald of Kent, is well known as an interesting specimen of late Middle-Pointed, and of Third-Pointed of a strongly marked local character. The commencement of a very satisfactory restoration, under the direction of Mr. Carpenter, has been made by the present zealous incumbent. The works have at present been chiefly confined to the enclosing of the sanctuary with wooden parclose of a simple but effective character, into which sedilia have been worked, and to the decoration of the chancel and nave roof with colour, which without being excessive, tells. The chancel bosses which have been restored are interesting. Some open seats have likewise been inserted, and various windows which were dilapidated have been replaced. At the east end of the church is a curious sacristy, which had long been unroofed. This is again restored to its original destination.

## NOTICES AND ANSWERS TO CORRESPONDENTS.

### PRICKWILLOW SCHOOL.

*To the Editor of the Ecclesiologist.*

SIR,—I see in your last number that my name is mentioned as architect to a school, used also as a chapel, at Prickwillow, in the Isle of Ely. I beg to mention that this is a mistake ; indeed, I do not know anything of this building.

I remain, sir, yours very faithfully,

GEO. GILBERT SCOTT.

20, Spring Gardens, Dec. 4, 1852.

We have to acknowledge the receipt of Books and Papers from the Danish Church History Society, forwarded by Professor Stephen, of Copenhagen.

Of some very sound and excellent sermons and tracts by the Rev. R. TOMLINS, sent to us for review, there is only one which comes strictly within our own proper scope. Under the title of "*The Place where Prayer was wont to be made*," (Masters, 1852,) Mr. Tomlins has, in a penny tract, very ably put together all that the Prayer Book itself contains ordering, or (which is even stronger) implying and assuming, the *daily* performance of public prayer in the church. Nothing can be stronger than this plain cumulative argument, and no way can be less offensive than this of urging so plain a duty by making the Prayer Book speak (as it were) for itself. This tract is eminently suited for distribution in parishes where daily prayer has been revived.

Mr. Truefitt, who designed some time ago, for use in or near Manchester, a very ingenious sign lamp-post, intended to serve its purpose by night as well as by day, has now brought the same skill to bear on a subject even more unpromising—viz., the Testimonial to Lord Frederic Fitzclarence, erected on Southsea Common. On a basement of five steps, surmounted by a square plinth, he has placed a tapering octagonal shaft, stopped to a square below. Above, the shaft is terminated by a projecting capping, arcaded below, which supports eight niches, bearing shields of arms, and terminating in a crocketed pyramidal spirelet carrying a vane. The too close a resemblance to a village cross is well avoided. Lamps project from four sides of the shaft, supported by floriated brackets in wrought iron.

We ought to have noticed before this a paper read before the Bucks and Bedford Architectural Societies, by the Rev. A. Baker, "On the Principle to be observed in the arrangement of seats and other furniture in Churches." The writer advocates the use of chairs in churches, and quotes the late Duke of Wellington as an authority on his side. The Duke, he says, "was not long since applied to, to subscribe to the erection of a new church at Walmer. He requested to see the plans. He objected that they contemplated *pews*. The incumbent remonstrated that he feared his people would scarcely put up with anything else. The Duke replied that it was neither the aristocracy nor the poor who had prejudices in favour of them; but only a few of the middle class, and that he would not subscribe, if they had them. He thought *chairs* were the most natural and best things to sit down upon; and that he himself would furnish a pattern. I believe the matter terminated in a compromise, and that they had open seats without doors." This anecdote has also been referred to in a quarterly contemporary. It ought to be verified and substantiated.

**ERRATUM.**—We much regret that some pages of our last number received no second correction. In consequence of this mistake, the substitution of the word *design*, for *dirge*, (p. 414, line 10 from the bottom, twice over) made one passage absolutely meaningless. And in the same article Mendelssohn is twice printed for Mendelssohn. And besides other obvious misprints, in the description of the ground-plan of Haarlem cathedral (p. 398). No. 46 is described as the "*Altar of Sacraments House*," instead of the Sacraments House, or Tabernacle.

# THE ECCLESIOLOGIST.

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“Surge igitur et fac: et erit Dominus tecum.”

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No. XCV.—APRIL, 1853.

(NEW SERIES, NO. LIX.)

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## CHURCH PEALS IN MIDDLESEX AND SURREY.

*To the Editor of the Ecclesiologist.*

DEAR MR. EDITOR,

WHAT may be called the picturesque in Campanology has been so agreeably discussed in Mr. Gatty's interesting little volume, that only a few practical remarks are here necessary by way of prelude to the subjoined list of Church Peals. Every one, who has paid any attention to the subject, must have remarked the great superiority in tone of ancient over modern bells; *e. g.* between the wondrous mediæval peal of Exeter Cathedral, and the modern one in York Minster; or to come nearer home, between the bells of S. Mary Ouverie (commonly but improperly called S. Saviour), Southwark, and any other metropolitan peal cast during the last half century.

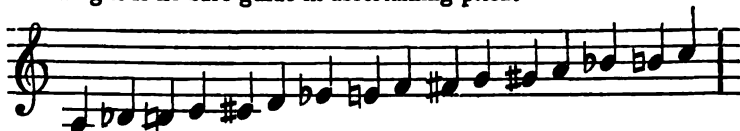
The reason usually assigned for this difference is that modern bells are almost entirely made of iron, or brass, with very little admixture of tin, which latter metal, independently of silver, is said to have entered much more largely into the composition of bell-metal in former ages. There may be some truth in this, but it by no means wholly accounts for the difference, for many charming peals cast during the last century, from the money they cost, could neither have had silver in them, nor even a much larger alloy of tin, than bells now sent out. I am, therefore, inclined to believe that the action of the atmosphere, during a long series of years, has a tendency to impart mellowness of sound.

There is however another cause, which may be accounted for in the following manner. It is well known that the pitch or key note of a bell depends mainly upon its *internal* dimensions, and it is an ascertained fact that in old bells a much larger weight of metal is allowed to a given note than in modern ones; for instance, the tenor bell in

Rochester cathedral weighs 28 cwt., the note being  which is

reached in the present day by bells only weighing from 11 to 13 cwt.; hence a much greater dignity of tone in the former.



The following table, drawn up from actual measurement, will show the difference of weight in bells sounding the same note, and proves that weight is no sure guide in ascertaining pitch.



The lowest of these notes (A) is the great bell of S. Paul's cathedral, weighing circ. 6 ton.

<b>E♭</b> varies from 55 to 60 cwt.	<b>F♯</b> varies from 11 to 13 cwt.
<b>B</b> „ from 50 to 55 cwt.	<b>G</b> „ from 9 to 12 cwt.
<b>C</b> „ from 40 to 50 cwt.	<b>G♯</b> „ from 7 to 10 cwt.
<b>C♯</b> „ from 33 to 40 cwt.	<b>A</b> „ from 7 to 8 cwt.
<b>D</b> „ from 24 to 30 cwt.	<b>B♭</b> „ from 6 to 7 cwt.
<b>E♭</b> „ from 20 to 23 cwt.	<b>B</b> „ from 5 to 7 cwt.
<b>E</b> „ from 16 to 20 cwt.	<b>C</b> „ from 5 to 6 cwt.
<b>F</b> „ from 13 to 18 cwt.	

Shape is one of the greatest causes of difference in tone. The internal diameter of a bell, measured from where the clapper strikes, being the best test of the key note, it will be evident that a saucer-shaped bell will give a much lower note than one of the usual form, both being of equal weight. On this principle gongs are constructed, and it is incredible how small a weight of metal will thus give a deep tone. Saucer-shaped bells notwithstanding, even if desirable in theory, are never likely to be grouped into a peal, owing to the large amount of side room they would occupy in swinging.

For ordinary parochial purposes a compass from  to 

will be found amply sufficient. This will afford peals of ten in the keys of E♭ or E♯, several peals of eight, and many more of six, in various keys. Treble notes above G are harsh and unpleasing, while in those below E the weight of metal largely increases, and the tone produced does not compensate for the additional space occupied, or for the extra trouble required in ringing.

It is much to be wished that peals of bells were more generally adopted in the new churches in and near London. With a few noble exceptions, (S. Stephen, Westminster, S. Barnabas, Pimlico, Christ Church, Ealing, &c.) a small call bell is all that is considered necessary, and this too often in churches where the funds necessary for the purpose could with but little difficulty be raised. The expense of a peal of bells is not after all so very great. It is not perhaps generally known that the charge is made by weight, not by the number. The price per

cwt. varies from £6. 10s. to £6. 15s., according to the current value of metal. If the frames, carriage, hanging, &c., be included, £7 per cwt. will give tolerably accurate data for calculating the cost of a peal. The following rough costs of well known peals are given by way of example.

1. Bradford, Yorkshire : 10 bells. Total weight, 103 cwt. Tenor 27 cwt. £720.

2. Newark, Notts : 10. Total 132 cwt. Tenor 33 cwt. £930.

3. S. Barnabas, Pimlico : 10. Tenor 20 cwt. £800.

4. S. Stephen, Westminster : 8. Tenor 25 cwt. £840.

5. Loughborough, Leicestershire : 8. Total 88 cwt. Tenor 24 cwt. £620.

6. Stoke on Trent : 8. Total 80 cwt. Tenor 22 cwt. £560.

7. Rothwell, Northamptonshire : 8. Total 61 cwt. Tenor 13 cwt. £430.

8. Farndon, Cheshire : 8. Total 70 cwt. Tenor 12 cwt. £380.

9. Finedon, Northants : 6. Total 60 cwt. Tenor 20 cwt. £490.

10. Ruthin, N. Wales : 6. Total 60 cwt. Tenor 18 cwt. £420.

Peals of 6 are from £200 upwards.

Peals of 3 or 4 from £100 to £300.

Of the above peals, 3 and 4 are by Messrs. Mears, of Whitechapel, the rest are by Messrs. Taylor, of Loughborough.

Bell foundries are not so numerous now as formerly, owing probably to the greater facility of carriage in the present day. They once existed at Oxford; Collumpton, Devon; East Dereham, Norfolk; Gloucester; S. Neots, Huntingdonshire, besides one or two in the North of England. Numerous excellent peals in Northamptonshire, Bedfordshire, Huntingdonshire, Cambridgeshire, &c., are from the S. Neot's foundry, *e. g.* the well known bells of the University church, Cambridge, *c.* 1730, which were so much admired by Handel. Mr. Rudall's foundry at Gloucester, had a great name in the early part of the last century, and his bells abound in the West of England. S. Martin-in-the-Fields, and All Saints, Fulham, may be mentioned as examples in London. There was also a foundry at Chelsea, by Mr. Janeway, from 1750 to 1800, whose bells were reckoned very good; examples may be seen at S. Mary Abbots, Kensington, Edgeware, &c., also the peal in old Chelsea church, which was sold in 1825.

At the present time there are only two foundries of any consequence, *viz.* that of the Messrs. Taylor, at Loughborough, into which have been incorporated the foundries of Messrs. Watts, Eayres, and Arnold, late of Oxford, Leicester, and S. Neots, Huntingdonshire, established upwards of two centuries; and that of Messrs. Mears, of Whitechapel, successors to Rudall of Gloucester, and Janeway of Chelsea, but more immediately the successor to the well-known bell-founder Phelps, of Whitechapel. Of the respective merits of the two foundries it may perhaps be considered invidious to speak. While the bells of Messrs. Mears are bright, clear-toned, and true to their pitch, they certainly do not combine that pleasing and mellow sweetness for which Messrs. Taylor's foundry is so justly celebrated. That the above opinion is not peculiar to myself, is evident from the fact that the peal cast by Mears

for the Royal Exchange, a few years since, has just given place to one by Taylor. They were both peals of 15 bells. Mears' tenor weighed 53 cwt., Taylor's 33, the note being C.

Messrs. Warner and Sons, Brass-founders of Cripplegate, have also of late years directed their attention to bell-founding. Their alloy of metal is composed entirely of copper and tin, which insures a firm and mellow tone. As specimens of their work may be mentioned a peal of eight, tenor 27 cwt., in the Key of D, just cast for Frederickton Cathedral. Also a peal of six, key B $\flat$ , for S. Thomas, Lancaster. Besides small peals for churches built by the Bishop of Colombo (Ceylon), and the Countess of Dunraven.

### MIDDLESEX.

#### PEALS OF 12 BELLS.

	Key.	Weight of tenor. cwt.
1. S. Michael, Cornhill, 1728 . . . .	C . . .	41
2. S. Giles, Cripplegate . . . .	C . . .	38
3. S. Leonard, Shoreditch . . . .	C $\sharp$ . . .	32
4. S. Martin-in-the-Fields, 1726 . . . .	D . . .	31
5. S. Bride, Fleet Street, 1718 . . . .	D . . .	28

#### PEALS OF 10 BELLS.

1. S. Mary-le-Bow, Cheapside <sup>1</sup> . . . .	C . . .	53
2. Christ Church, Spitalfields <sup>2</sup> . . . .	D . . .	48
3. S. Sepulchre, Snow Hill . . . .	D . . .	32
4. S. Dunstan, Stepney . . . .	D . . .	32
5. S. Margaret, Westminster . . . .	D . . .	25
6. All Saints, Poplar . . . .	E $\sharp$ . . .	25
7. S. Magnus, London Bridge . . . .	E $\flat$ . . .	24
8. S. Clement Danes, Strand . . . .	E $\flat$ . . .	24
9. S. Luke, Chelsea . . . .	E . . .	22
10. All Saints, Fulham . . . .	E . . .	21
11. S. Dionis, Backchurch . . . .	E . . .	20
12. S. Barnabas, Pimlico . . . .	E . . .	20

#### PEALS OF 8 BELLS.

1. S. Lawrence, Jewry . . . .	C . . .	36
2. S. George, Ratcliff . . . .	D . . .	32
3. Christ Church, Spitalfields . . . .	D . . .	32
4. S. Andrew, Holborn . . . .	D . . .	28
5. S. Botolph, Aldgate . . . .	D . . .	28
6. S. Augustine, Hackney, 1743 . . . .	E $\flat$ . . .	25
7. S. Stephen, Westminster, 1850 . . . .	E $\flat$ . . .	25
8. S. Botolph, Bishopsgate . . . .	E $\flat$ . . .	23
9. S. James, Clerkenwell . . . .	E . . .	22
10. S. Mary Abbots, Kensington, 1770 . . . .	E . . .	21
11. S. Mary, Whitechapel . . . .	E . . .	21
12. S. Dunstan, in the East . . . .	E . . .	20
13. S. John, South Hackney . . . .	E . . .	20
14. All Hallows, Barking . . . .	E . . .	20
15. S. Mary, Harrow . . . .	F . . .	20

<sup>1</sup> The total weight of this peal is 9 tons 13 cwt. 58 lbs.

<sup>2</sup> This peal perished by fire about 12 years since, the present peal of 8 was made up out of its debris.

PEALS OF 8 BELLS—continued.

		Key.	Weight of tenor.
			cwt.
16.	S. Andrew, Enfield . . . .	E	20
17.	S. John Baptist, Hillingdon . . . .	E	21
18.	S. Mary, Twickenham . . . .	E	20
19.	All Saints, Edmonton . . . .	E	20
20.	S. Mary, Islington . . . .	E	20
21.	S. Dunstan in the West . . . .	E	19
22.	S. John Baptist, Pinner . . . .	F	19
23.	S. Mary, Ealing, 1760 . . . .	F	18
24.	S. Paul, Hammersmith . . . .	F	18
25.	All Saints, Isleworth . . . .	F	16
26.	S. Giles in the Fields . . . .	F#	16
27.	S. Mary, Hampton . . . .	F	16
28.	S. Mary, Staines . . . .	F#	16
29.	S. Paul, Shadwell . . . .	G	14
30.	Christ Church, Ealing, 1852 . . . .	G	14
31.	S. Stephen, Coleman Street . . . .	F#	14
32.	S. Matthew, Bethnal Green . . . .	G	12
33.	S. Luke, Chelsea, Old Church . . . .	E (sold 1825.)	21

PEALS OF 6 BELLS.

1.	Westminster Abbey . . . .	C	36
2.	S. Vedast, Foeter Lane . . . .	E	21
3.	S. Catharine Cree . . . .	E	19
4.	S. Andrew, Undershaft . . . .		
5.	S. Olave, Hart Street . . . .		
6.	All Hallows, Staining . . . .		
7.	S. Bartholomew the Great, Smithfield . . . .		
8.	S. Mary, Acton, 1712 . . . .	F#	15
9.	S. Lawrence, New Brentford . . . .		
10.	S. Nicholas, Chiswick . . . .	F	18
11.	S. Martin, West Drayton . . . .		
12.	S. Margaret, Edgware, 1765 . . . .	G	14
13.	SS. Peter and Paul, Arlington . . . .		8
14.	S. Mary, Harmondsworth . . . .		
15.	S. Mary, Hayes . . . .		14
16.	S. Leonard, Heston . . . .		
17.	S. Mary, Hendon . . . .		11
18.	S. Mary, Hornsea . . . .		16
19.	S. Giles, South Mims . . . .		11
20.	S. ——— Norwood . . . .		
21.	S. Martin, Riselip . . . .		17
22.	S. John, Great Stanmore . . . .		
23.	S. Mary, Stanwell . . . .		
24.	S. Mary, Stoke Newington . . . .		7
25.	S. Mary, Stratford-le-Bow . . . .		
26.	All Saints, Tottenham . . . .		16
27.	S. Margaret, Uxbridge . . . .		
28.	S. Mary, Willesden . . . .		9
29.	S. Mary, Sunbury . . . .		12
30.	S. Mary, Finchley . . . .		9

PEALS OF 4 BELLS.

1.	S. Mary, Monks Hadleigh . . . .		
2.	S. Mary, Northold . . . .		

## PEALS OF 3 BELLS.

- |                                 |   |
|---------------------------------|---|
| 1. Holy Cross, Great Greenford. | 4. All Saints, Laleham.                 |
| 2. S. Mary, Harefield.          | 5. S. Mary Magdalen, Littleton.         |
| 3. S. Giles, Ickenham.          | 6. S. Bartholomew the Less, Smithfield. |

Several of the City Churches have small peals of 3 bells. Also modern churches, as S. Mary, Paddington; S. Paul, Knightsbridge; S. Pancras, and several churches in S. Mary-le-bone; these latter, however, are mostly mere clock bells, with quarter chimes.

Many of the churches built in the early part of the last century were furnished with one large bell and one small one, *e. g.* S. Anne, Limehouse; S. Paul, Covent Garden; S. John, Westminster; S. Luke, Old Street. Several of these larger bells are very beautiful, particularly that at S. Luke, Old Street, weighing 29 cwt. The old bell at S. Anne, Limehouse, weighed 36 cwt. and was burned in 1850. The present one, cast out of the remains of the former, weighs only 18 cwt.

## SURREY.

## PEAL OF 12 BELLS.

	Key.	Weight of tenor.
1. S. Saviour, Southwark <sup>1</sup>	Bb	52 cwt.

## PEALS OF 10 BELLS.

1. S. Andrew, Kingston on Thames	D	30
2. S. James, Bermondsey	Eb	25
3. S. Giles, Camberwell	Eb	25
4. S. John, Horsleydown	E	20
5. S. Leonard, Streatham	E	19

## PEALS OF 8 BELLS.

1. S. Mary Magdalen, Bermondsey <sup>2</sup>		27
2. S. Olave, Southwark <sup>3</sup>		20
3. S. John, Waterloo Road		20
4. S. Mary, Lambeth		20
5. Trinity Church, Newington Butts		20
6. S. George, Southwark		19
7. S. Mary, Rotherhithe		18
8. S. Peter, Walworth		15
9. Christ Church, Surrey Road		14
10. All Saints, Wandsworth		16
11. S. Mary, Mortlake	F#	16
12. S. Mary, Battersea		17
13. S. Mary, Putney		16
14. SS. Peter and Paul, Godalming.		25
15. S. Andrew, Farnham		25
16. S. Martin, Dorking		24
17. Holy Trinity, Guildford		25
18. S. John Baptist, Croydon		22
19. S. Mary, Ewell		20
20. SS. Mary and Nicholas, Leatherhead.		20
21. S. Mary Magdalen, Reigate		18

<sup>1</sup> The heaviest Church Peal in England, with the exception of Exeter Cathedral. 9 of the bells are upwards of 400 years old.

<sup>2</sup> This peal was broken up in 1825.

<sup>3</sup> Broken up in 1842.

**PEALS OF 8 BELLS—continued.**

	Key.	Weight of tenor. cwt.
22. S. Giles, Ashted . . . . .	.	16
23. S. Mary, Carshalton . . . . .	.	16
24. SS. Peter and Paul, Mitcham . . . . .	.	16
25. S. Mary, Bletchingley . . . . .	.	17
26. S. Nicholas, Guildford . . . . .	.	15
27. S. Bartholomew, Horley . . . . .	.	14
28. S. Mary, Richmond . . . . .	.	16

**PEALS OF 6 BELLS.**

1. S. Mary, Guildford . . . . .	16
2. S. James, Shiere . . . . .	18
3. S. Nicholas, Cranley . . . . .	.
4. Holy Trinity, Bramley . . . . .	.
5. S. Peter, Woking . . . . .	.
6. S. Peter, Newdigate . . . . .	8
7. S. Nicholas, Charlwood . . . . .	.
8. S. Mary, Horsell . . . . .	.
9. S. Martin, West Clandon . . . . .	18
10. S. Michael, Pirbright . . . . .	13
11. S. John Baptist, Egham . . . . .	13
12. S. Mary, Clapham, R. C. . . . .	9
13. S. Anne, Chertsey . . . . .	20

**PEALS OF 5 BELLS.**

1. S. Margaret, Chipstead.	9. SS. Peter and Paul, Lingfield.
2. S. Catharine, Merstham.	10. S. Nicholas, Godstone.
3. SS. Peter and Paul, Nutfield.	11. S. Mary, Oxted.
4. S. Michael, Betchworth.	12. S. Mary, Warpleston.
5. S. Lawrence, Morden.	13. S. Lawrence, Chobham.
6. S. Mary, West Horsley.	14. S. John Baptist, Puttenham.
7. S. Andrew, Cobham.	15. S. Peter, Ash.
8. All Saints, Ockham.	16. S. Bartholomew, Haslemere.

**PEALS OF 4 BELLS.**

1. S. Bartholomew, Leigh.	3. S. Bartholomew, Burston.
2. S. Mary, Buckland.	4. S. Peter, Limpsfield.

**PEALS OF 3 BELLS.**

1. S. Peter, Walton on the Hill.	10. Holy Trinity, Clapham.
2. S. Michael, Mickleham.	11. S. Mary, Beddington.
3. S. ——— Fetcham.	12. S. Nicholas, East Clandon.
4. S. Mary, Stoke d'Abernon.	13. S. Peter, Horne.
5. S. Martin, East Horsley.	14. S. Mary, Byfleet.
6. S. John, Wootton.	15. S. George, Crowhurst.
7. SS. Mary and All Saints, Duns- fold.	16. S. James, Abinger.
8. S. Nicholas, Compton.	17. S. Mary, Newington Butts.
9. S. Mary, Barnes.	18. S. Mary Magdalen, Bermondsey.
	19. S. Mary, Wimbledon.

With the exception of a few peals of 6, and under, in remote villages, which I have not yet been able to visit, the remaining churches will be found to possess but one bell, or two at the most.

There are several good peals in the districts of Essex and Kent, bordering upon London, among them may be mentioned—

All Saints, West Ham.	10.	Tenor 29 cwt.
S. Margaret, Barking.	8.	Tenor 22 cwt.
S. Mary, Walthamstow.	8.	Tenor 20 cwt.
S. Alphege, Greenwich.	10.	Tenor 25 cwt.
S. Nicholas, Deptford.	8.	Tenor 22 cwt.
S. ——— Lewisham.	8.	Tenor 21 cwt.
S. Mary, Woolwich.	8.	Tenor 16 cwt.

Hoping that this commencement may lead to something similar from other counties,

I remain, dear Mr. Editor, very faithfully yours,

JOHN H. SPERLING.

*Kensington Palace Gardens, Feb. 11, 1853.*

### ON THE REVIVAL OF THE ANCIENT STYLE OF DOMESTIC ARCHITECTURE.

*A Paper read before the Oxford Architectural Society on February 16th, 1853. By G. E. STREET, Esq. Architect.*

It is impossible to look attentively at the modern attempts at a revival of ancient domestic architecture in this and other countries, without feeling that there is much want of success and much unreality in most of our efforts. The question whether this all arises from some incompatibility of the old style with modern requirements, or whether it is not rather the mistaken way in which the revival has been attempted, is one which I think it will not be waste of time or of trouble for us to consider and answer if we can.

Unquestionably our revival of ecclesiastical architecture has been by far more uniformly successful than that of domestic, but this seems to require little explanation. It is the result simply of the fact, that men are more generally interested in the one than in the other. And I believe, that by the time we have interested the world in the revival of domestic architecture, we shall find that we know how to build houses very much better than we do now.

In our modern efforts there seem to be two or three very obvious faults. One,—the too close copying in all our works of the latest kind of Third-Pointed work without much attempt at adaptation. Another,—that in these attempts the external effect only has been thought of, whilst in the interior we have imitated all the faults of regular 19th century house builders, and consequently feel a painful sense of unreality in all our works. The result is, that as the eye only has been appealed to, our works have been utterly unsuccessful, because our reason has been unsatisfied. Now, to produce any effect of lasting and real pleasure, there must be very much beyond a mere attempt to please the eye. I suppose we all know this and yet I confess it seems to me that if we do, but few of us act upon our knowledge; for of all the buildings erected in any so called Gothic style of late years, there are scarce any exceptions to be found to this gravest of faults.

Our classic artists seem to glory in the same error ; not a building do they erect in which one can trace any attempt to show a reality and truthfulness in all the component parts, and so scarce any which can satisfy the mind as well as the eye. Their long rows of uniform windows, lighting rooms of all kinds, from pantries up to drawing rooms ; their sham windows, where no light is required, and all their other shifts to preserve uniformity, are all proofs of their utter want of perception of the first of all rules of ordinary building and design,—the law of truthfulness ; and in the greatest of modern attempts at revived Christian art the same error prevails to a perfectly fearful extent. The half mile of window and buttress, window and buttress, with all their dismal and dreary similarity, cloak an irregular and unequal internal arrangement. On one side windows are built but to be blocked up, either altogether or by floors abutting against them in mid-height ; and in this the seat and palace of our Parliament, it would puzzle any one to discover after a perambulation of the exterior, and a diligent search in all its monotonous courts, where or of what nature its halls of assembly are. And can this be real art ? is it not rather a mere mockery of those old men whom we pretend to imitate ? for do we not know how thoroughly each foot of their walling told its real purpose ? There was no mistake in their work ; they never thought of such a thing as the planning and erection of a building, and the addition of a front to it which should bear no reference to all that plan and arrangement. Nor would any great artist in any time have pretended to do so. I confess too, it has always seemed to me, that Greeks and Romans had in their works much more truthfulness than their 19th century successors and imitators ever allow themselves to show.

Reality therefore is the great law to be attended to above all others in architecture. In it are included all other laws which give life and vigour to our work, and without it no attempt can be, even in a slight degree, successful.

In proportion then, as our work is entirely and undeniably real, so exactly is it good in the first place ; and this necessity is far above the necessity for correct detail, for accuracy of mouldings and the like. Add these last to the first, and you make a perfect whole. But use them by themselves, as is now most frequently the case, and you have a meagre and unsatisfactory result ; one indeed much more so than is the adoption of the first principle of reality without the practical knowledge of the science or history of mouldings or styles. In fine, what has been said of church building may almost be said of all other work : "That feeling without knowledge is better than knowledge without feeling." And I think we have a very striking example of the effect of truthfulness upon design, if we examine the difference of idea exhibited in the general proportions and arrangement of modern houses as compared with those of old ones. But as this is of no little importance, it is desirable even at the risk of being tedious to say a few words upon it. Now we all know the modern idea of a Gothic house, the great feature of which it seems ought always to be that it should have as many gables as possible in the smallest given space, and that he therefore is the acutest architect who so arranges his plan as to be able to

satisfy this necessity. But this is certainly contrary to old canons. Mediæval builders always, I think, strove as much as they could to simplify their plans; and no doubt in so doing they were right. The consequence is, that in old designs one sees long lines of roofing and no attempt at a display of gables, except where they are positively necessary. I might give you instances of this without number. The famous hospital at S. Cross is one. In its large and irregular quadrangle there is, I think, scarce one gable to be seen, and yet the effect is much more really Gothic than any modern building I know.

S. Augustine's College, at Canterbury, again, owes much of its effect to the great and unbroken length of its cloister with a dormitory above, which forms the northern side of its quadrangle; but examples in illustration of this will occur to almost every one, so that I need scarcely repeat them here; and you will all see how valuable an example of the benefit of reality this difference gives us.

There are, however, certain difficulties in the way of the correct and complete restoration of the ancient domestic architecture of this country which are not attendant upon the revival of its ecclesiastical architecture. And it is my intention this evening to point out as well as I can, in a rough and hasty survey, wherein these difficulties in the main consist, and how far they are such as by a proper recurrence to the first principles of truth and reality may be overcome.

The inquiry is of importance to us, because, as I am sure must have occurred to the minds of almost every one who hears me, there is in the world generally an impression that the revival of ecclesiastical and domestic architecture are two entirely distinct things, in no way dependent upon each other, and not proceeding upon the same principles.

Now this is an error which first of all I desire to meet; because it is just the error which most militates against any improvement upon our present position. It is by this error indeed that we must explain the very curious way in which the domestic development lags behind the ecclesiastical, though at the same time the fact that the cause of religious truth is more identified with the latter has been also a great reason for its greater progress.

I think that it will be generally allowed, that viewed simply, and irrespective of the question of internal comfort or convenience, there is no reason whatever why our houses should not be built upon precisely the same architectural principles which we recommend for use in our churches.

I say this upon the assumption that, however much the symbolic principle may have had to do with particular arrangements and forms, still the main features of the Pointed styles of architecture were clearly constructional, and all arising mediately or immediately from the invention of the pointed arch.

Ancient buildings certainly prove this. In the 13th and 14th centuries it was never held that a pointed doorway or window was fitted for use only in an ecclesiastical building; on the contrary, the arch was as constantly used in the one class of buildings as in the other, and always in both cases, I believe, because it was the very best principle of construction with which the old architects were acquainted. With

us the case remains still the same ; we know no better means for carrying the weight of a great wall than the pointed arch, and therefore we ought to use it everywhere ; and I can neither appreciate nor understand the particular principles or frame of mind which can characterize any architect who boldly uses and displays the pointed arch in all his ecclesiastical work, and as carefully eschews all appearance of acquaintance with it in all his domestic work.

I must assume, therefore, until I see the contrary demonstrated, that there is no reason why the same principles of construction should not be applied in the erection of all buildings wherein similar materials are used.

The main reason upon which I can understand that Pointed Architecture may be rejected from domestic use is, its presumed unfitness for use in these more civilized days, and its lack of such expansive power as would enable it successfully to adapt itself to modern wants.

It is this expansive power which, practically, I see denied in ninety-nine buildings out of every hundred erected in what is called "the old English style," and which, nevertheless, I am anxious to claim for the art.

In many respects there is no reason whatever why Pointed Architecture should not be far preferable to any other, and this is specially true in the case of ground plans ; in the scope it gives for providing for every want in the most natural, and in the most simple manner. Not tied down by any presumed necessity for regularity of parts or equality of division, but rather rejoicing, when necessary, in the picturesque often attendant upon necessary irregularities.

Need I contrast our position herein with that of Classic architects ? Indeed it would be a mere waste of words. In other points the same advantage exists. We are able consistently to use every material which presents itself fit for use. We feel no advantage in compo over rough wall, and are able avowedly to use every material which is (as e.g. are rough stone walls) itself thoroughly good and real. We are able to use steep roofs and so to meet the necessities of our climate, whilst at the same time we keep to the old traditions of our land.

But there are instances in which in our revival of Pointed Architecture we have failed, either by neglecting to secure those conveniences and adaptations to altered manners of life and society which all sensible men require, or by, as we so often see, satisfying ourselves with a very small portion only of the true principles of the old style, and so producing a mongrel architecture, which has the merit only of being a makeshift until better times may be had, and which seems to have afforded a convenient gap for an escape to many men in late years, who in their hearts convinced of the folly of an attempt to perpetuate *all* the abuses consequent upon imitations of Classic architecture, have yet not had the boldness to preserve the true style as far as legitimately they might. And first, we have failed in convincing the world in general that in a thorough Pointed building we may have at the least as much comfort as in any other ; we have attempted too much to imitate old arrangements of windows, and the like, upon the mistaken assumption that in yielding these we should be yielding the whole prin-

ciples of our favourite style. But is it so? And is it not possible to devise some means in the case of windows, for instance, by which we may combine modern comfort with true principles of construction and good effect in design?

I think we may and without very great difficulty.

I dismiss the ordinary plan, which we all know from its common introduction in the mullioned windows of many of the colleges here, as being really a sham and as having almost all the defects of which people generally complain. But there is a large class of old windows used in domestic buildings of which very little, if any, notice has been taken, and which, nevertheless, seem to point at one very ready way of escaping from the difficulty.

I refer to windows in which the tracery and arch are supported by circular shafts behind, and independent of which the window-frames must have existed. I have never been able to discover any trace of any old window-frame fitted to such a window, though I believe that examples do exist, and that in a recent German work one has been figured, but in all probability they were casements in wooden frames. The advantage of such a class of windows is easily seen and will be at once appreciated. In the external elevation they have the same appearance of strength that our ordinary mullioned windows have, and avoid the weakness of effect which large unbroken window openings always have. Great play of light and shade also is afforded, and finally the window-frame may, in such a window, be as it ought, perfectly independent of the fabric. It may be either a sash or a casement, (for I may remark that our national prejudice in favour of sash windows does not prove that they are better than good casements), but whichever are required, such a window allows their introduction without any difficulty.

Internally there would be no difficulty. The window might either be finished with a single rear arch of masonry upon the same plan as in those beautiful and well known windows in the Bishop's palace at Wells, or, if necessary, and I confess that unless the stone is to be properly painted in rich diaper of colour I prefer this for comfort, with wood ornamented with painting and panelling. In this way sashes are not only admissible but the natural way of filling up windows.

Another plan which I have tried is the use of a bold pointed arch over the window opening. The opening itself square-headed and the space between the head of the window and the arch filled in with ornamental and coloured tiles. This plan has the disadvantage of presenting openings for windows so large as to have an effect of weakness, and this must be remedied by the boldness and decision of the arch of construction over the window. There is again a class of window very frequently met with both in England and abroad; viz. those having square-headed lights with arches of construction above them, very decidedly domestic in their character, and very practically useful. Whilst at the same time they are strong in construction and exhibit that construction fully. Examples are numerous, I may mention the Archbishop's palace at Rouen, and the Mote House, Ightham, Kent, among others.

In the arrangement of windows then I think that no reason exists against some modification or adaptation to meet our wants.

In that of doors no such adaptation seems to be required. The difficulty does not exist, and the woodwork of a door framed precisely on old principles may be moulded, carved, and finished with at least as much elegance and finish as in any other way.

Nor do I know any other difficulty of construction which need be a difficulty or stumbling-block in our way. But when we have cleared away the first difficulties there remains for consideration the necessity for recurring to proper principles in ornamentation to a much greater extent than we are accustomed to see practised. You go into a well furnished room in a nineteenth-century house and you find half of its effect to be dependent upon heavy, indefensible plaister cornices and moulded cielings. Now for these there is no defence. The proper office of plaister is the covering of plain surfaces of walls and perhaps of cielings: never, I think, the manufacture of mouldings as in cornices and the like. There is a degree less of unreality in its use in a room than there is in a church, because in the one it is less absolutely, perhaps, an imitation of stonework than in the other; in either case, however, it is so in a degree, and has the further disadvantage of being very temporary and perishable in its nature. A cornice in a room ought to be, as in a church, the moulded front of the wooden plate upon which the timbers rest. It may, of course, be carved and moulded to any extent. And then the proper substitute for plaister cielings are those in which either the rafters moulded and carved show themselves, or are boarded on the under side.

As to the decoration of a room constructed thus I may observe that there need be no limit as to its beauty and elegance. I believe that I speak within the truth when I say that in the middle ages the furniture of the domestic apartments of the household was as a rule as warm and elegant as our own ever is. No one, I think, can have examined ancient illuminated manuscripts to any extent without being struck with this. Walls hung with rich and curiously coloured hangings, in tissues, stuffs, or leather,—or partially panelled in dark wood, partially painted in gay devices,—windows carefully finished and warmly defended by hanging curtains, carpets of rich and sometimes eastern looking patterns, chairs, bookcases, tables, vessels for drinking, vases, and the like, all designed with some reference to one general principle. I have not time now to instance examples, but I have seen them in great variety and know no course of study which seems to offer more practical information as to the domestic manners and furniture of our ancestors than they do.

I have many curious notes derived from these sources. Examples of such furniture as chairs, cushions, steel mirrors, tables, beds,<sup>1</sup> and bed-room furniture, are very common.

In the Roman de la Rose—one of the most beautiful manuscripts in the British Museum, I have noted a metal fountain of exquisite design in one folio,—iron railings on each side of steps leading up to the door of a house in another—just the subjects which one never finds still existing.

<sup>1</sup> The bed, by the by, most popular seems to have been a half tester.

Again, constant examples of chairs with book-rests, rising in the most approved manner from the arms; In one place a wooden work-frame, at which some predecessor of those good ladies, who in these days work at similar frames, plies her task; In the same manuscript a remarkable drawing of a clock, standing upon a post at a church door, striking upon a bell, and worked by two weights; In other places, circular dumb-waiters, as we should call them, are drawn, and presses, for books, contrived with most crafty closets, and desks, whereat patient students con over their books; In another, I have a representation of what seems to have been the prototype of that most modern piece of drawing-room furniture, a Davenport.

I have been tedious on this point, but I have been so that it may show you how very many accurate representations of the furniture and fittings of old houses we still have, which prove beyond any manner of doubt that there was a great amount of comfort in mediæval houses combined with a degree of beauty and elegance of which their present state can of course give but a very small idea.

And all this is not in vain, for I believe it to be just as necessary that an architect should know what the furniture of a house is to be, as that his eye should superintend every decoration in colour on wall, or window, or floor of a church: and does any one know anything about the ordinary furniture of modern houses, and not recognize the wretched principles upon which it is generally designed?

In Mr. Pugin we lost an artist who in this, as in many other branches of his art, was very pre-eminent, as all who have seen the furniture, tables, chairs, curtains, wall-papers, and the like, manufactured from his designs will be ready to admit. Before his decease, he had, indeed, proved that furniture, to be in keeping with Pointed architecture, need not be clumsy or awkward, but would naturally be, if good, as convenient, and far more artistically beautiful than our ordinary modern household furniture; and you will remember that all his designs in this branch of his profession were very decidedly marked by their extreme reality and truthfulness. They were not Gothic, certainly, in the ordinary cabinet-makers' sense: that is to say, his chairs were constructed without the assistance of pointed arches, and his tables did not depend upon crockets, finials, and flying buttresses for all their character, but they were real, simple, and properly constructional provisions for certain wants, with no more material consumed in their construction than was necessary for their solidity, and no sham or incongruous ornaments. In fact, like a great artist, he had realized the necessities of his art, and his genius gave a dignity to works which to some might have appeared beneath the notice of a professor of so glorious an art as his.

But to return for an instant to the question of illuminated MSS. A distinguished archæologist recommended me strongly some years back to take any opportunity that occurred for the examination of illuminated manuscripts. And persuaded as I now am of their value in aiding all Ecclesiological researches, I cannot do better than give the same advice to any among the Members of our Society, who are able to devote time to the examination of those to which access may so easily be obtained here.

And now, having considered the general question of a revival of Pointed Domestic Architecture, let me say somewhat as to the degree to which designs are affected under varying circumstances.

Now, perhaps, to most of us, no greater difficulty can present itself than would be the necessity to accommodate our architecture to every want of this 19th and most exigent of centuries; as, for instance, in the attempt to provide a substitute for our present Street Architecture. But unless we are able to meet such a difficulty, I fear we must be content to allow that our style is one which must for ever be as it now is, very limited in its application, and this I for one, and I hope, all the members of this Society, are not likely to feel content to allow.

There is a school erected in Endell-street, Long Acre, which seems to me almost more than any other modern building I know to satisfy the wants of Street Architecture, and which, therefore, is well worth some description.

Its lower story consists of an arcade of pointed arches of bold construction, within which in a recessed wall the windows are placed. The upper story is a very long arcade of pointed arches, not all of which I think are pierced.<sup>1</sup> The elements of the design are very simple. You get at once a decided impression of the value of the pointed arch as a feature in construction, and its use evidently prevents no necessary adaptation to modern wants. In a long row of shops for instance, each shop front would be comprised under one of these arches, and the melancholy air which all modern shops have of being supported entirely upon plate glass would be avoided without any loss of window space. In the upper stories the continuous lines of arcades would be very grand indeed if prolonged to any length. Their regularity would be their greatest charm, for, as I need scarcely observe, our forefathers never courted irregularity for its own sake but only for the sake of convenience, and where they could repeat a similar member for a similar purpose they always gladly seized the opportunity.

The irregularity of the streets in ancient cities is the result simply of the fact that as a rule, one house was built after another. Each by its owner—and not as they are now, 50 or 100 by one man.

But I think I can give you one example of considerable beauty, in confirmation of this opinion, in the case of some old houses at Troyes, of which I have a sketch: the great beauty of which arose very much from the way in which the same simple features were repeated one after another in a long and unbroken succession. These houses stand on the north side of the cathedral, and were evidently built at the same time and by the same man. They are now however being rapidly pulled down.

The row of houses in the High-street at Winchester, with a covered way under them are another example of the same kind.

Of course I need scarcely say that the circumstances which affect domestic buildings differ so widely that it is impossible to do more than lay down some general rules. Each building is so far good which avails itself of, and provides simply and naturally for, all the necessities of the

<sup>1</sup> The idea of this school seems to me to have been taken from a very fine Pointed bridge at Pavia.—Such a mode of adaptation is of course generally to be condemned; but in this case our criticisms are disarmed, because the design and arrangements of the building seem to satisfy the wants of its situation and purpose.

case. As for instance, varying levels of ground and the like. Then again though one would be disposed, as a general rule, to insist upon considerable height of wall in a town, one would advise just the contrary in the country,—and for a plain practical reason that in the one case, the land is so much more valuable than in the other, that it is necessary to make more use of it. The foreign town Architecture will come to the recollection of all who know it; for ugly as the houses are in such places as Wurzburg, Bamberg, and the like, they leave a certain impression of grandeur on one's mind, by their great height, and not less by the wonderful steepness and pitch of their roofs.

A better example of the same kind of merit in a building of the very best period, is the sketch of a house at Nuremberg.

And in the country a picturesque and irregular grouping—which is generally rather out of place in a town—becomes admirable, as being suited to the irregularity of all nature's works; but there especially, as a rule, it is an advantage to have buildings as much grouped together as they conveniently can be. And so I have often contended that on this, independently of other and higher grounds, it would be a great advantage to see our various parochial buildings, as e.g., schools and parsonages, brought together, that so they might form a more imposing mass.

In conclusion, I cannot forbear this opportunity of making a very few short remarks upon the choice of a style in our Domestic Architecture. I do so, because well acquainted as we all are with the ancient examples which so plentifully remain to us in this city, we are thereby perhaps even more likely to be in error. For in Oxford we have scarcely any remains of Domestic work of earlier date than the fifteenth century. We are, therefore, so far without models in that style which has now I believe, by universal consent, come to be considered the most perfect of all Christian styles.

We must, therefore, in our search for ancient teaching, leave our universities and see how far the domestic buildings of our abbeys and old houses, and the continental domestic work, give us help in what we want.

Most undoubtedly such a collection of buildings as those of Fountains Abbey, would make all the fifteenth century colleges look very poor by comparison. The exceeding beauty of the detail, the convenience of the whole arrangement, and the magnificence of some parts which in later buildings are forgotten, are surprising in the very highest degree.

I take Fountains as an example, because it is, considering all things, wonderfully perfect, and all its parts are of exceeding beauty. Can any one who has ever been in that ambulatory,—still, though damp, and neglected, and trodden only by the feet of the occasional sight-seer, as nearly as possible perfect in all its parts,—can any one, I say, ever forget the impression which it makes? Picture to yourselves an immensely long spacious parallelogram, about 300 feet in length by 40 feet in width, divided down its centre by a row of columns and arches, from which springs the simplest and sweetest of groining, giving by its infinitely drawn out length a marvellous air of space and grandeur,

and you may form some idea of its magnificence. Indeed that ambulatory is as well worth a pilgrimage from any far-off place as any one thing I ever saw.

Lanercost Priory has another of these ambulatories, much smaller, but very beautiful, though, sad to say, very rapidly falling to ruin; the old dormitory above it being now turned into a flower garden, and receiving all the rains of heaven, without any protection, save from the rank trees, which are sprouting up, and thrusting to pieces the poor old venerable walls. In fact the early work in domestic buildings, just as much as in churches, is as far superior to the later work as anything can be.

There is a consummate skill, too, evidenced by the earlier artists in the natural treatment of irregular parts of buildings, to which the later artists can lay no claim. I cannot here forbear to make some mention of the domestic buildings at Easby Abbey. The exceeding simplicity and sweetness of this is quite touching—I hardly know what other word so well expresses its character—and evidently most truthful. So, too, their gateways were far before the later type in real artistic treatment. That at Easby Abbey must again be mentioned as showing wherein lies the difference. Keeper's Hospital, Durham, has another most excellent example, and the gateway of the Abbey of Ardenne, near Caen, is a third.

But these are all very early types. If you would know, then, what the fourteenth century could do, you may see it in that glorious gateway at Kirkham, beautiful in its "calm decay," or in that most perfect of all such buildings, the great gateway at S. Augustine's.

Then, again, if rooms are wanted over cloisters, let me refer to the old cloister quadrangle at Constance, which, when complete, must have been well-nigh perfect in effect, and, at the same time, in all its arrangements most simple.

And, in further illustration of my position, I may give the Middle-Pointed portion of the old Rath-haus, at Nuremberg, or the still finer Middle-Pointed work in that at Ratisbon, and the lovely bay window and fountain at Nuremberg, as convincing proofs of its truth. Proofs however, it may be said, are not wanted; the thing is notorious. So indeed it is to some of us who have studied the matter, but yet it is so notorious that the world in general imagines the Third-Pointed to be the only style allowable for domestic work, that it is very necessary to take every opportunity of diligently combating the idea. In Oxford itself what has been yet done to show the contrary? Absolutely nothing. Even Mr. Pugin, in his designs for rebuilding Balliol, was guilty of giving way to this popular idea; though I do not for one instant doubt that had he reconsidered the subject in later years, he would have shown how much better a design in the real style would be; and this be proved by its adoption for the new buildings at Maynooth.

Nor were the 14th century men less able to design features of utility so that they might also be features of beauty than their successors; and in the treatment of simply decorative features they were always pre-eminent.

I suppose that the popular misconception on the subject is principally

owing to the fact that in all the books of "authorities," men have confined themselves almost entirely to the illustration of the Third-Pointed domestic work of the country, to the entire neglect of the earlier work; for really, with the exception of some of the buildings in that most delightful of all English cities,—Wells,—I hardly know where one is to look for any published examples of the style. And yet there are many most magnificent remains. The Mote House, Igtham; the old house at Northborough; the Hall at Mayfield; the old buildings at Ely; the gateways at Kirkham, at Norwich; the White Friars Monastery at Coventry, the Episcopal gateway, &c., at Peterborough; the house at Longthorpe; Easby, Fountains, Rievaulx, Netley, and Beaulieu Abbeys; the castles at Winchester, and Aydon, and such bits as the gable of a house at Beauvais figured in the appendix to Mr. Hudson Turner's most valuable work on Domestic Architecture,—are all proofs that for the greatest excellence we must refer to the earlier styles.

And if there are portions of their work in which the 15th century men particularly excel, what then? Are we not able to adopt and use them with our fourteenth century style? Certainly we are; for there is absolutely nothing which is really convenient and useful, which ought not to be made—as it is capable of being made—also ornamental. For it is in this precisely that is to be seen the distinction between the true artist and the mere copyist. The latter would refuse to do anything useful because he would find no *precedent* for it; the former would make his work, by its adaptation of the style to the difficulties of the case, a precedent—if one be needed—for his timid successors.

In conclusion I must repeat an apology—perhaps too often made here—for the imperfect and hasty way in which so large a subject has been treated. My apology must be, the shortness of my time and the press of other avocations. But I cannot but hope that I may have been able to show, first, that in proposing a thorough return to old principles of design in domestic buildings, we do not propose or hope to do so without reference to modern ideas of comfort and convenience: these I have shown that our ancestors possessed to a greater extent than some people think. Then, after some remarks upon some varieties of domestic buildings, I attempted to show, and I hope with success, that we must look to the adoption of a style of architecture earlier than that commonly adopted, if we wish to produce really noble buildings.

And this last is the main point, and it is a point to which I hope to see the attention of our Society directed; for it is one depending upon and involved in precisely the same principles which, I believe, we now invariably recommend for adoption in the case of all Ecclesiastical edifices.

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## MR. DYCE ON THE NATIONAL GALLERY.

*The National Gallery, its Formation and Management ; considered in a Letter, addressed, by permission, to H.R.H. the Prince Albert, K.G. By WILLIAM DYCE, Esq., R.A., Professor of the Theory of the Fine Arts in King's College, London. Pp. 84. London: Chapman and Hall. 1853.*

WE recommend all persons who are lovers of the Fine Arts to make acquaintance with Mr. Dyce's most able pamphlet, which has, we may observe, a far wider range than the particular subject of the National Gallery, which is the immediate cause of its publication. There are few, who have thought at all on the matter, who have not been surprised and disheartened at the contrast between the National Gallery such as it is, and such as it ought to be. Mr. Dyce represents this general dissatisfaction, and expresses in very striking language what so many have thought. He points out the want of system that has prevailed in the management of the Gallery and in the purchase of pictures. He complains that no agreement has been come to as to what a national collection of pictures ought to be, and shows by the evidence of the keeper of the Gallery in 1836, given before the Select Committee on Arts and Manufactures, that the trustees have had no predetermined plan whatever in administering their trust.

"Such, then," says Mr. Dyce, "is the state of the case. Twenty-eight years have elapsed since the commencement of the Gallery, and yet the question which one would have thought must have met the trustees *in limine*—at the very threshold of their duties—remains undecided. They have not yet determined what their labours tend to—what it is they are to accomplish. They have never informed the public what they conceive the National Gallery ought to be—what it is to consist of—how it is to advance towards completion—how it is to be arranged—what is to be its purpose ; yet these, surely, were matters for preliminary consideration." (P. 5.)

Mr. Dyce then goes on to show that the present collection is a mere fortuitous assemblage of pictures of various degrees of merit, and that many important schools of art, especially the earlier Italian schools, are wholly unrepresented in the Gallery ; and he discusses, in a separate section, the question, "What ought a national collection of pictures to be ?" He shows that it ought to be extensive and complete, comparing it very properly in these respects with a good library, from which no branch of literature can be excluded. A National Gallery must contain, he says, specimens, as good as can be had, of all schools. It is an institution, the object of which is twofold—instruction and enjoyment, in which "the learned study art and the unlearned enjoy it, where *docti artis rationem intelligunt, indocti sentiunt voluptatem*." Speaking of a past generation of connoisseurs, who proscribed certain schools of art altogether, and would have made the Gallery "an *index expurgatorius* of pictures," Mr. Dyce continues :

"But a better day has dawned. The time, it is to be hoped, has passed for ever, when in England, *proh pudor!* it was even possible that the great, the paramount authority in such matters—no less than the keeper of the National Gallery—could be A MAN WHO HAD NEVER BEEN IN ITALY! who, therefore, could never have seen the best works—by some of them no work at all—of such masters as Cima da Conegliano, Vittore Carpaccio, Marco Bassati, Benozzo Gozzoli, Gian Bellini, Luca Signorelli, Domenico Ghirlandaio, Perugino, Pinturicchio, and many others equally eminent." (P. 11.)

Mr. Dyce then shows that the Royal Museum at Berlin, the Pina-  
kothek at Munich, and, partially, the Louvre, are examples that a  
gallery can be so planned as to "exhibit the whole development of the  
art of painting."

We need not follow the author into his argument for the possibility  
of such a scheme being carried out in our own Gallery. Nor need we  
do more than allude to his vigorous and amusing exposure of the pre-  
sent bad constitution of the management—the limited responsibilities of  
the keeper—the clashing jurisdictions of the incompetent Board of  
Trustees, and the still more incompetent officials of the Treasury.  
There is a prodigious deal of truth in his description of the impossibility  
of any satisfactory performance of executive functions by a committee  
of management. Mr. Dyce argues for the entire abolition of the Board  
of Trustees, and proposes that the management should be vested in the  
Treasury, some *one* competent and responsible officer being appointed  
to take charge of all the business relating to the Gallery.

The third section of this pamphlet devotes itself to the consideration  
of the practical method of carrying out the proper idea of a National  
Gallery, both as to the building which is to contain it, and its relations  
with other branches of art. On the latter subject Mr. Dyce takes a  
very broad and comprehensive view. He is led on to desire a single  
National Museum, to embrace not merely painting, but *all* the arts of  
design; and contrasts with the entirety of such a scheme the exclusive  
object of the National Gallery, the limitation of the new Department of  
Practical Art<sup>1</sup> to "ornamental design," that of the Museum of Eco-  
nomic Geology to art in its relation to some branches of physical  
science, while the British Museum "ranges over the whole domain of  
art, but on what principle or with what view it is really hard to under-  
stand." (P. 53.)

We must let Mr. Dyce speak for himself where, in connection with  
this extensive scheme, he urges the claims of architecture and sculpture  
for admission into such a museum as he has sketched out. It is most  
gratifying to find an Academician so much alive to the disgraceful  
neglect of sculpture, and especially architecture, in Trafalgar Square.  
It is no new thing for the *Ecclesiologist* to protest against the "archi-

<sup>1</sup> Mr. Dyce observes—"I do not know who may be responsible for the nonsensi-  
cal name of this new department; but I certainly think the sooner it is changed the  
better. At present it exists as another proof of the loose and inaccurate way in  
which we treat questions of art. Is there any art which is *not* practical? Is  
not art essentially a *ἔργον ἡγεμονικόν*? Is 'fine art' not practical? I understand  
what is meant by 'practical science,' but 'practical art' seems to me sheer non-  
sense."

teetural room" in the Royal Academy Exhibition, but we are delighted to welcome so able a coadjutor as Mr. Dyce:—

"For myself, I do not hesitate to express my hearty conviction that no gallery can be worthy of this age, and of this nation, which does not accomplish that, *mutatis mutandis*, for architecture and sculpture, which I have contended, and I hope proved, it ought to do for painting. In truth, there is not a single reason for the formation of a National Gallery of Pictures, which may not be urged with equal cogency for the formation of a National Gallery of Sculpture, Architecture, and their subsidiary arts of Decoration; and when we consider the intimate relations subsisting between all the arts, and how important it is, both for popular information and for the purposes of artistic study, that every obstacle to facility of reference should, as far as possible, be removed, it will be conceded that there are strong grounds for treating all our collections of objects of art as the sections of one establishment, and for such a local distribution of them as shall offer the greatest general advantages, while to practical students of art it occasions the smallest inconvenience and loss of time." (P. 58.)

This is well said; and we think it a matter for great congratulation that such sentiments should be expressed in such a quarter. Nor can we forget that, in the frescoes for the new Houses of Parliament, and still more for the new church of All Saints, S. Marylebone, Mr. Dyce has had practical opportunities of learning that the highest exercise of the painter's art is in subordination to architecture, the mistress of all arts. But we must now quote a long and most interesting passage in reference to architecture especially:—

"In the first place, it is obvious to remark, that architecture differs both from painting and from sculpture in this, that its history cannot be represented by actual monuments. Certain fragmentary remains, such as the details of ornament, mouldings, capitals, and the like, from the British Museum and elsewhere, would form desirable additions to the architectural department; but it must be understood that the collection would in the main consist of drawings, models, and casts. The character of the examples would vary to some extent with the object immediately in view; according, for example, as they were intended to illustrate the *construction* or the *decoration* of particular buildings, or, with reference to later times, the works of particular architects, in which case original drawings, designs, and models might be obtained. But in general, I assume that, whether the examples consisted of plans, or sections, or elevations, or models of whole structures, or models and casts of details, they would always be adequate to the great purpose of exhibiting the development of architecture, both as it is a science and a fine art, in all the various stages of its history. And perhaps the architectural features of the apartment might be made subservient to the same purpose.

"But, secondly, there is a peculiarity in the case of architecture which deserves to be specially noticed. It is this—that the examples required to illustrate the history of architectural construction and decoration, lead us at once into the province of *practical science* and of *decorative art*, and thus the door is opened to a more extended view of a National Gallery of Art.

"I myself believe, and have always maintained, that we take a very superficial and inadequate survey of the range of painting and sculpture, if we overlook the various kinds of decorative art affiliated to those two parent arts. It is not only a fact that the best decorators and inventors of ornaments have been painters and sculptors, but, in the theory of art, *ornamentation* is included under painting and sculpture, as well as under architecture. Hence,

in the older academies of fine art—as, for instance, in the Royal Academy of Berlin—we find professorships of ‘*general decorative design*,’ and even classes for certain specialties which now-a-days we consider proper only to schools of design for manufacturers and decoration. Even if architecture were not in question, I should conceive that a National Museum of Painting and Sculpture would be incomplete, unless it contained a department for examples, not only of that species of mixed decorative art which is neither purely ornamental nor purely ethical, but of that which is ornamental only.

“But in the case of architecture, it is not a matter of opinion whether this shall be so or not. It is a matter of necessity; we have no choice—we cannot have architecture without decorative design; nor can we have illustrations of its constructive part without involving certain branches of physical science. If the monumental history of architecture be fully exhibited, a large proportion of the examples necessary for that end must, on the one hand, belong to decorative art, and in fact be the very models made use of to a great extent for the education of ornamentists; and, on the other, be such as illustrate the application of physical science to the art of construction.” (P. 68.)

We must here conclude our notice of this important pamphlet, merely adding that, in conclusion Mr. Dyce expresses his satisfaction at his own scheme being so much in accordance with the extended plan for an University of Art and Industry, proposed in the “Second Report of the Commissioners for the Exhibition of 1851.” We strongly commend this essay to the notice of our readers, as being admirably suggestive, even if the great scheme which the author adumbrates should be thought impossible of fulfilment.

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## THE ARCHITECTURAL MUSEUM.

*To the Editor of the Ecclesiologist.*

DEAR SIR,—Since your last notice of the Architectural Museum, it has made very considerable progress. When we made our first commencement, about this time last year, we took three rooms in a curious old timber warehouse in Canon Row, Westminster, (not *Cannon* Row, as now spelt, but the site of the residences of the old Canons of S. Stephen’s, who, we hope, have left a little of their architectural spirit in the place.) At first, having no funds, we trusted entirely to gifts of casts from our own private collections, and those of others who kindly contributed specimens; yet by these means our collection rapidly increased, so as by the end of the year to outgrow our premises. Being invested with the double office of secretary and treasurer, added to the fact of my having been for at least six years an advocate for the founding of such an institution, I took upon myself the arduous, and not very agreeable duty of raising funds for carrying out our undertaking upon an extended scale.

Finding our collection already increased beyond our space, we determined, somewhat on speculation, to take the whole of the upper story of the building; so that we have now a space equal to 150 feet

by 35 feet, subdivided in such a manner as to afford ample opportunity for classification. The building is anything but ornamental, being, in fact, a quaint old timber warehouse, covered by a long series of gabled roofs. Our object, however, being not to found an *exhibition*, but a place for actual and *practical study*, this is, in our estimation, by no means a drawback. Indeed, the building has a picturesque rudeness about it which rather adds character than otherwise, and I really anticipate much practical benefit from its unpretending character, as workmen always seem to shrink from going for purposes of actual study to our smart, genteel-looking museums; while our wish is that they should never scruple to run into ours at any moment, and in their working dress, and to take their modelling-clay, or their sketch-books, and study among casts of the finest examples of their art.

It has been objected by some to what we are doing, that it will promote copyism. I think quite the contrary. I never find a carver, who has had good opportunities of studying old examples, ever dream of copying them. Those who know only a few examples, are usually copyists, and work their one or two ideas ad nauseam; but those who have the means of studying an extensive range of examples seldom copy, but rather learn to design for themselves in the same spirit with the specimens from which they have studied.

The almost enthusiastic appreciation which workmen have evinced of the advantages we are providing for them, has been exceedingly gratifying; and I am quite sure that it will prove the most important step ever taken for their improvement.

We are raising two distinct funds for carrying out our object. First, our *annual income*, derived from subscriptions, chiefly from architects, builders, sculptors, and workmen, though many others join; secondly, a *special fund*, derived from donations, both of architects, &c., and also from lovers and patrons of art in general. I am at the present moment exerting myself most actively in promoting the latter fund; first, because we have already an income sufficient to cover for the present ordinary outgoings, though leaving no surplus for procuring objects of study; secondly, because we *cannot wait* till the museum is supplied from an annual surplus, but *must* place the institution *at once* on a thorough working footing, and are therefore determined to lose no time, but to raise funds at once, by every means in our power, and at once to procure the finest objects we can obtain from all quarters, whether at home or abroad. It is to this fund that I especially beg your readers to lend their aid. We are most anxious not to render our applications burdensome; but at the same time we do confidently urge that it deserves to receive *some* aid from *all* who feel an interest in such subjects. We therefore earnestly beg that all who approve our object will send us *something*, however trifling the amount, if it were only to give us the sanction of their names.<sup>1</sup> It so happens from several causes, not necessary to be detailed, that our success depends upon the *immediate* nature of the support we receive. I have, at the present moment,

<sup>1</sup> Donations may be paid either by Post Office Order to myself as Treasurer, or by cheque, in the name of "The Architectural Museum," to our account with Messrs. Cocks, Biddulph and Co., Charing Cross.

machinery arranged in all parts of the country for procuring casts from the very finest specimens; and I have the aid of eminent architects and antiquaries to assist in their selection both in France and Germany; and even in Italy, I have opportunities offered. We only want the funds necessary to avail ourselves of the arrangements made; and I am happy to say that these have not been slow in coming in: so that by continued support I feel confident in the perfect success of our undertaking. I am the more urgent on these points, because it is impossible for us to make personal application to any large proportion of those interested in such matters, and *circulars* are in these days such a drug that they are seldom read.

We have been giving considerable attention to the collection of specimens of figure sculpture and effigies of the best periods, (e. g. the latter half of the 13th, and the former half of the 14th centuries,) and have already many very fine specimens; soon, however, we shall have a great collection of this branch of Christian art. We do not confine ourselves, however, to casts of carving and sculpture. We aim at obtaining representations of all branches of art at all bearing upon architecture,—such as rubbings of brasses, tracings of stained glass and wall decoration, impressions of seals, casts of metal-work and plate, actual specimens of brass and iron, and sometimes of wood-work, and also of embroidery, &c., &c. We hope also to collect photographs of objects too large to be moulded.

Among the objects we have already procured, or have ordered, may be mentioned, a very extensive set of casts from Lincoln Cathedral, including several of the celebrated angelic figures, in the spandrels of the triforium, and at least one of the noble figures in the niches at the eastern end; a set of casts from the bronze effigies in Westminster Abbey; very extensive sets of casts, from Hereford, Ely, Southwell, S. Alban's, Chichester, Ely-place Chapel, &c.; also a considerable number from abroad. Others will follow in rotation, as we obtain the means. We earnestly beg contributions *in kind* from those who have private collections. Our list of contributors contains already a goodly list of Bishops, Deans, Archdeacons, and of those known for their love of art; but we trust that what we have at present is but a beginning, as the greater the progress we make, the more extensive do we find the work we have undertaken.

Thanking you sincerely for your very kind advocacy of our cause,

I remain, dear Sir,

Your very faithful servant,

GEO. GILBERT SCOTT.

20, Spring Gardens, London.

March 10th, 1853.

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## SEQUENTIÆ INEDITÆ.

THE more deeply the stores of Mediæval Hymnology are studied, the more will the richness and variety of its Sequences excite admiration. Dr. Daniel published, in 1843, a hundred and thirty, besides the commencements of, or extracts from, a hundred and fifty more. Mr. Neale, in 1852, published a hundred and twenty-four others, and yet both collections have left an enormous field open to future students.

As we have taken the subject of Hymnology in hand, we shall, we think, by no means overstep the bounds which we have proposed to ourselves, if we devote a few pages of every *Ecclesiologist* to a collection of Sequences which have not, as yet, been reprinted from their original Missals. We shall use—1. A large collection from the Missals of the north-east of France and Belgium, made in the libraries of Brussels, Tournay, Louvain, &c. 2. The three printed Danish Missals,—Copenhagen, Sleswic, and the Danish Dominican. 3. The four Swedish printed Missals, which we owe to the kindness of our valued friend and correspondent, G. J. R. Gordon, Esq., of Stockholm,—Upsal, Lund, Åbo, Strengnäs; of the latter, one copy only exists. 4. The Missals in the library of the Bollandist College of S. Michel, at Brussels; Father Bossue, the Bollandist, having been kind enough to promise us a transcript of those which, on examination, we found to have been as yet unpublished. 5. The Portuguese sequences,—never yet investigated.

Without further preface, we shall proceed to lay before the reader our first fasciculus; appropriate, it will be observed, to the season of the year at which the present number will appear.

## I.—IN FERIA SECUNDA POST PASCHA.

*E Missali Gallicano MS. in Bibl. Reg. Hafniensi.*

Sextâ passus feriâ  
Die Christus tertiâ  
Resurrexit :  
Surgens cum victoriâ  
Collocat in gloriâ  
Quos dilexit.

Pro fideli populo  
In crucis patibulo  
Immolatur :  
Clanditur in tumulo;  
Tandem in diluculo  
Suscitatur.

Christi Crux et Passio  
Nobis est præsidio  
Si credamus :  
Christi Resurrectio  
Facit ut a vitio,<sup>1</sup>  
Resurgamus.

Hostia sufficiens  
Christus fuit moriens  
Pro peccato :  
Sanguinis effusio  
Abluit nos, impio  
Triumphato.

Morte suâ simplici  
Nostræ morti duplici  
Fert medelam :  
Vitæ pandit aditum ;  
Nostrum sanat gemitum,  
Et querelam.

Leo fortis hodie  
Dat signum potentisæ,  
Resurgendo :  
Primatem nequitisæ,  
Per amara mistisæ<sup>2</sup>  
Devincendo.

<sup>1</sup> This is the ingenious and certain emendation of a friend, for *amico*, the corrupt reading of the MS.

<sup>2</sup> For this corrupt reading a friend has suggested *Primate justitiæ*. We would rather perhaps read *Per arma justitiæ*, but we are not fully satisfied with either conjecture.

Diem istum Dominus  
Facit, in quâ facinus  
Mundi luit :  
In quâ mors occiditur,  
In quâ vita redditur,  
Hostis ruit.

Geminatum igitur  
Alleluia canitur  
Corde puro :

Quia culpa tollitur,  
Et vita promittitur  
In futuro.

In hoc mundi vespere  
Fac tuos resurgere,  
Jesu Christe :  
Salutaris omnibus  
Sit tuis fidelibus  
Dies iste. Amen.

## II.—IN DOMINICA IN OCTAVIS PASCHÆ.

*E Missali Gallicano<sup>1</sup> MS. in Bibl. Reg. Hafniensi.*

Salve, dies dierum gloria :  
Dies felix Christi victoriâ :  
Dies digna jugi lætitiâ :  
Dies prima.

Lux divina cunctis irradiat  
In quâ Christus infernum spoliât,  
Mortem vincit, et reconciliat  
Summis ima.

Sempiterni Regis sententia  
Sub peccato conclusit omnia,  
Ut infirmis divina gratia  
Subveniret.

Dei virtus et sapientia  
Temperavit iram clementiâ,  
Cum jam mundus in præcipitia  
Totus iret.

Insultabat nostræ miseris  
Vetus Hostis, auctor malitiæ,  
Quia nulla spes erat venis  
De peccatis.

Desperante mundo remedium,  
Dum tenerent cuncta silentium,  
Deus Pater emisit Filium  
Desperatis.

Prædo vorax, monstrum Tartareum,  
Carnem videns, non cavens laqueum,  
In latentem ruens aculeum<sup>2</sup>  
Aduncatur.

Dignitatis primæ conditio  
Reformatur nobis in Filio,  
Cujus nova nos Resurrectio  
Consolatur.

Resurrexit libens ab inferis  
Restaurator humani generis,  
Ovem suam reportans humeris  
Ad superna.

Angelorum pax sit et hominum,  
Plenitudo<sup>3</sup> successit ordinum :  
Triumphantem collaudet Dominum  
Laus eterna.

<sup>1</sup> This sequence follows the norm of that of Adam of S. Victor; *Jerusalem et Sion filia*. The proper melody, which is very simple, will be found at page 270 of Mr. Neale's collection. It will be observed that the weak rhyme in the long lines is always either *i* or *e*; probably with reference to the initial letters of our Lord's Name.

<sup>2</sup> No allusion is more common in Mediæval Hymnology. The original thought is to be found in the *Morals* of S. Gregory the Great. (*Lib. xxxiii. cap. 7.*) In hamo ergo ejus Incarnationis captus est, quia dum in illo appetit escam corporis, transfixus est aculeo divinitatis. So Ven. Hildebert:

Piscator Deus est: mare mundus: Filius hamus:  
Esca caro: deitas ferrum: generatio Christi  
Linea. Leviathan piscis dum devorat escam,  
Occidens carnem, captus deitate tenetur.

So again Adam:

Anguem forat in maxillâ  
Christus, hamus et armilla.

So, lastly, a Notkerian sequence—(Neale's Collection, p. 57)—“Christe . . . Leviathan perforans maxillam hamo armillâ.”

<sup>3</sup> The allusion is to the idea that man was created to fill the void that the fallen angels had occasioned: by man's redemption, therefore, the ‘plenitude’ of the heavenly ‘orders’ was brought to pass.

[Ergo cives] celestis Patriæ  
Vox incendit Matris Ecclesiæ :  
Alleluia frequentet hodie,  
Plebs fidelis.

Triumphato mortis aculeo,  
Triumphali fruemur gaudio :  
In terrâ pax, et jubilatio  
Sit in coelis. Amen.

### III.—IN FESTO S. MARCI.

#### *E Missali Morinensi.<sup>1</sup>*

Adoretur ille Deus,  
Quem Johannes, quem Matthæus,  
Marcus, Lucas, prædicant :  
Quorum formas aquilina,  
Homo, bos, et leonina  
Per figuras indicant.

Actus, dicta, signa Christi  
Vitam, mortem, scribunt isti  
Speciali gratiâ ;  
Aquila de numine,  
Et homo de homine  
Tractant Evangelia.

Taurus notat Passionem ;  
Leo Resurrectionem ;  
Hæc sunt specialia :  
Idem fons : sed rivuli  
Diversi : dum singuli  
Quædam notant propria.

Arceat, fugat, dæmones  
Per diversos canones  
Eadem materia :

Sanat, docet, reficit  
Doctrinâ quos efficit  
Quæque loqui varia.

Dum cælorum sonat cælis,  
Quatuor Ezechielis  
Cantant animalia :  
Dulcis sonus dulcis notæ,  
Volat rota mixta rotæ,  
Fidei mysteria.

Supra legis documentum<sup>2</sup>  
Eliquitur hinc frumentum  
Unde fluit simila ;  
Quæ nos pane pascit eo  
Quo pascuntur iste Leo,  
Homo, Bos, et Aquila.

Astant isti circa Thronum  
Haurientes Verbum bonum  
Verbi sapientiâ :  
Quorum Verbum nos conducit  
Ad salutem ; et perducat  
Ad eterna gaudia.

### IV.—IN INVENTIONE SANCTÆ CRUCIS.

#### *E Missali Cameracensi.<sup>3</sup>*

- a Alleluia. Nunc Crucis almæ cantet gaudia  
Plebs Christi sanguine redempta :
- c Laudes proclamat, voce sonans clarâ quam benignus est Deus per cuncta  
secula.
- a Eternus mala nostra pius Pater miserans
- a Filium suum consimilem misit in terrâ :
- b Ut Deus Verus verus Homo fieret, sine sordis maculâ :
- b Obediensque Patri venit in mundum summa sapientiâ.

<sup>1</sup> This Missal (1520) is to be found in the Public Library at Tournay. The *Civitas Morinorum* was then Terouenne : when this city was destroyed by Charles V., in 1544, two Episcopal Sees were formed in its stead,—Boulogne (*now Morinensis*) and S. Omer (*Andomarensis*). From the former, again, the new See of Ypres was formed by Paul IV., in 1559.

<sup>2</sup> The poet has a true insight into the Levitical type (Levit. ii. 14). The *frumentum* signifies the words and deeds whence we obtain our knowledge of the *simila*, CHRIST Himself. And the True Bread which He bestows on us is none other than that with which these four were themselves fed.

<sup>3</sup> This Cambray Missal (1527) is in the University Library at Louvain. The sequence is Notkerian, and ends every line in *a*. In the ninth line a dissyllable seems to have fallen out.

- c Ecce Deus, Virginis Filius, famem, sitim, tolerat pro nobis : probra  
 c [ ] suffert, alapas, flagella : coronatur spineâ caput coronâ.  
 d Cruci etiam fixus altâ Vita nostra  
 d Moritur, atque resurgit die tertiâ.  
 e Ipsi honor, laus et potestas perpetua in secula sit sempiterna. Amen.

## V.—IN EODEM FESTO.

*E Missali Hafniensi.*<sup>1</sup>

- a Salve, Crux Sancta, arbor digna cujus pretiosum mundi ferre<sup>2</sup> talentum :  
 Ut hostis, per lignum victor, per lignum revinceretur :  
 a Quodque exortus mortis primus erat terrigenis Paradiso propulsis,  
 a Causa etiam vitæ foret cunctis Christi morte vere revivificatis.  
 b Horrificum tu es semper signum inimicis Christicolum sævia,  
 b Quam mors pallet, infernusque timet : Christo suos reconcilias[ti].<sup>3</sup>  
 Cui laus sit per ævum.

## IN DOMINICA INFRA OCTAV. ASCENSIONIS.

*E Missali Gallicano Bibl. Reg. Hafn.*

Postquam Hostem et inferna  
 Spoliavit, ad superna  
 Christus redit gaudia :  
 Angelorum ascendenti,  
 Sicut olim descendenti,  
 Parebant obsequia.

Super astra sublimatur :  
 Non apparet : absentatur  
 Corporis præsentia :  
 Cuncta tamen moderatur  
 Cujus Patri cœquatur  
 Virtus et potentia.

Modo Victor, modo tutus,  
 Est in cœlis constitutus  
 Rector super omnia :  
 Non est rursus moriturus,  
 Nec per mortem mundaturus  
 Hominum contagia.

Semel enim incarnatus,  
 Semel passus, semel datus  
 Pro peccatis hostia ;  
 Nullam ultra feret pœnam,  
 Nam quietem habet plenam  
 Cum summâ lætitiâ.

Cum recessit, ita dixit,  
 Intimavit et infixit  
 Talia discipulis :  
 Ite, mundum circuite,  
 Universos erudite  
 Verbis et miraculis :

Nam ad Patrem meum ibo ;  
 Sed sciatis quod redibo :  
 Veniet Paraclitus :  
 Qui disertos et loquaces  
 Et securos et audaces  
 Faciet vos penitus.

Super ægros et languentes  
 Manus vestras imponentes  
 Sanitatem dabitis :  
 Universas res nocentes,  
 Inimicos et serpentes  
 Et morbos fugabitia.

Qui fidelis est futurus,  
 Et cum fide suscepturus  
 Baptismi remedium,  
 A peccatis erit purus,  
 Et cum justis suscepturus  
 Sempiternum gaudium. Amen.

<sup>1</sup> This Copenhagen Missal (1510) is in the Royal Library of that city.

<sup>2</sup> The poet is imitating Venantius Fortunatus : in the first line his—

“Sola digna tu fuisti ferre mundi pretium :”

in the second his—

“Ipse lignum tunc notavit, damna ligni ut solveret.”

<sup>3</sup> We read *reconciliasti* for *reconcilias*, that the line may syllabically respond to its fellow ; and because it ought, like the others, to rhyme assonantly.

## MRS. JAMESON'S LEGENDS OF THE MADONNA.

*Legends of the Madonna, as represented in the Fine Arts, forming the third series of Sacred and Legendary Art.* By Mrs. JAMESON, Illustrated by drawings and woodcuts. London: Longman, Brown, Green, and Longman. 1852. One Volume 8vo.

MRS. JAMESON, whose former contributions to religious iconography have done so much to bring the knowledge of Christian art within the scope of general readers, and to lead the public beyond the narrow circle of the criticism of fifty years ago, has just enriched her series with a volume the most interesting and the most important which has yet appeared,—the “Legends of the Madonna.” The most interesting and the most important as it is of the entire series, it was also the most difficult for her to treat in such a way as neither to be drawn aside from art-contemplation into the storm of polemics; nor on the other, to handle it with incompleteness. Mrs. Jameson has avoided both these risks, because the tone in which she has written the volume is pre-eminently *æsthetic*; the only tone in which she could have given her information in a form in which the general English reading public would willingly have accepted it. There were four methods of treatment open to her, as to all other writers—the Romanist, the Anglican, the Puritan, and the *æsthetic*. The writer who felt strongly as an Anglican, must have exercised a more just, but more severe, criticism upon many legends than our graceful authoress has bestowed. A Puritan could not have compiled the volume at all; or at most, distortedly. A Romanist would inevitably have imparted into the consideration of the subject polemical elements, which would have diverted the student from the main subject matter. Only the *æsthetic* remained, as the style in which the iconography of the Blessed Virgin could have been written, amply and yet so as to command the pleased attention of the ordinary English reader. We feel we could not have written it in this style ourselves, and we do not profess to have much sympathy with it intrinsically. It is patently a tone which falls short of the completely earnest: nevertheless, for the cause of the advancement of the knowledge of Christian art, we rejoice that one who could so handle her pen, her pencil, and her burin—and handle them all so well—should have been led to undertake this theme and in this spirit.

It is in truth a noticeable volume, full to overflowing with criticism and information, abounding in almost every page with admirable sketches of world-famous pictures, and yet it is a saddening book. It could not be otherwise, for it is in truth a microscopic history of the mind of the Christian Church; and who could rise from a microscopic history of the mind of the Christian Church otherwise than saddened and heavy of heart, especially if that history clusters round the form of “the Mother of the Holy One?” We are not now engaged upon the Roman controversy, and we therefore pause here. Suffice it, that in this volume, we behold imagined out under lineaments most truly

Catholic her whom all generations shall call blessed, and we see also many representations in which, as we can with deepest thankfulness say, we have not, nor do wish to have, a share.

The volume commences with an introduction rapidly and picturesquely enumerating the general traits of the iconographical history of S. Mary, her symbols and attributes, her representations classified as devotional and historical, and her titles—the body of the work is so to speak, an amplification of the two latter heads, and is classified under the two great heads of devotional subjects and historical subjects, a rather too arbitrary division it appears to us, as the “Virgin and Child” appears under the first head, and *e.g.*, the “Holy Family,” and the Epiphany under the second. However, we fully grant that it was in so abundant a subject, a fault on the *right* side to be precise.

“Devotional subjects,” is divided into Part I. “The Virgin without the Child,” and Part II. “The Virgin and Child.” The first of these parts includes the Coronation, and the second the various “Conversations” whether sacred or simply family, in which our blessed Lord and His Mother are introduced. In viewing the more primitive coronations, in mosaic or earliest painting, which Mrs. Jameson presents, we are strongly impressed with the evident symbolization of the *Christian Church* under the *traits* of the queenly Virgin Mother. Later art forgot this higher meaning, as it forgot all other depth of mystery; and hence so much of its degradation. The undivided church saw the *Church* glorified in the Canticles; modern writers only perceive *S. Mary*.

Historical subjects—under which head Mrs. Jameson includes traditional as well as scriptural events, using the word “historical” in its pictorial signification—are distributed into four parts. The first carries on the life of the blessed Virgin from her birth till her marriage, or rather espousal with S. Joseph, and is therefore wholly legendary, comprising those strange tales of her royal rearing in the temple, which quaintly beautiful as they may be themselves, or as the theme of a noble art, are yet if we view them respectively to the whole subject, destructive, even in an æsthetic aspect, of that highest and holiest truth and beauty,—the truth which we believe that Scripture implies of S. Mary’s surpassing character having been formed in retirement and poverty, among the anxieties and temptations of lowly life, besetting the child of humble parents in a petty provincial town—the betrothed of a small tradesman in her native place, until the day her cottage saw a visitor and heard a message, that visitor the great archangel Gabriel, that message, that Mary of Nazareth, Joseph’s affianced, was to be the Virgin Mother of Emmanuel.

The second part ranges from the Annunciation to the return from Egypt. The third includes the Crucifixion, and the fourth, the Assumption.

We have stated how profusely the volume is illustrated with drawings and woodcuts, but are sorry to see that one excuse (though no excuse artistically was needed) for the process by which the former are executed not being, as in Mrs. Jameson’s former works, on copper, is failing sight. In illustration of the richness of the volume, we may

note, that we have no less than thirteen representations of the Annunciation reproduced. We should have been glad to have seen under this and other heads, more specimens of that extremely important branch of Christian art, the sculptures of the 13th, 14th, and 15th centuries, the iconographic value of which is inappreciable. We are not surprised at our authoress, so learned in paintings, not having had the time to study them—nevertheless, a familiarity with mediæval sculpture would have exceedingly augmented the value of a work whose scope is “sacred and legendary art.” These representations of the Annunciation are somewhat arbitrarily classified as “the Annunciation as a Mystery,” and the “Annunciation as an Event,” and they include the names of Cimabue, Gaddi, Fra Angelico, Van Eyk, Durer, Andrea del Sarto, and Flaxman. The varieties of attitude and of expression given by these various masters to the Virgin and to the Archangel, are, of course, almost as numerous as the representations themselves. The two whose treatment combines the greatest simplicity with consummate artistic grouping are Fra Angelico and Flaxman—both of whom also represent S. Gabriel as erect, though in the former case he stands, and in the latter floats in air, and both represent S. Mary in kneeling adoration of the Divine beneficence. The Florentine places the scene in his own cloister, with S. Peter Martyr (the only deviation from the most rigid purism) in the back ground. The archangel, a tall and youthful figure, delivers his message majestically calm, while the mother awed kneeling upon a little stool, her arms crossed, receives it with awe-struck modesty. The whole effect of this treatment is that of the deepest stillness, of a mystery too tremendous to be broken by action or loud speech. The English artist working in an age when the traditions of Christian design had been derided and forgotten, has yet, out of the originality of his own genius excogitated a treatment quite original, but eminently devotional. The scene is not as in earlier representations localised. The two figures are its all in all. The archangel with a cloud of glory round him, floating in air, with a countenance serenely jubilant, and with outspread arms, expressive of salutation, is clothed in a long straight falling vest which veils that human form, which Flaxman could have drawn so perfectly had his own instinct not told him how seemly such reserve was in arch-angelic portraiture. The kneeling figure before him of the “Blessed among women,” earnestly expresses at once faith and humility—clad as she is in mantle and hood, all that is seen is a profile face and a hand, the head deep bowed to a horizontal attitude almost rests with the chin upon this hand, the face is dignified and grave, too deeply penetrated to move much, the body and enveloping mantle motionless as stone. Altogether this is among artistic Annunciations one, we dare to say, of the most striking and successful, placing it in competition with the greatest names of art. It occurs in that series of illustrations of Dante which he executed in outline for Thomas Hope, a series which along with those of Homer, Hesiod, and Æschylus, by the same hand must ever remain on record an astonishing instance of the complete self-emancipation of a great mind from the thralldom of false art and false taste. Flaxman's subjects were chiefly

mythological, but his treatment was eminently pure and Christianlike in tone. Venus in his hands was more spiritual and chaste in effect than many a well meant Madonna of the three preceding centuries, even when that Madonna was not drawn upon the very type of Venus, a profanation not unknown. We have alluded cursorily to the objectionable vagaries with which terrene imaginations have abused, while they may have meant to honour, the Virgin Mother. One not given by Mrs. Jameson, is of so extraordinary a character, that we cannot but signalize it. M. Didron, in a late number of the *Annales Archéologiques* supplies us with this most astonishing example of this degradation of taste—an example of a date but little posterior to the fall of mediæval art—in an article devoted to exhibiting, which it does in a very striking way, the utter moral corruption of the renaissance, in illustration; and in pictorial illustration M. Didron places in parallel a relief of the Assumption of the 13th century from the cloture of the choir of Notre Dame (an exquisite series of sculptures,) and another of the 16th from the now destroyed church of S. Jaques de la Bouchiere in Paris, which at the present moment helps to furnish a chapel of S. Denis. It will hardly be credited that in this precious production, the Virgin Mother is represented with the traits and in the attitude of an undraped Venus rising from the sea. We should not have alluded to this sculpture had public attention been specifically called to it in France in the interest of Christian art. Nothing so grossly and palpably profane could now be endured—but the spirit, of which it is but the embodied result, is we fear still at work, more than many persons would willingly own—and may often and often be found under the coquettish smile of some “bien jolie Ste Vierge,” in plaister or in lithograph. Against such profanations, the revival of Christian art within our own reformed communion might seem a Providential antidote. The English mind, deep in its feeling, in proportion as it is unsentimental in its phrase, and undemonstrative in action, will find its own appropriate correlative in that new school, which if the movement lives, it must create,—a school which will be based, we venture to prophesy, upon the stern pure gracefulness of Giotto and Angelico, and the old Cathedral Sculptors, corrected by that better anatomy which, as the church need not blush to own, she will in great measure owe to men like Flaxman and Thorwaldsen, who followed out upon their own responsibility, that better ideal of humanity, where matter was but the cloak of mind. Art so developed will but show forth the “Holy Mysteries” of true sacramental Christianity. It will be a beacon to those who might be tempted in despair to close with Iconoclasm or else with Pantheism, revolted at the pictorial aberrations of a system which has played with the realities of sacraments, till the real has become the material and the awful gravity of the faith once delivered to the saints has been tricked out and travestied in an erotic cultus of virginal purity, and the nauseous equivoques of the Sacred Heart.

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## WELLS CATHEDRAL.

*To the Editor of the Ecclesiologist.*

*The Close, Wells, March 1st, 1853.*

MY DEAR SIR,—There are still a few “inaccuracies” in my letter on Wells Cathedral, which for your own satisfaction merely, I wish to notice. The most important is that the rows of stalls are altogether four and not five in the new choir. In addition to red and black on the vault of the nave and transept, a slight purple is also visible. The brass letterm was given by Dr. Creighton, not Claughton. And you mistook my meaning about East Wells depending on the Cathedral. I was quite aware that it belonged to S. Cuthbert, but this does not make the Chapter's case better. They feel that this part of the city has no sufficient church accommodation, and suggest a new church, and at the same moment are shutting up for ever (as far as they are concerned) the part of the Cathedral where a dozen East Wells could be easily and correctly placed.

I cannot in any way exculpate Mr. Salvin in this arrangement. If the screen must be retained, the choir could still have been divided ritually into chancel and nave, and twice the number of sittings obtained. The part east of the choir gates and between them and the present sacrum would (unhappily) have been quite adequate, to the present staff of the cathedral, viz. dean, 4 canons, 7 singing men, 8 boys, and 4 minor canons, with an occasional prebendary or so. Yet I only put this as an extreme case. The absurd vis-à-vis plan has been adopted all along in the temporary fittings in the nave, which are certainly too mean and poverty-stricken for their purpose. In the midst of so much to blame, I should mention how much the choristers are cared for both by the Dean, and the organist. Their conduct in church is quite refreshing when contrasted with that of other boys in other Cathedrals.

The work which has been at a stand-still so long is now to be resumed, and the choir opened, so report says, in about two months.

I am, dear sir, faithfully yours,

W. G. TOZER.

[We are still not quite able to agree with our correspondent. We are not disposed to think it advisable that the cathedral or any part of it should be made parochial for East Wells. A cathedral has its own place and function as the mother-church of the diocese, and we much question whether to make a cathedral church also parochial is not to spoil it in either capacity. In this particular case of Wells we should be very glad to see sermons preached in the nave on fit occasions; but if so, it would be more properly done with a view to the good of the whole diocese, or the whole city, than merely in order to supply East Wells with church accommodation. In fact, a separate new church ought certainly to be provided for the neglected district of East Wells.

At the same time we may freely confess that we do not approve of the present arrangement of the choir in Wells Cathedral. But our correspondent's plan—viz. to treat the constructional choir as a complete church in itself, divided anew into sanctuary, choir, and nave for the people, is surely wrong, and if carried out would stereotype the *partial* use of our cathedrals which has gradually grown up among us. Granting that, in the case of Wells, the rood-screen could not be removed, and so the actual nave not be utilized, there remains no other plan, in our opinion, than to make the choir aisles available for the corporation, the families of the chapter, and the general congregation, by removing the heavy stone canopies of the stalls, and keeping the stalls themselves as *low* as possible.]

## MR. COCKERELL'S ICONOGRAPHY OF WELLS CATHEDRAL.

*To the Editor of the Ecclesiologist.*

DEAR SIR,—Mr. Cockerell's *Iconography of Wells Cathedral*, (noticed in Vol. XIII., page 419,) with his remarks on the sculptures of other mediæval churches in England, displays so much good taste, with such high-toned devotional feeling, that we may almost apply to his work, what Johnson said of Burnet's *Life of Rochester*, that it should be read by the critic for its eloquence, and by the saint for its piety.

My present object, however, is to notice a mistake into which Mr. Cockerell has fallen in his appendix A., by ascribing to Dr. Thomas Wilson (many years senior Prebendary of Westminster, and Rector of S. Margaret's, and of S. Stephen's, Walbrook,) the work entitled "*The Ornaments of Churches considered*," (4to. 1761,) and which is justly termed by Mr. Cockerell both "*spirited and learned*." Dr. Wilson wrote two portions of it only, namely, the Introduction, pp. 15—36, and the seventh Section, 136—143.

The remainder of the work was written by the Rev. Richard Hole, Archdeacon of Barnstaple, (1744,) and Rector of Menhenniot, a living in which he succeeded Dr. Kennicott. He died October, 1791, aged 81. This claim, on behalf of the Archdeacon, was made by Mr. John Jones, of Exeter, who is described in a copy of the work in question in the Library of that city, as "*a man of very considerable legal and literary attainments*:" as a Devonshire man Mr. Jones probably spoke from an intimate knowledge of the fact, which indeed he states was well known in the county.<sup>1</sup>

Judging from internal evidence, the particular portions of the work given to Dr. Wilson do not well assimilate with the other parts of it, and it is due to Mr. Hole that his labours should not be given to another. Dr. Wilson was not a man to feel any lively interest in that true species of church decoration, which by inducing reverence among worshippers, would promote the honour of Almighty God.

<sup>1</sup> See *Gentleman's Magazine* for March, 1817, p. 228.

Stronger evidence of this cannot be given than the fact of his placing a statue of a female democratic historian, in *her lifetime*, within the rails of the altar of S. Stephen, Walbrook. Pennant says, that in visiting that church he looked "for the Statue erected *Divæ MACAULÆ*, by her doating admirer," but happily it had disappeared. Although the son of one of the very best of men, Dr. Wilson's sympathies, except in generosity, harmonized little with those of his revered father. Indeed, judging from the son's correspondence, a large portion of which I have read, two characters more decidedly opposed to each other can scarcely be pointed out.

It appears that some legal proceedings had been adopted against the churchwardens of the parish of S. Margaret, with respect to the present eastern window of the church: the charge being, that thereon "is represented by delineations and colours one or more superstitious picture or pictures, and more particularly the painted image of CHRIST upon the Cross." It therefore became necessary to examine the law upon the subject, and much grew out of the inquiry, which produced the work before us.

It contains much interesting matter. The sixth section, with reference to the eastern window, may be found useful at the present day, as in some parts of England an unlooked for crusade has been very lately commenced against painted glass. Let us hope, however, that within the last quarter of a century too strong an impression has been made on the good taste and feelings of the people, as to the fitness of this beautiful decoration of our churches, to allow the modern race of Dowings, whether lay or clerical, to throw us back upon the lions and unicorns, and other ornaments of past days. We have been awakened to better things. Bare walls will no longer suffice. Let the histories of CHRIST and His saints be inscribed on the windows, the texts of His Word be written on the walls. Let the spirit of adoration hover over the building, so that even a Pagan must feel when entering one of our churches, this is not a house, nor a museum, nor a theatre, nor a workshop, nor any common lodging,—it is "*DOMUS MANSIONALIS OMNIPOTENTIS DEI.*"<sup>1</sup>

I remain, dear Sir,

Yours very faithfully,

Bath, Feb. 1853.

J. H. M.

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## THE FUNERAL OF THE LATE BISHOP OF SYDNEY.

It is not long since we laid before our readers a few observations on the funeral of the great Duke of Wellington, at S. Paul's Cathedral. In that ceremonial, whilst there was much to rejoice at, much to be thankful for, yet of some of the details we were obliged to speak in a tone of regret. Since that event, there has been performed in the metropolitical church of Canterbury the office of the dead at the grave of one, to whom perhaps, with equal truth, may be applied the epithet

<sup>1</sup> Bishop of Fredericton's Charge, 1850, p. 48.

which universal consent has assigned to the renowned captain who preceded him to the tomb. We allude, of course, to him whose name stands at the head of this article, the late William Grant Broughton, Bishop of Sydney, and Metropolitan of Australasia. It is concerning the funeral of this noble-hearted prelate that we wish now to make a few remarks. We will begin by simply describing the ceremonial.

The grave was dug in the south nave-aisle of the cathedral. The procession was marshalled in the chapter house, where the coffin had been placed. It passed along the cloisters, and entered the nave at the north door. The coffin was preceded by the choristers and lay-clerks in surplices; and the clergy of the church in surplices, stoles, and hoods. On entering the church, the procession was reinforced by fifty King's Scholars of the Cathedral Grammar School, also in surplices. The tressels for the reception of the coffin were placed about the centre of the nave; and seats arranged longitudinally on either side, for the choir and mourners.

The opening "sentences" were sung to Croft's music. The two psalms, *Diri, custodiam*, and *Domine, refugium*, were chanted to a melody called "Felton's Burial Chant." The lesson was read (from a low desk on the north side) by the Archdeacon of Maidstone, who also committed the body to the grave and intoned (musically) the concluding prayers. The music to "I heard a voice," was by Reading, a composer of the 17th century. The pall was borne by the Bishop of Quebec and Bishop Carr, late of Bombay.

It cannot be denied that there was, in all this, very considerable dignity and religious effect. The music was admirably performed. We should have preferred Morley's arrangement to Croft's; and the chant for the Psalms, although far superior to the wretched composition used at S. Paul's, was very unsatisfactory. Reading's "I heard a voice," is a very good and solemn composition and deserves to be better known. The spectacle of a cathedral dignitary intoning the service was very gratifying.

As to the procession, while we admit that a fine *coup d'œil* was necessarily produced by the long train winding through the arcade, and at last moving in a straight course up the centre of the nave; we cannot help thinking that more might have been made of this part of the ceremony. We have not yet mastered in England the true idea of a procession. Most of our readers have probably witnessed them in foreign cathedrals. We remember being particularly impressed by one at Strasburg, not long ago. A striking effect was produced by the two semi-choirs walking some yards apart, the principal object in the procession (in this case, the Archbishop,) bringing up the rear in the centre. So at Canterbury, a great accession of dignity would have been gained by the two lines (in military phrase) taking open order, the coffin following up the centre. Here we may mention a strange oversight, by which the body on arriving at the tressels was placed with the feet turned westwards.

The bearing of the pall by the two colonial Bishops was a pleasing feature, but surely they ought to have been vested in their episcopal habit, whereas they merely wore black academic gowns. Even the

unsatisfactory chimere worn by Anglican Bishops would have been more appropriate. At all events it would have served to render their rank in the Church recognisable, which certainly was not the case.

The coffin and furniture were of the ordinary inappropriate character; except that the former was of oak and was less disfigured with coffin plates than usual. An ill-shaped mitre of sheet brass, and a small cross carved in relief at the head of the coffin were the only Christian symbols observable. The pall was black with a white border, not red and white as stated in some newspaper reports. It only remains for us to notice, with very great regret, that at this funeral of a Christian Bishop, the Eucharistic sacrifice was not offered. This is not the first time we have had occasion to insist upon this being a most necessary part of such a ceremony. It is impossible to look with entire satisfaction on any funeral, however solemnly and beautifully conducted, where this is wanting.

It is true that the funeral we are speaking of took place on a *Saturday*, and at Canterbury Holy Communion is celebrated every *Sunday*. Still the ordinary weekly celebration could not of course be considered to have any special reference to the deceased, although individual communicants might, and probably did, commemorate him privately; moreover, most of the mourners left Canterbury on the day of the funeral. What we desiderate is a recognition, both in theory and practice, of the desirableness, or rather the necessity, of performing the highest act of Christian worship at the burial of every one who departs this life in full communion with the Church.

The Bishop of Sydney was the second of the episcopal order who has been buried in Canterbury cathedral, since the time of Reginald Pole. The first was James Wedderburn, Bishop of Dunblane, in the year 1639. He lies in the chapel of the Blessed Virgin Mary, (commonly called the Dean's chapel) near the Martyrdom.

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## MR. REDHEAD'S INTROITS.

*Introits for the several seasons of the Christian Year, as used at All Saints' Church, Margaret Street, adapted and harmonised by RICHARD REDHEAD, Organist and Director of the Choir. Parts I. and II. Advent to Ascension Day inclusive. London: Masters.*

WE must confess that we first saw the advertisement of the above series with great surprise and curiosity. First of all, knowing that All Saints' church is still very far from ready for consecration, we could not but wonder how any music could be fairly said to be "used" in a building not yet finished. Then again, supposing this music to be that actually sung in the licensed room, which serves at present as the temporary place of worship for All Saints' district, we were most desirous to learn whether it was such as we could think fitting in style and quality to become the "use" of that noble church in Margaret Street,

which is the *chef d'œuvre* of Mr. Butterfield's genius. Of course it was very possible that, without our knowledge, "the organist and director of the choir" had himself felt the growing importance of his post, and that, having decided (in that plenitude of power with which his joint offices invested him) what, and of what sort, should be the future musical order of All Saints' church, Mr. Redhead had begun already to prepare his choir for their future removal into the chancel of the completed building.<sup>1</sup>

It would be difficult to express the amount of interest we have taken from the first in all that concerns All Saints' church. To some extent indeed we look upon it as a work of our own. We do not mean of course to deny that there are others who may take a large share of the credit both of originating and developing the scheme. But those who are best acquainted with the early history of this undertaking, would confirm our assertion that, both directly and indirectly, the Ecclesiological Society have had very considerable responsibility in the matter. Now we have always understood that the aim of the projectors of All Saints' church—over and above their wish to develop the parochial system in the most complete and practical way—was not merely to provide a building which should be, in its architectural structure and in its ornamentation and details, a specimen of the revival in this generation of the highest Christian Art in its different and yet kindred branches, but also to secure, as far as in them lay, that the services, therein to be performed, should be an exhibition of the ritual of the Church of England in its most correct, most dignified, and most beautiful form. In other words, it was intended from the first beginning of the undertaking that the music and ritual of the new church should be as pure and as authentic as the best endeavours of competent authorities could make it. And to this intention is due, in no small degree, the late increased study of ecclesiastical music, as one branch of Christian Art and one special province of ecclesiology, among the members of our society and committee. Several distinguished musicians—we may mention Mr. Helmore, Mr. Greatheed, Mr. Dyce (eminent in music as well as painting), and Mr. Crompton—were added to the committee, and a great impulse was given to the more general study and practice of the authorised music of the Church of England.

Meanwhile we had imagined that the music "as [to be] used at All Saints' church, Margaret Street," was not yet finally agreed upon; and we had heard from more than one quarter (what, indeed, we could scarcely believe, in spite of the high character of our informants) that the services in the temporary church had been of late not fully choral, and that the monotone had been, at least sometimes, disused even in the Communion Office.

So that we awaited the publication of Mr. Redhead's Introits, after we had seen them advertised, with no little curiosity. But our curiosity was doomed not to be satisfied in the ordinary way. Time

<sup>1</sup> Since this paper was in type, we hear from our publisher, that the present title of the Series is withdrawn, and that in future the music will appear "as sung formerly in Margaret Chapel, and at present at the Temporary Church of the district of All Saints."

passed: the first number, and then the second number, actually appeared, and a contemporary magazine gave the series a hearty, but perhaps hasty, welcome. Still the *fasciculi* did not make their appearance on our editorial table—a circumstance the more remarkable, since both we and they bear the same publisher's name on our wrappers. And at last, in reply to an inquiry, the suspicion we had formed was confirmed—that the omission was not accidental, that the Introits were not thought to be such as we should approve of, and that the criticism of the *Ecclesiologist* was not desired. An unwise policy; for, even had we ourselves overlooked the announcement, our friends were not likely to leave us in ignorance of it. In fact, although both parts of the Introits have appeared since our last publication, we have already been very earnestly invited, by no less than six correspondents, to give an opinion upon them in our present number.

To this task, accordingly, we now address ourselves. We have carefully examined the two parts of this work already published, and, unwilling as we are to speak unfavourably in this case, we are obliged in justice to record our disapprobation both of the design and of the execution of the series.

And first, we are here presented with a selection of "Introits for the several Seasons of the Christian Year." We do not know who is responsible for the selection, but we should scarcely think that *this* task had been entrusted to Mr. Redhead, in spite of his double office. Upon examination, it is not easy to say upon what principle the choice has been made. Most of our readers will know what an Introit is. Liturgical writers, we believe, generally state that Pope S. Celestine was the first to introduce in the West the custom of singing, antiphonally, a whole psalm before Holy Communion. In course of time, "*ob populi tedium*," says Caesarius of Arles (quoted by Krazer), one or two verses only of the psalm were sung, with an antiphon, and the *Gloria Patri*. And this is the common type of the Introits found in mediæval and modern missals. But in the First Prayer Book there was an attempt to correct this abuse by a recurrence to primitive practice, and accordingly a whole psalm with the *Gloria Patri* was appointed for every day that had Epistle and Gospel, the antiphon being omitted. The rubric ran thus: "Then shall the clerks sing in English, for the office,<sup>1</sup> or introit (as they call it), a psalm appointed for the day." This rubric disappeared—we know not why—in the Second Book, and nothing was substituted. Nicholls, in his notes, remarks that it is a great pity so good and laudable a custom was laid aside. Now, we can quite understand many persons being unwilling to use the Introits appointed in the First Book, because they were thus passed over in the Second and following Books. But still this Table of Introits will be generally thought to have some kind of authority to recommend it.<sup>2</sup> Mr. Redhead, however, has not gone to this source for his selection. Well, then, it may be thought that he went at once to the *Officia* in

<sup>1</sup> The Introit was called *Officium* in the Sarum and other missals.

<sup>2</sup> We believe that these Introits of the First Prayer Book were at one time actually in use at Margaret Chapel; so that they must have been discarded in favour of the present selection.

the Sarum Book. But not so—as can be shown from this circumstance. The Sarum Introits had this peculiarity of order. First was sung the antiphon, then the psalm (*i. e.*, one verse of a psalm), then the antiphon was sung a second time, then the *Gloria Patri*, and lastly the antiphon was repeated a third time. But Mr. Redhead copies the *Roman* usage, and gives first the antiphon, then the single verse of the psalm, then the *Gloria Patri*, and concludes with the antiphon, which is thus sung only twice. We object strongly to thus going to the Roman books for precedents and authorities, while we have the use of the old English Church to appeal to. Then as to the selection of these Introits: why did not Mr. Redhead, while he was about it, take an Introit for every day that has an Epistle and Gospel? He makes *one* introit serve for the whole Advent season, and that is the one for the fourth Sunday in Advent in the Roman, and for Ember Wednesday in Advent in the Sarum Book. So, again, *one* introit serves for the season from Christmas to Septuagesima, excepting Epiphany. Mr. Redhead's third introit, the one for Septuagesima, serves from that day to Passion Sunday; and the next, for the season from Passion Sunday to Easter, we do not find either in the Sarum or Roman Books. We cannot but think, therefore, that the series is far inferior, in point of variety, to the table in the First Prayer Book.

And further—assuming it to be right to borrow certain of the Roman introits—why at least do we not have the proper authorized melodies both for antiphons and psalms? Mr. Redhead speaks of “adapting” them, but does not say *whence*. The melodies of the antiphons seem to be partly taken from ancient sources, partly original; for one of them bears the initials, R. R. Not one of them retains the genuine form as given in the Gradual; nor are the harmonies, upon the whole, of a style well suited to ancient Church music. We cannot accuse the work of containing “pretty melodies”; nor, on the other hand, can we allow that it is worth more than it would be if there were nothing else in it. There are not many faults of counterpoint; but we have noticed one instance of consecutive fifths between the treble and bass in the antiphon for Ascension Day, besides one or two lesser blemishes which we need not particularize.

But that feature of the work, regarded musically, which deserves the most serious reprehension, is the barring of the Psalm-tones throughout, after the pattern set in “The Church Musician.” It is a pity that those who are disposed to aid in restoring the proper music of the Church should be so set upon introducing their own fancies together with it, thus not only rendering their own labours useless, but also in some degree hindering the work of others. We give Mr. Redhead as well as Dr. Gauntlett credit for having a good object in view, namely, that of keeping the several voices together during the reciting note; but they have not duly considered whether the means which occurred to them would not be productive of evils worse than that which they sought to cure. And why, if they thought proper to try the novel experiment of timing chants, did they not first make it on the *corpore vili* of modern Anglican melodies? Such a step would have been better calculated to further their plan; for a

system of strict time is much more in keeping with the genius of modern music than with that of ancient; and if they did not succeed, they would have done little harm. We do not know whether these gentlemen would quote, as a precedent for their plan, certain works of Palestrina and others, in which a piece of *canto fermo* is accompanied by a figurate counterpoint, and is therefore necessarily to be sung in strict time. But there is a very important difference between the two cases; in the one, the varied accompaniment relieves the stiffness which the measured time would otherwise give to the plain-song; in the other, this relief is absent.

The object of musical divisions of time is not so much to help the performers to keep together, as to give shape to melodies by the recurrence of accented notes at regular intervals. Keeping together is an art which can be attained without the aid of bars; and may be easily attained to a sufficient degree in chanting, if the members of the choir all use the same noted Psalter, and mind the grammatical stops. But neither in our own language, nor in any other that we know, do the accented syllables recur at regular intervals; and therefore it is evident that they can only be made to square with the beginnings of bars, either by giving undue length to some syllables, or unduly shortening others, or putting in rests where there is no grammatical reason for them; and it would be easy to give specimens of each of these shifts from Mr. Redhead's Introits. Where indeed the tune does not involve a repetition of the same note for many successive syllables, some degree of distortion of the words may be excused for the sake of the melody; but a psalm chanted in strict time will be apt to call up in the minds of the congregation who are obliged to hear it (their taking a part in it is out of the question) the idea of bad drumming rather than any thing else; while those of the singers will, in all probability, be occupied with nothing better than the dry mechanical details of execution.

In all respects, therefore, we cannot but think that the publication of these Introits is greatly to be lamented.

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#### SOME REMARKS UPON AN INSCRIPTION IN THE ABBEY CHURCH OF S. ALBAN, RECORDING THE DATE OF THE SAINT'S MARTYRDOM.

*To the Editor of the Ecclesiologist.*

*Rectory, S. Alban's,  
March 21st, 1853.*

MY DEAR SIR,—I have put in order, at your request, some scattered remarks in a correspondence, which I have lately had the pleasure of holding with you, on an Inscription in this Abbey church, recording the date of the Saint's martyrdom, and have added some further authorities to corroborate the views upon which I asked to have the advantage of your opinion.

Matthew Paris, the historiographer of the Abbey, has described very precisely the position of the shrine, as occupying the centre of the Saint's chapel. Six holes, still remaining in the Purbeck marble pavement, indicate the places of the columns which supported the structure ; and in the midst of them is a slab bearing the following inscription :

S. ALBANUS  
VEROLAMENSIS  
ANGLORUM  
PROTO MARTYR  
17 JUNII  
CCXCVII.

There are several records in the church, which, though they relate to matters of distant antiquity, have always been accounted of recent origin, and this is one of them.

It is not noticed by Weever in his " *Anc. Fun. Mon.*" 1631, though he dedicates twenty-six pages to our Inscriptions, and gives some quaint lines in English verse relating to the martyrdom, which existed until lately on the east wall of the chapel, very near to the place of the shrine. He subjoins :—" I have read in an old MS. in Sir Robert Cotton's library, that this following was anciently the inscription upon the shrine, ' Here lyeth interred, the body of S. Alban, a citizen of old Verulam, of whom this towne took denomination ; and from the ruins of which citie, this towne did arise. He was the first Martyr of England, and suffered his Martyrdom the 20th day of June in the year of man's Redemption 293.' "

The inference seems to be, that as he records an inscription which was once upon the shrine, (he must mean upon the spot where the shrine once stood, for the shrine itself entirely disappeared at the dissolution.) and is silent in regard to the present one, this latter had its origin later than in his day.

As far as my own researches have extended, it is first mentioned by Chauncy in 1700, followed by Salmon in 1728, in their Histories of the County of Hertfordshire. But it is remarkable that both of them, while professing to give a copy of the Inscription, have A.D. 293 ; and this error has been continued in the quarto edition of Chauncy in 1826.

The circumstance that the Saint's name was not introduced into our Calendar until the last revise in 1662, for the knowledge of which I am indebted to you, leads me to conclude that this memorial was placed subsequently to that year ; especially as part of the inscription appears to have been inserted on the authority of this entry in the revised Calendar ; a circumstance to which I shall allude presently.

On these grounds I have a strong conviction that the Inscription had its origin between 1662 and 1700, a dark age of our country in regard to her Church antiquities ; and therefore I feel less hesitation in calling its accuracy in question, and I venture to doubt upon three points : 1st, the appellation *Anglorum P. M.* 2ndly, the day of the month, 17 Junii. 3rdly, the year of the martyrdom, CCXCVII.

In objecting to the appellation, *Anglorum P. M.*, I am only reiterating what has long ago been urged and renewed at intervals.

Matthew of Westminster observes, "Britonem non Anglum extitisse; unde malè dicitur Anglorum P. M." Usher (Brit. Eccles. Ant.), referring to this remark of Matthew of Westminster, has this passage: "Indeque alteram illam magis propriam appellationem retinuit Thomas Walsinghamius, commune conventus S. Albani sigillum describens; in quo, ut inquit ille (Walsingham. in Hist. Ricard. 2.) vetustissimo opere imago gloriosi protomartyris *Britannorum* Albani figurabatur tenens in manu palmam."

A Saxon MS. in the library of Corpus Christi College, Cambridge, relating to the burying places of the English Saints, begins thus: "The first martyr of *Britain* reposes," &c.<sup>1</sup>

It is very desirable for the preservation of historic accuracy, that the precaution to which these writers draw our attention should be observed by us. But it claims our observance on much more important grounds than the preservation of historic accuracy merely for its own sake.

It is materially connected with our controversy with Rome; for, by using the appellation *Anglorum* P. M., we seem to concede to her that Christianity had scarcely a recognizable existence in this island, until the mission of S. Augustine; and that our Church stands in the position of an unnatural child disavowing its parent. Whereas, while we gratefully acknowledge the Christian love of Gregory, the author and the watchful promoter of the mission, and the zeal of Augustine in the process of reconverting to the Christian faith the large portion of our island, which was then lying prostrate under Pagan tyranny, we are able to show that a Church had been planted, and had become consolidated, long before Augustine's time; and that even when he arrived among us, the ancient British Church not only existed in distant holds, but forthwith gave proof of her discipline and her strength, by resisting the new observances which Augustine would have imposed upon them.

The second point calling for remark is the day of the month; which is supported, as before observed, by the authority of our Reformed Calendar, and we may add, *by it alone*. And it would seem that the attaching the name of Alban to the 17th June was a mere inadvertency, when writing the Festivals against their respective days. Our own historian Bede, both in his Ecclesiastical History and Martyrology—the foreign Martyrologists, Rabanus, Ado, and Notkerus, in the course of the ninth century—a breviary in the British Museum (Royal MSS. 2 A 2.)<sup>2</sup>—a chronicle in the Harleian Collection of MSS. No. 6217, translated from a Latin original, probably by a monk of S. Alban's, not long after the death of Edward III.—three ancient Kalendars of the use of Salisbury, the latest bearing date 1530, published by Maskell, in his Monumenta Ritualia—an English Martyrology, published 1608—and the Roman Martyrology of Gregory XIII. published at Rome in 1749—all assign the 10th of the Kalends of July (22 June) to the memory of S. Alban.

To these authorities may be added, that the Curé of the parish of S. Mary in Schnurgasse, Cologne, where there is a Reliquary, supposed to contain some Remains of our martyr, informed me, on the occasion

<sup>1</sup> Occasionally we find the distinction observed by later writers: as the Editor of Bede's Hist. Camb. 1722, in Appendix No. 4, where he denominates the Saint, *P. M. Britannicus*.

<sup>2</sup> See an account of this interesting MS. in the Archæologia, vol. 22, num. 16.

of my visiting the church in 1850, that a solemn exposition of these Remains takes place annually on the Sunday after the 22nd June.

In regard to the year, historians vary in date, ranging between 286 and 305, as shown by the following table;—

<sup>1</sup> Saxon Chronicle, in Monument. Hist. Brit.	} 286 <sup>s</sup>
Annales Eliensis Monast. ap. Leland	
Asserii Annales in Gale's Rerum Ang. Scriptor.	
Matthew Paris, under date 1257	
<sup>2</sup> Matthew of Westminster, under date 794	
Breviary in the Brit. Mus. MS. 2 A x, before referred to	

And this date is adopted by the later historians, Capgrave, Alford, and Cressy.

Annales, Winton. Eccles. ap. Alford	} 293
Speed, History of Great Britain, 1632	
Stowe, Annales, 1631	

This is the date on the former inscription mentioned by Weever, and which Chauncy and Salmon have erroneously printed in what they profess to be a copy of the present Inscription.

Winton. Eccles. Annales ap. Usher	} 296
Vetus Codex Roffen. ap. Leland	
Chronicon of Florentius of Worcester	
<sup>4</sup> Matthew of Westminster	} 303

Harpfield, Usher, and Bradley, give their opinions in favour of this date. It is the æra of the Nicomedian edict; and Stillingfleet (*Antiq. of the Brit. Churches*) gives his opinion that the great persecution, under Diocletian, did not certainly begin until this time.

Roger de Wendover, a monk of S. Alban's	304
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This date is adopted by the compilers of the *Monument. Hist. Brit.* published in 1838, by command of Her Majesty.

Gildas, Bede, and many others, account the martyrdom to have taken place in the 19th of Diocletian, when the edict was issued from Nicomedia, and Bede places his reign in 286	} 305
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Dugdale, (*Monasticon*, vol. 2, p. 179 n.) considering the period of time when the persecution commenced in Britain to be very uncertain, pronounces only that the martyrdom took place "between the years 286 and 305."

It is remarkable, that though my search into these and other authorities not adduced here, was carried on with a desire to collect whatever testimony I could in support of the date in the Inscription—297, not one could be found; and but one for the year next to it, viz. 296.

I have already, perhaps, extended my observations to a greater length than the subject justified, and conclude them,

Subscribing myself, dear Sir,

Very faithfully yours,

HENRY J. B. NICHOLSON.

<sup>1</sup> The Saxon Chronicle, edited by Ingram, London, 1823, gives 283 in the text; but a note at foot states that the Laudian MS. reads 286.

<sup>2</sup> But Matthew of Westminster is at variance with himself, and he is cited in support of a subsequent date.

<sup>3</sup> The first of Diocletian, according to Bede.

<sup>4</sup> See note 2.

## NEW STAINED GLASS IN S. MARY'S, LAMBETH.

THE rebuilding of this church was noticed some time since in the *Eccelesiologist*. Since then, a good deal of stained glass has been placed in the church, and especially an east window, intended as a memorial to the late Archbishop Howley. Of this window Messrs. O'Connor are the artists; and, upon the whole, we can congratulate them on their successful execution of the work. We proceed to give some description of it.

The window is of five lights, with tracery in the head; and it is treated in groups of subjects, illustrating our Lord's life,—each light containing three medallions. The order of the subjects is as follows, being somewhat inverted. Beginning with the lowest range, and going from north to south, we have the Nativity, the Flight into Egypt, the Baptism in Jordan, the Dispute with the Doctors, the Adoration of the Wise Men. In the middle range, in the same order, there are, the Entry into Jerusalem, the Agony in the Garden, the Crucifixion, the Bearing of the Cross, and the Blindfolding. The uppermost range contains the Supper at Emmaus, the scene with S. Mary Magdalene in the Garden, the Resurrection, the Incredulity of S. Thomas, and the Charge to S. Peter. The artists have had the good sense to take the general designs of most of these groups from the B. Angelico; and we must say they are very satisfactory. But we have some doubts whether so *mystical* and conventional a representation of the Crucifixion as that here chosen, accords well with the literal and historical character of the other subjects. We must much commend the general treatment of the canopies: they are not made too prominent, and little or no shading or perspective can be detected, and floral ornament is more conspicuous in them than mere architectural detail. The two lower ranges of subjects have, by way of canopies, above each of them, a horizontal band of small architectural niches, with an angel in each niche; there being thus three angels in each light of the window. This is not, we think, a very happy device; the angels are not pleasing, either in attitude or in colour; and the difference of their scale with that of the groups below, is not satisfactory. The backgrounds of the groups are of grisaille, and red, and blue: colours not apparently chosen for any particular reason, such as would be, for example, the imitation of an atmospheric effect, by the gradual paling of the backgrounds in proportion to their height from the ground. But still there is much merit in the colouring, viewed piecemeal. It is on a more distant view of the window, as a *whole*, that the real defects in coloration become evident. The bright tinctures of the numerous groups of figures produce, when a *coup d'œil* of the whole window is taken, a somewhat glaring and garish effect: which, indeed, can never be avoided in a composition of the size and style of this window, without a most unusual sense of harmony of colouring, and without a much more copious use of white glass, or grisaille, than Messrs. O'Connor have yet had the courage to attempt. This window, however, is a vast improvement upon some

former works of these artists, and we may not unreasonably hope for a still greater progress. We have still, however, to speak of the glazing of the tracery, which is far more gaudy than the lower part of the windows. We cannot commend the cherubims, with which the minor foliations are filled; and still less can we approve of the Ascension, with which the central "figure" of the tracery is filled. It should surely have been a Majesty in this place. At the bottom of the window, in large letters not sufficiently distinct from the general design, runs a legend to the effect that this glass is a memorial of the late Archbishop of Canterbury.

The rest of the stained glass in Lambeth church, (by other artists, we believe,) is very inferior. North and south of the chancel are two two-light windows, on each side, of white grisaille, with very small and very glaring medallions; the figures being extensively shaded. In the south chancel-aisle are some bad windows; full-length figures of saints, of a late type, with canopies of indifferent architecture, in strong perspective. A small window on the north of the north chancel aisle is filled with a legend on a label, the background being of the most vulgar colouring, in the ordinary "painter-and-glazier" style.

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### THE MEDICAL BENEVOLENT COLLEGE.

WE wish to commence an ecclesiological criticism of the buildings of the above institution, by introducing to the favourable notice of our readers this new foundation, the progress and developement of which we shall be happy to advance. The class for whose benefit this institution has been projected, are mixed up with the community most intimately; every family in the kingdom, with few exceptions, has its selected doctor; he is admitted to the family confidence, consulted on the most weighty occasions, deferred to when other counsellors are excluded. The medical man partakes, with our armies and navy, the dangers of the field and ocean; with our magistracy he co-operates in detecting secret crime; with the ministers of religion he shares duty and peril on the inroad of pestilence, divides habitually the laborious visitation of the poor, the care of the sick, and the responsibilities of the chamber of death. True, with soldier, judge, and priest, his services are in general stipendiary,—*dignus est operarius mercede sua*: but the faithful self-sacrificing performance of duty is beyond price, is as far above the perfunctory fulfilment of a prescribed routine, as is its reward above that with which the mercenary is content. And zealous servants unhesitating at the call of need, whether required or not, the members of the profession we speak of confessedly are. This consideration is one ground of our satisfaction at the establishment of the Medical Benevolent College.

The next is that the fundamental rules and constitution of the college are strictly in accordance with Church principles, and have from the first been planned, and undeviatingly retained in such accordance,

despite much opposition and attempted obloquy. The founders in fact have steadily adhered to their purpose, and manfully upheld the expediency, nay necessity, of incorporating the nascent institution with the Church. Nor has their resolution met with disappointment: friends have arisen enthusiastic in the cause; episcopal, clerical, and lay advocates have evinced their sympathy by personal contributions, and successful solicitation in their respective circles; and within a brief period that which seemed almost visionary has been accomplished, a large fund has been gathered for the erection, and a goodly constituency enrolled for the maintenance of the projected college.

Another recommendation is the fact that the type of the college is eminently ancient;—not pedantically mediæval, so as to invite antipathy from practical men of the present age; but retentive of the old spirit in more recent forms; it exhibits, we may affirm, translated into modern English, a foundation such as the piety of our forefathers loved to plant.

The object principally in view is to afford a retreat in age and misfortune to members of the medical profession and their widows, whose character and conduct deserves approbation. For this purpose accommodation is to be provided in the college for one hundred brethren and sisters, termed pensioners, governed by a resident warden. Each pensioner is to have two furnished rooms, and such further assistance as the funds permit. A school for the sole maintenance, clothing, and education of twenty-five necessitous orphans and sons of medical men forms an integral part of the establishment: these boys, together with seventy-five others of similar parentage, will reside in the college; while a hundred more unconnected with the profession, and non-resident, may be admitted by the head master. The latter, to whom is confided the appointment and removal of the lower masters, must be a priest of the Church of England; and, as chaplain also, is by a fundamental law enjoined to provide for the due performance of daily services in the chapel, being assisted therein by such masters as may have received holy orders. He is likewise charged with the spiritual wants of all the residents in the college. The consent of the visitors, the bishops of London and Winchester, *ex officio*, is necessary to the removal of the head master, and of one of them at least to the removal of the warden. Thus every guarantee that could well be desired is given for the essential character of the college. As the preceding sketch will show, it is conceived quite in the spirit of elder foundations; which, like the Charter House, comprised in one benevolent scheme—provision for the support of the aged, and the nurture of the young; a refuge also for the widow and orphan falls within the scope of the present plan. Can we propose a fitter subject for sympathy and co-operation?

The site selected is the slope of a hill-side at Epsom. The building is designed to form an open quadrangle, having the chapel quite detached, and partially occupying the fourth side; an arrangement we do not think happy. It would be far preferable to incorporate the chapel, (properly distinguished of course,) with the mass of the building, to which it might add materially in dignity; and from which in bad weather it would be more accessible. At the very least it should be

connected by a cloister with the dwellings of the residents. The style adopted throughout is Third-Pointed, too much, as we think, of the almshouse, too little of the collegiate-kind. A noble and important structure as this should be, and in the aggregate is, is frittered away by subdivision into a multitude of mean tenements one story high, each couple of rooms apparently having its own outer door; and every other couple its own staircase. Surely there is here a waste of means and opportunity. Why should not several sets of chambers be approached by the same outer door and staircase, and the edifice be rendered more compact, loftier, and more imposing by the change? We would strongly urge the managing body and Mr. Clifton, the architect, to amend these obvious defects in the design as published and circulated. The chapel, which we suggest should, as well as the college, be dedicated in honour of S. Luke, appears, in the engraving referred to, to consist of nave and chancel. The former is lighted by a western window, headed with a low four-centred arch, and side windows not shown; at the north-west angle is a bell-turret, with spirelet; and close to this, what the circuitous pathway indicates as the chief, if not only door, a north one. As the north is the side most distant from the college, this position of the principal entrance is very objectionable. The roof of the entire chapel is of good pitch, with which the depressed form of the western window ill accords; its ridges are occupied by cresting, and its gables by crosses. Of the arrangements of the interior we know nothing, except that space is required for a congregation of three hundred, "with separate seats for the male and female pensioners, and school boys." The material of the whole college is intended to be Kentish rag, if means permit; if not, the chapel is to be of stone; the remaining buildings of red brick, with stone-quoins and mouldings. The edifice will be commenced in the course of the ensuing season, improved, we would fain hope, in the particulars just criticised.

We conclude our notice by again commending the undertaking to the favourable consideration, and active support of Churchmen. Those who have spent the energies of their manhood in assuaging the pain and sickness of others, should not lack an asylum in their own decrepitude; nor experience, in the persons of their widows and orphans, aching penury and neglect, affliction without solace, wounds without balm.

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## ANCIENT ENGLISH SERVICE BOOKS.

*To the Editor of the Ecclesiologist.*

MY DEAR SIR,—I am much obliged to M. A., and B. A., for the additions to my catalogue of English Service Books which they have inserted in the last two numbers of the *Ecclesiologist*.

M. A. is, I apprehend, non-resident; if it is otherwise with B. A., I shall feel obliged to him if he will search the College libraries, and the University library again.

I received much very kind assistance, but I cannot feel sure in some cases,—such as that of the University library, and that of Trinity College,—from the state of the catalogues, that I have all the books; and it is very probable that there may exist errata.

My list makes no pretence of completeness. There are places,—Peterborough, for instance,—where, I am told, books of this class exist, but where I have had no opportunity of making inquiry. I shall, therefore, feel obliged to any of your correspondents who will do this, and forward to you the particulars.

I remain, yours very truly,  
F. H. DICKINSON.

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## CHURCH OF S. MARY, MILDENHALL, SUFFOLK.

### *To the Editor of the Ecclesiologist.*

DEAR MR. EDITOR,—A few days passed in Suffolk some weeks since afforded me the opportunity of viewing the fine church of S. Mary the Virgin, Mildenhall. As the edifice is seldom visited, though containing many interesting features, and works of restoration having been for some time in gradual progress, I transcribe for your use the notes which I then made.

It is a fabric of considerable size, consisting of western tower 112 feet in height, nave 85 feet by 25 feet, coextensive aisles 20 feet in width, two porches, a spacious chancel 53 feet by 20 feet, with a chapel or chantry on the north side 25 feet by 15 feet, now used as a vestry. The nave and tower are Third-Pointed, the chancel Middle-Pointed, but each period has left some memento. The chancel arch is a fine example of First-Pointed work, having very enriched capitals, and the dog tooth moulding, continued down on each side. The east window of the chancel is of Middle-Pointed, of very elaborate character, the tracery in the head being filled in by the symbolic oval, or elliptic aureole, and being a remarkable instance of its introduction. A small door on the north side of the chancel, opens into a well proportioned First-Pointed chapel, having eastward an elegant triple lancet opening, with Purbeck marble columns, and foliated capitals. The roofs over nave and aisles are of the ordinary type of open timber roofs, prevalent in the late Suffolk churches, but in this instance of very elaborate character, being enriched with niches, containing figures of the Apostles and Saints, and canopied by the outspread wings of the angels of the corbels. The aisle roofs have been much mutilated, the church having suffered from the axes and hammers of the zealous Will Dowsing.

During the restorations, of which I shall hereafter speak, several apertures were discovered, amongst which were three rood-loft doors; and the removing of the panelling brought to light a First-Pointed double piscina, having a cinquefoiled heading, springing from shafts, with capitals similar to those of the chancel arch. By the side are the

triple sedilia, and a small trefoil-headed ambry. A lattice opening to the chancel, in the north wall of the south aisle, also exists, together with a cinquefoiled recess, with a small look-out into the nave, in front of the ancient situation of the roodscreen.

At the western corner of the north wall, is an arched recess, with a representation of the Annunciation in the spandrels. On one side is the angel Gabriel, with outspread wings, pointing to a scroll, entwined round a staff, which he carries in his hand. On the other is a figure of the Blessed Virgin, with a pot of lilies, kneeling by a faldstool, on which is a book. During the restorations, the removal of the plastering led to the discovery of a door, in the wall between this recess and the entrance from the north porch, and the remains of a winding staircase, leading to the room over; which an examination of the ancient parish documents shows to have been the Lady Chapel. I know of no instance where this chapel is known to have been over a north porch, and it would be interesting to ascertain whether there is any other example of its having occupied so unusual and singular a position. In this chapel are two blocked up windows looking into the church.

The restorations have been almost confined to the interior; the walls are fresh plastered without scoring, and the stonework scraped clean. A flat ceiling in the chancel, which blocked up the head of the east window, has been removed, and a good open roof of wood substituted. The former fittings have been swept away, including an organ-gallery across the chancel arch, which had the effect of shutting out the view of the fine chancel from the nave, and (as may be supposed) causing its disuse, excepting on those few and far between days, when the Holy Eucharist was celebrated. An immense manorial pew, formed in the west entrance under the tower arch, no longer exists, and consequently that entrance is now open, but furnished with a screen of Third-Pointed work, unfortunately made of deal, of insufficient thickness, and very meagre in its design.

The pews have been demolished, and the nave and aisles rescaled, with tolerably low seats of deal, of plain design; but it was found impossible to get rid entirely of the doors. A new prayer desk of oak, on the north side of the chancel arch, has been provided, enriched with some of the tracery of the old roodscreen, portions of which were obtained during the execution of the work. Its design however must be condemned, for it faces westwards only, and has only one bookboard for both prayers and lessons.

The old Jacobean pulpit, with a new base, has been retained on the south side. The organ stands on the floor against the west wall of the south aisle, but I cannot think the situation well chosen. The ancient Purbeck marble font has been removed to its old situation, but though it is in a condition to be properly used, I noticed, on removing the flat cover, a small basin.

The works have been executed by Rattee, of Cambridge, and have evidently effected a great improvement in the internal appearance of the church, but much however remains to be done. The chancel requires internal restoration, furnishing with appropriate and properly arranged fittings and a new altar (the present being a mean table, its top re-

paired with a rough unplanned deal board). Towards the attainment of these objects no funds are forthcoming, as the expense of the works already executed was raised with much difficulty by a subscription from the parishioners; and there is little prospect of a further increase. The churchwarden (to whom great praise is due) would be most thankful to receive any contribution from your richer readers.

Although there are some points in this restoration which are very incorrect, yet considering the great obstacles which I know to have been surmounted, coupled with the non-residence of the vicar, every ecclesiologist must be thankful for that which has been accomplished.

I am, dear Mr. Editor, yours faithfully,

JOHN YOUNG, Jun.

*Stoke Newington, February, 1853.*

## ECCLESIOLOGY OF VAN DIEMAN'S LAND.

*(From a private Letter.)*

Of the ecclesiology of Van Dieman's Land I have little favourable to tell. There are several churches of the ordinary type which I described to you as common in South Australia,—parallelograms, without a chancel, and sometimes with a cross on the top. But beyond those, there is but one church with the faintest pretence to ecclesiological beauty. It is a small church<sup>1</sup> built by the Mr. Cox I have mentioned in a remote station out on the east coast. It is small, and simply a nave and chancel; but it is very pretty. Its style is flowing Middle-Pointed. The side windows are two-light, with quatrefoils in the head. The west window is two-light simply, which gives the west wall a very meagre look: the only defect, I think, in the building. The east window is of three lights, with quatrefoils. It is filled with stained glass of O'Connor's, representing three scenes in the life of S. John the Baptist, to whom the church is dedicated. It is too pre-Raphaelite for my taste; the figures seem to be doing their best to look unnatural, but the colouring is very beautiful. On the side of the chancel is a square-headed window, containing the symbols of the four Evangelists in stained glass, tolerably good. The altar-cloth (which is not very good) and the encaustic tiles, are offerings from home. The roof is open, of five cants, and the pitch is glorious. The seats are, of course, all open. They are made of stringy back,—a kind of gum tree. The frontage is made of blackwood, which is showy and handsome. There is a font, an octagonal bowl, on a stem of simple clustered shafts, but neat, and good-looking; and an alms-box, from England, with beautiful iron-work, which some wiseacre has been denouncing as Popish. The same stigma has, of course been attached to a small credence, cut in the sill of the chancel window. The pulpit and reading pew are both without the chancel arch, but otherwise the latter is correct. There is a neat

<sup>1</sup> This is the church at Prosser's Plains, built by Mr. Cox, a member of our Society, with the advice of the Committee.—ED.

and unpretending lettern, so-and-so. Two of the panels of the pulpit are hung with purple velvet, with texts embroidered upon them: an original idea, but, I think, an effective one. The only other noticeable features are, a porch with stone seats and splayed slits; some handsome iron-work on the door; and a good raised cruciform tomb.

I have been rather diffuse about this church, because it is literally the only decent chancelled church in the diocese of Tasmania; and so unaccustomed are the people to work of that kind, that Mr. Cox was obliged to exercise the most constant supervision,—often to draw the masons' patterns for them; sometimes, for want of a substitute, to carve the wood-work for himself. Mr. Street has sent designs for a new church, which he is going to build in Hobarton. In the generality of churches, the great object seems to be, to prevent people looking at the altar. In the cathedral, this is effected by a mountainous pile of wood-work right before it, in the shape of a pulpit and reading desk, which would put most of our home examples to shame. The style itself of the cathedral is pure Government Grecian; the second church in the town is Government Gothic: both executed with that prodigality of bad taste which seems to be the inseparable accident of Government architects. In this latter church the chancel is wider, and so, to conceal the altar, there is a separation of the pulpit and reading-desk; and there they stand apart, looking like exaggerated mustard pots. In the Bishop's own parish church at Newtown, the object is effected by the simple expedient of turning all the seats with their backs to the altar, and putting the reading-desk against the west wall. This wall is a most eccentric structure. It looks like a church turned awry. You go in under a tower, and find that it is placed over a sort of transept; on your right, as you enter, is the altar, on your left, the reading desk and pulpit,—the latter perched so high that the Bishop seemed to me to be preaching out of a second-floor balcony; and all along the west side runs a partition of white daubed glass, like a city counting-house. It was built professedly as a Gothic church, and before the Bishop came out, it was described to him as a beautiful specimen of Gothic architecture. Accordingly, you see faint and dreamy reminiscences of Gothic forms, studded over various parts of the building. Counterfeit tracery, plastered canopies, civilised-looking pateræ and corbels, Louis Quatorze pendentives, attest in every direction how hard the architect tried to be Gothic, and how mournfully he failed. When Archdeacon Marriott came to his church at New Norfolk, it outstripped the boldest efforts of Lydian genius. It is a schoolroom of three arms, converted into a church. In one section is a horseshoe altar-rail. Against the east wall stood the pulpit; next in front of that the reading-desk; then the clerk's desk; then the altar; and lowest of all, the font: comprising thus in one imposing group all the instruments of ministration. Just in front of the altar-rail are two huge pews for the notabilities, and within these lolling-boxes are the fire-places which warm the church; an encouraging building to put a very High-Church Archdeacon in! However, he has scattered to some extent this galaxy of ecclesiastical ornament, and presented the church with a correct and pretty font.

But the ideas of Tasmanians in respect to church architecture, are sometimes grotesquely absurd. In one part of the country,—at Longford,—there was a church which cost £2000 in building, and was rather spoken of as a *chef d'œuvre* of colonial architecture. On going to see it, the Bishop was rather surprised to see four handsome doors, one at each corner of the church, after the fashion of a large English drawing-room. On inquiring the use of them, he was told that when they built a door from the chancel to the vestry, it seemed to the architect to have a one-sided look, and so he put in a false door on the other side of the chancel, to correspond. But when he came to look at it again, it seemed more one-sided than ever, and so he added two false doors at the west, just to make it even! In another place, a proposition came before the parish to add a chancel to the church; most present concurred, but one neighbouring proprietor stoutly resisted it. He thought it would be a frightful expense, for of course when they had built a chancel at one end, it was easy to foresee that they would, ere long, be asked to build another at the other end to make the church look uniform!

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### FUNERAL ARRANGEMENTS.

THE following extracts from the letter of a correspondent on this subject will be read with interest.

"I found lately when ordering a funeral in the way recommended in the *Ecclesiologist*, that the bier, and especially the hearse in the *Instrumenta Ecclesiastica*, were inadequately designed for their purpose. The latter was much, in our case *very much*, too low; the coffin being a steeply pitched double gabled one.

"The iron-work I had from the place recommended at Stoke Newington. One thing in *that*, requires alteration. He sent nails with heads, of a pyramidal shape. So when the handles were actually used, the nails pressed against the back of the hand, producing with a strain, *very great* inconvenience to the bearers.

"The design too (it was that in the coffin in the second series of the *Instrumenta*) was, I thought, a trifle too small. The cost was £5, and the coffins (for there were two, the inner one of elm) £10 more. The entire funeral cost £62. And this, with the necessity for a hearse and four horses, and three mourning coaches. No hatbands, or anything of the sort, were used. And the whole funeral was felt by all who witnessed it, to be for our neighbourhood a *very great* advance.

"The greatest inconvenience was experienced in the narrowness of the alleys in the church, and the paths in the yard. This obliged the men, (four only could find room at all) to stand inside the projecting handles.

"I wish to suggest that the bier should either be put on rollers, or be made much narrower; so that the coffin might actually project over its sides. Would this be safe?

"Something should be done, or else the use of the bier can *never*

become general. And could not iron be used in their construction for the sake of lightness? Ours was terribly heavy.

"I should think also in practice that it would be preferable to slide the coffin out from one end of the bier (at the grave) which would let the men take their places on either side with greater readiness. Otherwise they will jump over the bier, and stand upon it. I could also wish for some lighter and less cumbersome sort of a hearse."

[Some of the difficulties which our correspondent mentions, will, we think, vanish before a little more experience. For instance, so excessive a pitch of the coffin as he employed is undesirable. There is an advantage in a moderate pitch to which we hope to take a future occasion to refer, but which is lost as much by too acute an angle as by a flat top. Again, it would scarcely be desirable to alter the width of the bier, (which is none too great,) because churchyard paths are *almost universally* too narrow. This is a subject to which, before now, we had intended to call attention, and we trust that in laying out the churchyards of new churches, parish priests will endeavour to give to the paths double the width which is usually thought necessary. As to the weight of the bier, we have always recommended that it should be made of deal, (except the staves, which should be of ash). We have also advised a return to the more primitive method of cooper's hoops for the hearse, instead of the frame we gave in the *Instrumenta*. Pyramidal headed nails we agree with our correspondent in thinking objectionable.

We take this opportunity of observing that, but for the accidental illness of a workman, we should have been enabled to bring out a set of proper coffin furniture during the present Lent. In our next number we hope to give an account of the articles we shall then be prepared to recommend, with their prices, and other necessary particulars.—ED.]

## ECCLESIOLOGICAL LATE CAMBRIDGE CAMDEN SOCIETY.

A COMMITTEE meeting was held on February 22. Present: the Ven. the Archdeacon of Bristol, the President, in the chair, Mr. Chambers, Mr. Dickinson, Mr. Forbes, Mr. France, Rev. T. Helmore, Rev. H. L. Jenner, Mr. Styleman Le Strange, Mr. Luard, Rev. J. M. Neale, and Rev. B. Webb. The Rev. C. Daymond, of S. Mark's College, Chelsea, and Mr. Philip Boyce, architect, of Leeds, were elected members.

Mr. Carpenter attended the committee, and exhibited the designs of a church to be built at Galashiels, N.B. The detail of the architecture of this church is to be of a particularly simple character, and the architect expects to be able to build the nave, with its clerestory and south aisle, for about £800. Mr. Carpenter also exhibited some designs for ornamental metal-work, which were adopted for the *Instrumenta Ecclesiastica*.

The completed plates for No. IX, of the *Instrumenta Ecclesiastica*, comprising designs for schools, school-houses, and school-fittings, by Mr. Butterfield, were submitted and approved.

Mr. W. White, architect, also attended with some designs for a parsonage at Dorchester, for the Sisterhood of Mercy at Bussage, and for a row of domestic houses intended to be built, in Bayswater, in the Pointed style. He presented also a paper on certain rules of proportion in ancient design, illustrated by a drawing of the tower of Willingdale-Doe church, in Essex, now destroyed.

An interesting correspondence with the Rev. Dr. Nicholson, Rector of S. Alban's, was then read, the subject of which was a fresh inscription, proposed to be placed by Dr. Nicholson over the site of the shrine of the protomartyr in the abbey church. The committee agreed to recommend that nothing should be done till the whole question of the date of the saint's martyrdom had been more thoroughly investigated; and Dr. Nicholson has consented to prepare a paper on the subject for insertion in the *Ecclesiologist*.

Letters of thanks were received from the Rev. Mr. Beckman, of Stockholm, for a copy of the *Hymnal Noted*; from the Rev. W. F. Addison, for the Society's grant towards the restoration of Dorchester church; and from the Oxford Architectural Society for the last number of the *Instrumenta Ecclesiastica*. And the following presents were received, for which thanks were ordered to be given:—Proceedings from the Architectural Institute of Scotland, (in return for which it was resolved to present the *Ecclesiologist*,) Transactions from the Exeter Diocesan Architectural Society, a volume of papers from the Northamptonshire and other architectural societies, a large collection of valuable books from the Danish Church History Society, and a book printed at Copenhagen, containing records of the chapters held by the Dominican order in the north of Europe, from Professor George Stephens.

A letter was read from Mr. G. G. Scott, giving particulars of the satisfactory progress of the Architectural Museum in Canon Row, and asking for aid towards obtaining casts and models. It was agreed to make a grant of £5 towards this object, and the secretary was instructed to make inquiries as to the expediency of endeavouring to procure some aid to the museum, or to Mr. Allen's School of Art, from the Department of Practical Art.

Letters were read from Mr. Butterfield, Mr. Truefitt, and the Rev. J. H. Sperling. Letters were read from various persons, requesting that Christ Church, Ealing, the restoration of Boston Church, the new church at Eastnor, the new church at Fairfield, near Liverpool, and the new glass in S. Mary's, Lambeth, might be criticised in the *Ecclesiologist*.

In reply to a letter complaining that the Ecclesiological Society might perhaps be considered in some degree responsible for the taste of certain articles of church furniture, and even of church plate, on sale at the shop of the Society's publisher, it was agreed to disclaim publicly all such responsibility, and to point out that, however much the committee might regret that such articles were there on sale, they had neither the right nor the desire to interfere with the private arrangements of their publisher.

Some applications for aid were refused; and then the committee proceeded to examine the working drawings of the following works,

completed or in progress, by Mr. Street :—A new church at Filkins, Berks ; another at Eastbury, in the parish of Lambourne ; a new tower for S. Mary's, Lichfield ; the theological college and vicarage at Cuddesdon ; and restorations of Sandhurst church, Berks ; Normanton church, Leicestershire ; and Abbot's Bromley church, Staffordshire.

A sub-committee, consisting of Mr. Chambers, Mr. Dickinson, Rev. S. S. Greatheed, Rev. T. Helmore, Mr. Hope, Rev. H. L. Jenner, Rev. J. M. Neale, and Rev. B. Webb, was appointed to prepare for submission to the general committee the translations necessary for Part II. of the *Hymnal Noted* ; and the same gentlemen, with the addition of Mr. Luard and the Rev. Dr. Mill, V.P., were appointed a permanent sub-committee for the management of the musical business of the society. It was agreed that, in addition to the meetings for the practice of ecclesiastical music now in progress, under Mr. Helmore, in the S. Barnabas school-room, three public musical meetings should be held during the ensuing season ; the first of which is to take place on Thursday, April 7. The place and the hour will be announced when the requisite arrangements are made.

## OXFORD ARCHITECTURAL SOCIETY.

A MEETING of the Oxford Architectural Society was held on Wednesday, February 2nd, at the Society's Rooms, Holywell. The Rev. the Principal of Brazenose College, President, in the chair.

Among the presents there was a very handsome and valuable edition of Logan's *Views of Oxford*, presented by Mr. F. Symonds.

The Report announced the election of Mr. Wood, Trinity College, as member of the committee, and of Mr. Plenderleath, Clifton ; Mr. Baron, Upton Scudamore ; Mr. Kyrke Penson, Oswestry ; and Mr. Master, Welshampton, as corresponding secretaries.

Mr. E. G. Bruton, architect, then read a paper on " the causes of the changes in detail and want of consistency in design apparent in some examples of Gothic Architecture."

The paper, after glancing at the anachronisms which exist between the various details, in the admixture of the several styles ; proceeded to examine several examples of peculiar forms in the churches of Barnack, Moulton, Polebrook, &c. &c., in Northamptonshire, which peculiarity, it believed, had arisen from subsequent, although remote, carvings and mouldings, upon previously existing portions of the several buildings, more particularly during the " early Pointed" era, and principally upon the massive forms which were very faintly and rudely sculptured by the early Normans.

But that such alterations were not confined entirely to that period the writer believed ; and he stated upon the authority of Professor Willis and Mr. Poole, that the alteration of the Norman nave of Winchester Cathedral by Bishop Edrington was convincing proof of the

same; where much of the Norman ashlar was by him chiselled anew, and where the core of the Norman walls still remains.

The President thanked Mr. Bruton for his paper and commented on his remarks. Mr. Parker referred to Canterbury Cathedral as illustrating in a remarkable manner the coexistence of several styles. After some further observations the President adjourned the meeting.

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A meeting of the Society was held in the rooms, at Holywell, on Wednesday, February 16th. The Rev. the Principal of Brasenose College, President, in the chair.

Mr. S. H. Lear, of All Souls, Lord Fordwick, and the Hon. J. Warren, of Christ Church, and Mr. E. Dyson, of Corpus Christi College, were elected members.

The secretary then read the Report as follows, "the committee among other communications have received one from the Rev. William Grey, Corresponding Secretary in Newfoundland, which gives a very valuable account of the state of Church Architecture in that colony, it will be laid before the Society at the next meeting. The committee have appointed a sub-committee to consider the proper steps to be taken to urge upon the Board of Guardians at Leominster, Herefordshire, the propriety of preserving for public inspection the very interesting remains of the Norman Priory Church, recently discovered in that town. They hope that other societies will follow their example in endeavouring to rescue such venerable relics of Mediæval art from neglect and concealment."

Mr. Street read a paper upon Domestic Architecture, which is printed at length in the present number of the *Ecclesiologist*. This paper was illustrated by a variety of sketches of ancient examples in France, Germany, and England. Mr. Codrington, B.A., of Wadham College, made some remarks on a piece of furniture which he conceived to be a portable altar frame in the year 1459; John Codrington obtained from the Pope a bull allowing him to use a portable altar, and from the sacred emblems carved upon the woodwork, Mr. Codrington believed this to be the very frame of the altar in question, it has remained at Codrington, in Gloucestershire, for many years. A discussion ensued, in which Mr. Parker, Mr. Street, and Mr. Millard took part; the latter gentleman exhibited a tracing full size of a portable altar slab recently discovered in Great Milton Church. Mr. Thornton expressed a hope that the committee would make inquiries relative to the ancient church said to have been discovered in the house of Stow, the Antiquarian, in Aldgate. The meeting then adjourned.

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A meeting of the Society was held in the Society's rooms, in Holywell, on Wednesday, March 2nd. The Rev. the Principal of Brasenose College, President, in the chair. Mr. Samuel Lipscomb Seckham, architect, Oxford, was elected a member of the Society. Some sketches and lithographs were presented to the Society, and the Secretary then read the Report, which stated that an application had

been made by Mr. G. G. Scott in behalf of the Architectural Museum, where sculptors, stone carvers, &c., might study casts of the more beautiful specimens of mediæval art. In conclusion, the committee stated that they could not allow this opportunity to pass without deploing the loss which Church Architecture and the Church at large have sustained by the death of the revered Bishop of Sydney. He has laboured and gone to his rest, and we therefore can only hope that others such as he may still be found to enter into the labours he has so nobly begun in our Australian empire.

The Rev. R. Thornton, M.A., Fellow of S. John's College, read some "Remarks on Ritual and Church arrangement in Denmark, Norway, and Sweden." After commenting on the *conservatism* of Lutheran as contrasted with other religious bodies, and giving a short outline of the history of the Reformation in the North, he proceeded to describe some churches in those three countries, especially the Cathedral of Roskilde, in Zealand. He next touched upon the arrangement and decoration of the Northern Lutheran Churches. The ordinary type is a nave filled with pews and galleries, a large presbytery (in the midst of which stands the font) and a sacrum enclosed, like the presbytery, by a railing, and containing an altar, dressed with two candles, which are lighted at communion time, and an *image* or *crucifix*.

Mr. Thornton here commented on the error into which an estimable prelate of our church had fallen, in asserting such ornaments to be used by no Reformed body whatever. He then went on to describe the Church music and Eucharistic vestments (alb and chasuble) used throughout the North, and the order observed in administering the two Sacraments, in confirmation and in marriage, concluding with a remark on the kind feeling of the Scandinavians toward England, which he hoped would ever be mutual.

The President thanked Mr. Thornton for his valuable information, and after some discussion elicited by the preceding paper, the Secretary read a letter from the Rev. William Grey, the Society's Corresponding Secretary in Newfoundland, giving a report of the state of Ecclesiastical Architecture in that Colony. After which the meeting adjourned.

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## CAMBRIDGE ARCHITECTURAL SOCIETY.

THE first meeting of this Society for the Lent term was held at the Society's rooms, on Thursday, Feb. 10th, 1853; the Rev. T. S. Woollaston, M.A., S. Peter's College, one of the Society's Vice-Presidents, in the chair.

The following gentlemen, having been proposed and seconded at the last meeting, were balloted for, and unanimously elected :—

Mr. H. C. Stuart, Christ's College.

Mr. R. W. Brundrit, Christ's College.

Mr. G. M. Gorham, B.A., Scholar of Trinity College, was proposed and seconded for election at the next meeting. Mr. C. J. Evans,

Scholar of King's College, was elected one of the Secretaries of the Society, in the room of Mr. W. Wayte, B.A., Fellow of King's College. Mr. Edwin Freshfield, of Trinity College, was elected Curator, in the place of the Rev. A. T. Lee, B.A., Scholar of Christ's College. Mr. A. Johnson, B.A., Scholar of Trinity College, and Mr. R. R. Rowe, architect, were elected members of the Committee.

The Rev. A. T. Lee was elected Corresponding Secretary to the Society for the diocese of Durham.

The senior Secretary, (Mr. G. A. Lowndes, B.A., Trinity College,) announced to the meeting the gratifying fact, that the proposed erection of large galleries in Holy Trinity church, one of the finest churches in Cambridge, had been rejected at a vestry meeting by a large majority: a circumstance which reflects much credit on the parish.

The Rev. T. S. Woollaston gave an account of the stained glass windows which are preparing for the chapel of S. Peter's College, at the King of Bavaria's establishment, in Munich. The windows of Kilndown church, Kent, presented by the munificence of A. J. B. Hope, Esq., one of the Society's Vice-Presidents, were mentioned as the only specimens of the Munich school existing in any ecclesiastical edifice in England.

Some conversation arose on the contemplated restorations at S. Edward's and Great S. Mary's churches; in the former, it was announced that no further alterations were proposed than the substitution of open pews for the present incongruous mass of boxes. With respect to the University church, it was agreed that the work was in such good hands that no anxiety need be felt for the result.

The meeting adjourned to Wednesday, the 23rd instant.

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The second meeting of this Society for the Lent term, was held on February 23rd, 1853, at the Society's rooms; the Reverend the President in the chair.

The minutes of the preceding meeting having been read, Mr. C. J. Evans, of King's College, took that opportunity of thanking the Society for the honour it had done him in electing him to the office of Secretary.

The following Report of the Committee for the past year was then read:—

#### REPORT FOR 1852.

"THE Committee of this Society for the past year beg to lay before its members a report of their proceedings during the period in which they have held office.

"Your Committee considers that it is one of the special objects of this Society to excite general interest in any restoration of the churches or specimens of antiquity in the neighbourhood of the University; to call attention to any new discoveries which come within its province; and, in the event of any proposed desecration or demolition, to consider what effectual steps may be taken to preserve intact the architectural and ecclesiastical beauties of the neighbourhood.

"In accordance with these views, your Committee desire especially to bring before your notice the present state of the University church. It is apprehended that, in consequence of the removal of the buildings which have hitherto concealed it, the restoration of the chancel cannot be much longer delayed; and your Committee believe that in the Master and Fellows of Trinity College, such a work is likely to meet with able and judicious promoters. At the same time, we would express our earnest hope that the internal arrangements of the nave may be made to accord more than they do at present with the architectural design of the building.

"The proposed restoration of S. Edward's church, through the zealous exertions of its incumbent, the Rev. Harvey Goodwin, especially claims the attention and aid of the Society.

"Through the efforts of the Committee for the Bachelors and Undergraduates' window in Ely Cathedral, the long-existing debt has been cleared off, and a small balance remains in hand towards its completion.

"During the past year, several papers of great interest have been read before the Society; among which we regard as deserving of particular mention one on Spain and the Spanish cathedrals, by Mr. C. E. R. Robinson, of Trinity College, and two by Mr. Norris Deck, on the connection between Ecclesiology and Heraldry, and on the villages of Exning and Landwade.

"A Committee of members of this Society has been formed for the purpose of examining into the state of the Priory church in Barnwell, and of Stourbridge chapel, with the view of restoring them to their original uses.

"Passing, however, from matters which immediately concern ourselves, to subjects of more general interest, your Committee would call attention to the progress which has been made in the study of ecclesiastical architecture during the past year. That a love of this pursuit is spreading among the higher classes of society, no one will be disposed to doubt; but it may not be so generally known that its influence is felt among the poor also; and that in many village churches, carvings in wood and stone may be seen, the production of native workmen, which for taste and beauty of execution, need not shrink from comparison with ancient models. It is hardly necessary for us to allude to the restorations at Ely, to what has been done by members of this University in S. Peter's and Magdalen Colleges, or to the beautiful churches which the past year has seen completed in London by the munificence of private individuals; we need not go beyond the experience of each member for proof that the work of church restoration is progressing rapidly in all parts of the country,—sometimes, indeed, with a rapidity which precludes its effectiveness; nor can we help regretting that in some instances the zeal of these church restorers is not according to knowledge. For it cannot be denied, that though hitherto much has been effected, much still remains to be done. We cannot hope yet to rival the exquisite taste, the perfect proportion, the luxuriant and delicate fancy, which enchant us in the buildings of the middle ages; still less have we attained to that spirit of devotion, of implicit obedience, of unflinching sacrifice, and of ungrudging love,

which induced those builders of old to think nothing too costly for the house of God, and to believe that their noblest talents were then best employed when consecrated in His service. Till we have realized this spirit, we shall in vain study, and measure, and analyse the details of ancient buildings; we shall in vain endeavour to preserve the outward form, from which vitality has long since departed. The dry bones may be brought together, the sinews and flesh may come up upon them, but not till the breath is breathed into them will they arise and stand up upon their feet, an exceeding great army."

On the motion of the junior Secretary, (Mr. C. J. Evans,) seconded by Mr. J. H. Cooper, of Trinity College, the Report was adopted.

Mr. G. M. Gorham, B.A., of Trinity College, proposed at the last meeting, was balloted for and unanimously elected.

The following gentlemen were then proposed for election at the next meeting :—

Mr. E. S. Lowndes, Christ's College.  
Mr. F. W. Kingsford, Clare Hall.

The following books were presented :—

"Transactions of the Architectural Institute of Scotland," from Mr. W. A. Parker, Hon. Sec.; and a valuable collection of etchings of the buildings of Venice, from A. Johnson, B.A., Scholar of Trinity College. The thanks of the Society were voted to the donors.

Notice was then given that at the next meeting the following alteration would be proposed in Rule III.; namely, to substitute for the first part of the Rule these words :—"That his Lordship the Bishop of the diocese, together with every Head of a college or hall in the University," &c. The Rule at present stands thus :—"That each of their Lordships the Bishops, together with the Chancellor and High Steward of the University, and every Head of a college or hall, shall be considered a member of this Society, on his signifying his desire to become so, and shall forthwith be added to the list of Patrons."

The Rev. T. S. Woollaston, M.A., of S. Peter's College, then laid before the meeting the plans and drawings for the proposed new fittings in S. Edward's church. The estimated expense was stated to be £600, of which £300 has been already collected.

Mr. H. T. Braithwaite, of Clare Hall, having been called on by the President, read an elaborate paper on *Æsthetics* in the Church, displaying great knowledge and deep thought. Its object was, to justify the introduction of the arts into worship, and to point out how, and in what manner they may best be rendered available for that purpose. He insisted strongly on the proper deference to be paid to the temper of the times, and on the study of architecture as a whole, not with partial views; supporting his arguments by reference to the arts of sculpture, painting, and music.

A vote of thanks to Mr. Braithwaite, having been moved by Mr. E. Freshfield, of Trinity College, and seconded by Mr. Johnson, B.A., was carried by acclamation.

Mr. J. H. Cooper requested designs for a painted window, proposed to be placed in Skirbeck church, Lincolnshire, as a memorial to the

late incumbent ; the church was stated to be in the Decorated style of architecture.

After some further conversation, the meeting adjourned to Tuesday, March 8th.

The last general meeting of the Society for the Lent term was held on Tuesday, March 8th, at the Society's rooms, the Rev. the President in the chair.

After the minutes of the preceding meeting had been read by the senior Secretary, (Mr. G. A. Lowndes, B.A., Trinity College,) Messrs. F. W. Kingsford, of Clare Hall, and E. S. Lowndes, of Christ's College, proposed at the last meeting, were balloted for and unanimously elected. At the same time, two very beautifully-executed lithographs, representing the section and elevation of the tower of Louth church, Lincolnshire, were handed round for inspection.

The following gentlemen were proposed for election at the next meeting :—

The Rev. H. M. Ingram, M.A., Trinity College.  
 The Rev. S. T. Gibson, M.A., Queen's College.  
 Mr. E. W. Blore, B.A., Trinity College.  
 Mr. J. H. Fleisher, Christ's College.  
 Mr. H. Geldart, Clare Hall.  
 Mr. J. T. Walford, King's College.  
 Mr. F. C. Wilson, Trinity College.

The Curator (Mr. Edwin Freshfield, Trinity College,) moved, and the junior Secretary (Mr. C. J. Evans) seconded, the alteration in Rule III., of which notice had been given at the previous meeting. A somewhat irregular discussion ensued, in which the senior Secretary, Mr. H. T. Braithwaite, of Clare Hall, and several other gentlemen took part. An amendment, having for its object the retention of the words, "The Chancellor and High Steward of the University," was proposed and withdrawn, and ultimately a division was taken upon the Curator's motion, which was lost.

Mr. G. M. Gorham, B.A., Trinity College, produced the plans and drawings, by Mr. R. Brandon, for the proposed restoration of S. Benedict's church, the well-known Saxon tower of which was restored some years ago, under the auspices of the Camden Society. Some printed papers on the same subject were also distributed among the members present. It was stated that in consequence of the opposition which had existed in the parish being withdrawn, the work of rebuilding the north aisle will be speedily commenced ; and an appeal was made for funds to complete the restoration of the church.

A paper was read by Mr. J. H. Cooper, of Trinity College, on the Origin and Objects of Architectural Societies. After alluding to the connection between Christian architecture and Freemasonry, and the decline of the former on the loss of the Church's influence, the writer found the origin of these societies in the endeavours to recover the lost principles of the science. It was then shown how they effected this, by the collection and comparison of examples and details from the whole Christian world. The objections usually brought against archi-

tectural societies were noticed, and the paper concluded with a few practical hints to direct the efforts of the members, especially urging the importance of contributing sketches of architectural buildings, and church notes to the Society's portfolios. A vote of thanks to Mr. Cooper was carried unanimously on the motion of the senior Secretary, seconded by Mr. H. T. Braithwaite, of Clare Hall. The latter gentleman took occasion to dissent from some of the propositions contained in the paper, which Mr. Cooper defended in such a manner as to call forth the applause of the meeting.

The junior Secretary read some remarks upon a paper by Mr. H. T. Braithwaite, entitled "*Æsthetics in the Church*," read at the last meeting. His observations had the effect of inducing Mr. Braithwaite to explain himself more fully on certain points in the paper referred to; and of eliciting some valuable hints on the employment of gas in Gothic churches, from Messrs. R. R. Rowe and R. W. Brundrit, of Christ's College, in moving and seconding a vote of thanks, which was carried.

A very interesting paper followed, by Mr. S. B. Gould, of Clare Hall, on a Monolithic church at S. Emilion, in the department of Gironde, which he described as hewn out of the freestone cliff; it is Flamboyant in character, and is known as the Chapelle des Rois. The objects of interest presented by the exterior are, the porch, with two rows of saints carved on the archivolt, and five windows, of which two are filled with Flamboyant tracery. The interior is excavated in the heart of the rock; the nave and four aisles, the oblong pillars and lofty arches, being hewn out of the solid stone. There is no sculpture except on the chancel arch, where two angels are carved with their heads meeting, and with outspread wings. Beneath the church is a crypt, with a great cylindrical dome, round which winds a flight of steps, leading to the church above. Mr. Gould illustrated his paper by some pen-and-ink drawings, which he kindly presented to the portfolio of the Society.

In moving and seconding a vote of thanks to Mr. Gould, the junior Secretary and Mr. J. H. Cooper remarked on the advantages which would accrue to the Society if such members as had the opportunity would take notes of foreign churches.

Mr. Cooper drew the attention of members to some copies of ancient seals, carefully executed by a Mr. Ready, who was stated to be in the habit of visiting Cambridge with a valuable collection.

The meeting adjourned to Wednesday, April 20th.

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## ARCHITECTURAL SOCIETY OF THE ARCHDEACONRY OF NORTHAMPTON.

At the bi-monthly Committee meeting held on December 13th, 1852, the Rev. Lord A. Compton in the chair, the following new members were elected :—

Rev. G. E. Gillett, Waltham, Leicestershire.  
Rev. Hamlet Clark.  
J. Denton, Esq., Northampton.

The following presents were made :—

"Life of William of Wykeham," from the Hon. and Rev. P. A. Irby ; Vols. 33 and 34, of the "*Archæologia*," with the proceedings of the Society, from the Society of Antiquaries ; also, volumes of the Transactions of the Liverpool Architectural Society, Royal Institute of British Architects, Architectural Institute of Scotland, Sussex Archæological Society, Somersetshire Archæological Society ; "*Archæologia Cambrensis*," Mawe's specimens of Encaustic tiles, and "*Instrumenta Ecclesiastica*," from the respective societies and publishers.

Letters were read from Earl Spencer, Mr. Hardwicke, jun., Mr. Minton, &c., and a communication from the Secretary of the Bucks Architectural Society, agreeing to a meeting in the ensuing spring, at Brackley, or some town in that direction. The Secretary was desired to write to the Oxford and the Beds Societies, for the purpose of arranging a joint meeting of the Societies in 1853.

The Rector of Cottesbroke sent the design for a new font for his church, by G. E. Street, Esq., which was approved by the Committee.

The report of the Sub-Committee on Warmington church was read and adopted ; and a drawing of the old seats, and plan of their position, was presented to the Society by Lord A. Compton. The Sub-Committee had on the same day visited Oundle church, where they met the Vicar, and other members of the local Committee. Mr. Scott's plan for the re-seating was approved of, and great interest expressed in the future condition of this fine church, when the present incumbrances which mar its beauty and usefulness should be removed. On the same day, the church of Little Gidding was visited by the Sub-Committee, who were met by the Vicar, the Lord of the Manor, and the architect, G. Clutton, Esq. The church was at that time completely dismantled ; but the wood-work, which is of solid oak, and carved, was understood to be in a forward state, and has since been fixed ; executed by Mr. Ruddle, of Peterborough. Mr. Hopkinson, the Lord of the Manor, who is at the entire expense of the nave, has consulted Mr. Winston on the character of the painted glass which it is purposed to place in the windows. The chancel, which is to be made a memorial to Nicholas Ferrar, and towards which the Vicar will thankfully receive contributions, is also placed in Mr. Clutton's hands, to be restored in the same late style as the nave. The recommendations of the Committee will be carried out in all parts, and every relic of Nicholas Ferrar carefully retained.

Designs for a new church intended to be built for the Duke of Grafton, were exhibited by Mr. E. F. Law, and highly approved. The plan consists of a very plain church-like building,—nave and chancel, without aisles, capable of containing 300 people. The bell-turret rises on a gable between the nave and chancel, and is very effective. A small vestry is attached to the north side of the chancel. There is also a small wooden porch on the north side, towards the village, which will be the only entrance to the church. Some slight modifications were suggested, but the Committee wished to express their strong approval of the correctness, simplicity, and economy of the whole design.

Mr. Franklin Hudson attended with proofs of his two first parts of

"The Northamptonshire Brasses," which he is about to bring out under the superintendence of the Society. The work will embrace pictorial and letter-press descriptions of the whole existing brasses of the county. Those who wish to secure copies, should make immediate application to Mr. Hudson, or one of the Secretaries of the Society.

At the Committee meeting on February 13th, 1853, the Rev. Lord A. Compton in the chair, there were elected as members—

Rev. W. Butlin, S. Sepulchre's, Northampton.  
Rev. J. A. Lakin, Gilmorton, Leicestershire.

Presented: the last number of "*Archæologia Cambrensis*."

Mr. James called the attention of the Committee to a paper in the last volume of the *Sussex Archæological Transactions*, wherein a facsimile is given of some very early drawings in the Bodleian collection, one of which represents "a Temple near Chichester." No traces, record, or tradition, however, of any such building now exist. It was suggested whether it was not the view of a round church of the Templars, and whether for *Chichester*, we should not read *Colchester*, and refer it to Little Maplestead, in Essex.

Letters were read from the Beds, Bucks, and Oxford Societies, relative to a joint meeting of the Societies in spring, either at Brackley or Banbury. The latter was considered the preferable place, and the Secretary was desired to take further steps in the matter.

Mr. Bigge explained, with drawings, a new plan for warming churches, mainly on the principle of the Roman hypocaust. He stated it to have succeeded at Rockingham, and promised to treat the subject more fully at some future day. Plans of the re-seating of Harleston church were produced by the Rector, and fragments of the old seating, lately discovered in the church. It was recommended to follow the patterns of the old mouldings in the new seats, the section being a remarkably good one.

The Architectural Museum of casts, sculpture, &c., for the use of students and workmen, lately opened in Canon Row, Parliament Street, London, was recommended to the notice of the Society. The proof of the list of architects and artisans, &c., prepared under the direction of the Committee, was finally submitted and agreed to. It was ordered to be printed and distributed among the members of the Society.

Lord Alwyne Compton submitted plans, by Mr. G. G. Scott, for the re-seating of Castle Ashby church; and plans for a church in Dorsetshire were also exhibited by W. H. Woodcock, Esq., a gentleman to whom India is mainly indebted for the little ecclesiology that has yet found its way there. The meeting was then adjourned.

## ARCHITECTURAL INSTITUTE OF SCOTLAND.

THIS Institute goes on, we are glad to see, with great energy and deserved success. Among the papers read before it at its late meetings we may particularize one by Mr. E. Sharpe of Lancaster, "On the history of the progress of Church Architecture in England from the Heptarchy to the Reformation." An abstract of this paper, which was read by Mr. Sharpe both at Glasgow and Edinburgh, is given in the Minutes of the Second Meeting of the Third Session of the Institute. The author pursued the plan of comparing together one bay of the nave of a large church in each successive style. He divided all ecclesiastical architecture into the *Romanesque* and *Gothic* styles, marked respectively by the use of the circular or pointed arch. The Romanesque style he subdivided into Saxon and Norman. The third style he called Transitional. The next he would term the Lancet Period; followed by the Geometrical, the Curvilinear, and the Rectilinear. His diagrams and illustrations were confined to English examples; but he observed upon the amount of similarity which exists in the buildings of England and Scotland down to the commencement of the thirteenth century; after which date he thought a considerable difference was to be found in the architecture of the two countries. He quoted Glasgow Cathedral "as exhibiting in its entire length, from east to west, a perfect history of the progress of art from about the year 1230 to 1270." And he gave the following classification of Scottish buildings into the seven styles of his architectural nomenclature. To the Norman Period, (1066—1145) he assigned Leuchars, Dalmeny, Dunfermline, part of Jedburgh, the church of S. Regulus in S. Andrew's, and the round tower of Brechin. To the Transitional Period (1145—1190) Mr. Sharpe gave, Kelso, S. Magnus at Kirkwall, the nunnery and cathedral at Iona, Coldingham, the nave of Jedburgh, part of Holyrood, the east end of the choir of S. Andrew's, and the south transept of Elgin. To the Lancet Period (1190—1245) belong the tower of Cambuskenneth, the east end of the choir and the west doorway of Kirkwall, the south transept of Kilwinning, the abbey church of Aberbrothoc, the nave of Holyrood, Pluscaldine, the nave of Dunblane, the choir of Dryburgh, and the crypt and choir of Glasgow. The Geometrical period (1245—1314) claims the choir and nave of Elgin, New Abbey, and the transept and nave of Glasgow. Of the Curvilinear Period (1315—1360) are the refectory at Dunfermline, some windows in Iona cathedral, the north transept of Jedburgh, the chapter-house of Elgin, the nave and transepts of Melrose, Lincluden, and S. Monance. Lastly, of the Rectilinear Period (1360—1550) the choir of Dunblane, and the choir of Melrose, are examples.

At the fifth meeting of the Third Session, on February 3rd, 1853, a most able and interesting paper upon the Ecclesiastical Architecture of the Rhenish Provinces was contributed by Mr. J. Lorimer, advocate. After a general description of Rhenish Romanesque, Mr. Lorimer proceeds, following out a suggestion of Professor Kinkel, to discriminate

between a *Romanic* and a *Byzantine* element in the architecture of the Rhineland. The former he considers to be derived immediately from the Basilica; the latter to be the consequence of the introduction of the cupola from Byzantium. The normal church of the Romanic type he takes to be S. Maria in Capitolio at Cologne; the normal Byzantine type he finds in the nave of Aix-la-Chapelle.<sup>1</sup> The particular churches described by Mr. Lorimer are that in Capitolio, the Minster at Bonn, the famous church of Schwarz-Rheindorf, and S. Gereon and the Apostles' church at Cologne.

## REVIEWS.

*Remarks on the Protestant Theory of Church Music.* By STEUART ADOLPHUS PEARS, B.D., one of the Assistant Masters of Harrow School. London: Hatchard. pp. 26.

THE author of this pamphlet, as might easily be inferred, is one who rejoices in the name of "Protestant"; that is, belongs to a party which does not see that there are numberless errors into which our countrymen are more likely to fall than into those of Romanism, nor that they themselves are really doing honour to Rome by assuming an appellation of modern origin and expressive of nothing but opposition to her. As it is well known that we are not ambitious of a place in this negative appendage of the Roman Patriarch, it will not be expected that we should go to any great lengths with a member of it. At the same time we must do Mr. Pears the justice of acknowledging that he possesses sound musical taste, and that his zeal is not altogether misdirected. After a short introduction, he sets forth his views in these words:—

"There are two theories of Church music—the one Scriptural, Primitive, and Protestant; the other opposed to the spirit of Scripture, having its origin in a corrupt age of the Church, and peculiarly characteristic of the Church of Rome.

"According to the true theory, all the people, in their common worship, join together to express with their lips the thankful feelings of their hearts.

"The distinctive peculiarity of the false theory is, that a small portion only of the whole congregation is set apart and deputed to perform this service on behalf of the rest."—pp. 2, 3.

He maintains that wherever there are choristers, "set apart and distinguished from the congregation, by position, or dress, or both,"

<sup>1</sup> In this we cannot but think that a love of theory has taken Professor Kinkel and Mr. Lorimer too far. Having a vivid recollection of the church of S. Maria in Capitolio before our eyes, we cannot but wonder at any one thinking it an unmixed specimen of the pure Basilican type. This theory, we may observe, entirely forgets the Lombardic original which has been supposed to be the germ of the peculiar Rhenish style; and which is quite sufficient to account for the combination of the characteristics both of the Basilica and of the Byzantine cupola.—En.

"the practical effect is " to " shut the mouths of all but the authorized singers."

"The choir very naturally rises to the performance of more difficult music than is suitable for the unpractised multitude; on the other hand, the tendency of all congregations is to formalism and apathy, and we take the surest way to indulge this disease, when we supply so good an excuse for silence as a well-trained choir."—pp. 19, 20.

And therefore

"If I am asked to suggest means for restoring the good old custom in any particular congregation, I should say, first of all abolish the red curtain, [in this we agree with him, though not in what follows] and disband the choir."—p. 21.

On the following page we read

"The system of chanting requires so much careful practice, as to be evidently more suited to the choir than to the mixed multitude of the congregation. Therefore, if not entirely discontinued, it should be strictly limited to one psalm or canticle in each service;" (p. 22;)

a piece of advice which contrasts oddly with the following quotation which had been made previously:

"Ambrose thus describes the music of his congregation: 'From the responses of the psalms, and singing of men, women, virgins, and children, there results an harmonious noise, like the waves of the sea;' " (p. 20;)

and with this from Bishop Jewel,

"It is certain many ways that the whole people then sung the psalms all together. Nazianzenus expresseth the terrible sound of the people so singing together in this wise: 'When the emperor Valens was entered into the church where S. Basil preached, and was stricken with the psalmody as it had been with a thunderbolt, &c.' But none plainer than S. Basil, 'The people standing up from their prayer, they begin the psalmody, and being divided into two parts, they sing together, the one part answering to the other.' "—p. 14.

Does Mr. Pears suppose that the psalmody of the congregations of S. Ambrose and S. Basil was metrical?

It is singular that there is no more allusion in the pamphlet to the revival of those psalm and hymn melodies which we know to have been used by the congregations in question than there would have been if it had been published twenty years ago. This is certainly better than if Mr. Pears had opposed that revival; but we are in doubt which would be most strange, that he should have heard of it and take no notice of it, or that he should not have heard of it.

The fact is that Mr. Pears, being a "Protestant," is constitutionally disposed to run into an extreme; and further, that, his sphere of observation being apparently very limited, he has not learnt that the presence of a choir does not at all necessarily interfere with hearty congregational singing. The most complete proof of this assertion, within our knowledge, is to be found in the much-abused church of S. Barnabas, Pimlico, but there are plenty of others.

Where indeed choirs are left to themselves, they will generally, from

that self-seeking to which our corrupt nature is so prone, choose such music as the congregation cannot join in; but that they should ever be left to themselves is the fault of the clergyman, or, it may be, of the Church at large. Where the music is not too difficult, and the people take any delight in the worship of God, and are encouraged to let their voices be heard, we warrant that there will be no need to "disband the choir."

As to the authority for choirs, we think it would be hard to prove that select singers, appointed to lead or alternate with, not to supersede, the singing of the whole body, were unknown even in the days of the Apostles. S. Paul, in more than one place, mentions a number of offices then existing in the Church, which were certainly the foundation of the seven orders afterwards recognized. From 1 Cor. xiv. 26, we may infer that there was such a thing in that Church as solo singing; nor does the Apostle forbid it; he either gives no direction respecting the use of the "psalm," or, what seems more likely, the directions respecting "the prophets" apply also to the singers. To come down to modern times, as on the one hand the singing of hymns by the congregation at large is not confined to "Protestants," so on the other, the German Protestants, who, of all bodies, have the best title to that name, and among whom popular hymnody is most flourishing, have not entirely banished choirs. The writer of this notice has himself heard part of the morning service sung by a choir in the Domkirche at Berlin, and has in his possession a tune-book in which the Prussian litany and the metrical version of the Te Deum are arranged for choir and congregation alternately. So that, while we grant to Mr. Pears that entire silence on the part of the congregation is a degenerate custom, we have reason to maintain that his proposed abolition of choirs would be an unjustifiable innovation.

Having now, we trust, discharged our office as censors, we extract from the concluding pages the following sensible remarks, which, by the by, apply to chants as well as metrical tunes, and may be turned into an argument for the revival of ancient Church-music.

"It remains that *great care* should be applied to the selection of *tunes*, both with regard to their adaptation to the general purpose of Christian worship, and to the words of the particular psalm or hymn. It is not only among the members of the village choir, but in persons of education and refinement, that we find a great want of knowledge and of judgment on this head."—pp. 22, 23.

"\* \* \* a good psalm tune is the last work of a great musician. And hence, we must not be surprised that they who understand the matter have been able to find so very small a number of really good and appropriate psalm tunes out of the vast number current in our churches. Dr. Crotch's selection, (the best,) contains, of all measures, only seventy-eight."

"No doubt where a vicious taste has possession of the ground, it will require time to form a correct one. Still the attempt may be made with an almost certain prospect of success, and any congregation may be led by degrees to appreciate the highest and severest style of psalmody."—pp. 24, 25.

*The Church Hymnal, Part III. Easter-day to Trinity Sunday.* Whitaker.

Of the many "Church Hymns" which the few last months have produced, this may be boldly pronounced the worst. Few of the great Church hymns are to be found in it; and those which are, are so travestied, as not easily to be recognisable. We need scarcely add, that no attempt at adaptation to the ancient melody appears to have occurred to the compilers. As to the modern hymns, some have a meanness which is beyond expectation. Imagine, on the second Sunday after Easter, instead of the *Ad Cenam Agni*, or the *Sermone blando*, a congregation singing thus;

JESUS lives! no longer now  
Can thy terrors, death, appeal us:  
JESUS lives! and this we know,  
Thou, O grave, canst not enthrall us.

Imagine an hymnographer reduced to the *stuffing* of the second line, in the following hymn for the fourth Sunday after Easter.

From the grave He rose victorious:  
*Wonderful is He, and glorious,*  
He from ill His flock defends: &c.

A well-known Evangelical hymn for Holy Week (and not a bad one of its sort) beginning thus:

Hail, Thou once despised JESUS!  
Hail, Thou Galilean King!  
Who didst suffer to release us,  
Who didst free salvation bring;

suffers this metamorphosis, and appears for the Sunday in the Octave of Ascension:

Hail, Thou once despised JESUS!  
Now in heav'n a glorious King;  
Thou didst suffer to release us,  
Healing from on high to bring.

The theology, too, is sometimes a little odd:

O that we, once new created  
In the pure, life-giving flood,  
May to Thee be dedicated: &c.

We had occasion, some time ago, to express our dissatisfaction with the Hymnal published by Messrs. Mozley; but it was at all events much better than this.

*Churches of the Middle Ages.* By Messrs. BOWMAN and CROWTHER.

Two more Parts (XVI. and XVII.) of this Series have appeared, containing twelve Plates. From S. Peter's, Claypole, Lincolnshire, the authors have taken plan and elevation, and details of the sedilia and of an aumbrye. From S. John's, Wappenbury, Warwickshire, we have the east and south elevations, and a plate of details of the church.

Four plates illustrate a north-east perspective view, an interior view, a north elevation, and the bosses from the chancel groining of SS. Mary and Nicolas, Nantwich, Cheshire. Besides, there are a longitudinal section, and a plate of bench ends from S. Peter's, Threkingham, Lincolnshire; a ground-plan from S. Mary's, Frampton; Lincolnshire; and the west doorway and details from S. Andrew's, Helpringham, in the same county.

The illustrations of the Claypole sedilia and locker are good specimens of the Flowing Middle-Pointed style, but not especially remarkable. The Wappenbury chancel is of simple First-Pointed design, with an unequal triplet of lancets, of much beauty as to proportion, in the eastern elevation, and three elegant lancets on the south side, with a trefoil-headed priest's door at the very west end of the south wall, so as to make a stall-arrangement quite impossible. The details given including those of the sedilia, are very pure. The ground-plan of Frampton church is a noble specimen of a cruciform building, with long chancel, and a western tower engaged between aisles prolonged to its western face.

The north-east perspective view of Nantwich church is very effective though not comparable to the interior view, which taken from the south-west of the central lantern, shows the beautiful lantern arches and groining, and the elaborate groining of the chancel, with its canopied stalls on the north side. An elaborate pulpit stands at the north-east of the lantern. The north elevation does not call for particular remark. The chancel bosses are very curious, containing, in the apex of the groining, groups of our Lord appearing to S. Mary Magdalene in the Garden, the Resurrection, the Crucifixion, the Scourging, the Nativity, S. Anne teaching the Blessed Virgin to read, the Annunciation, the Blessed Virgin within an aureole, the Annunciation (repeated, in a different treatment), the *Incoronation*, and the Eternal Father or the Ancient of Days. This order is according to the enumeration of the bosses adopted by the authors; who do not say what is the actual order of the bosses *in situ*.

The west door of Helpringham is a very fine example of Middle-Pointed with elaborate and beautiful mouldings.

The bench ends from Threkingham are average specimens of late Third-Pointed panelling and tracery. The longitudinal section from the same church shows a noble arcade, transitional with round-headed arches in the chancel, and Early First-Pointed, with obtusely-pointed arches and cylindrical shafts in the nave. There is no chancel arch, the church running in one continuous length. The aisle windows are later—with tracery of a poor Flamboyant character.

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*The Abbey of Saint Alban. Some Extracts from its early history, and a description of its Conventual Church. Intended chiefly for the use of Visitors.* London: George Bell. Saint Alban's: William Langley. 1851. pp. 52.

We have always felt so strongly the importance of really good guide books for our cathedrals and abbey churches that we are very glad to

have had our attention called to the present excellent and cheap manual for a visitor to S. Alban's. It is compiled by Dr. Nicholson, the present rector, who is well known as a distinguished archæologist. Its design is not merely to form a handbook for a visitor as he makes the tour of the building, but, as the author remarks in his prefatory notice, "in order that the book may be accounted worthy to survive such ephemeral use, the matter is put together in a connected series; an appended list of authorities authenticates what is adduced, and directs the inquirer to sources of information where he may prosecute further research." First, we find a series of extracts, in chronological order, giving the outline of the history of the abbey, from its foundation to the dissolution of religious houses. Next the exterior of the church is described in order; and the traces of the conventual buildings are pointed out. Then comes a very full and accurate description of the interior of the building; and there is also a notice of the surrounding objects of interest which can be seen from the tower. Appended is a most useful table of comparative chronology, showing in parallel columns the reigning sovereign, with his date of accession, the Abbat of S. Alban's, with his date of election, and the contemporaneous style of architecture. There is also a list of MSS. and printed books, containing the authorities for the history of the church and monastery. Besides all this, this very complete guidebook contains an excellent groundplan, to some extent chronologically shaded, and with a most ample table of references. The printing also of this little book—from the Chiswick press—is unexceptionable, and would alone distinguish it from the common herd of guidebooks. This will be an appropriate place for noticing that Mr. E. A. Freeman is about to issue his paper on Leominster church, as a handbook for that interesting building. Gradually we may hope to see the old class of guidebooks disappear, to be succeeded by such as will convey real information, historical and architectural, to the multitudes who use them.

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## NEW CHURCHES.

*Theological College, Cuddesdon.*—Mr. Street is now building a Diocesan College for Candidates for Holy Orders in the village of Cuddesdon, just opposite the Episcopal palace. It is a large structure containing rooms for twenty-one students, a dining hall, common room, oratory, and rooms for a vice-principal. The incumbent of the parish, whose new vicarage is close to the college, is to be the first principal of the institution. There is room for the further extension of the college, if necessary, on the west side, by wings forming a quadrangle. We have been much pleased with the working drawings, which are constructed on true principles of design. The planning of the whole is ingenious, and the elevations are, of course, subservient to the necessities of the plan, there being no attempt to mask the internal construction of the building, and no sacrifice of reality to external effect. The consequence is an unusually varied and picturesque pile of buildings.

The style is Middle-Pointed; the detail recalls, perhaps too plainly, a German type of domestic Pointed work. The roofs are of very different heights, and the upper story is lighted by large dormer windows, with hipped gables, on the side of the principal roof. The majority of the windows are square-headed lights, occasionally foliated, under discharging arches, single or in couplets, in long rows, giving light to the ranges of apartments for the students. An octagonal staircase turret, with pyramidal capping, makes a conspicuous and very ornamental feature on the exterior. Another very successful part is a cloister, running the length of the building, formed by a series of open (and unglazed) segmental arches rising from a dwarf stone wall. The oratory also makes a considerable external show, being placed on the upper floor, above the dining-hall, and with two lofty and conspicuous gables. We are not quite satisfied, however, with the windows in these gables; that in the east gable being nothing but a circle within a pointed-arch fenestration, and filled with tracery of the same Flamboyant type as we have commented upon above in the same architect's design for Eastbury church; and the west gable being occupied with two very tall and thin trefoiled lancets, set wide apart, but spanned by a large discharging arch above. Upon the whole we think this design contains proofs of great vigour and merit.

*Cuddesdon Vicarage*, adjacent to the college, and in a very fine situation, is also a work of Mr. Street, and in the same general style. The only question about it is, whether it is not almost unnecessarily picturesque. Here again a small domestic oratory is the most conspicuous part of the design. It is in the upper part of the house, with a three-light window in its gable. Its arrangement shows five stalls on each side with desks before them. One stall is devoted, as appears by its style of ornament, to the Bishop.

*Lichfield S. Mary*.—It is proposed to build a tower and spire at the west end of this church, in memory of a late vicar, and Mr. Street has lithographed a view of the design he has produced for this purpose. It is hoped that the rebuilding of the whole church to suit the new tower and spire may soon follow. It is somewhat venturesome to add a spire to the famous spires of the city of Lichfield, but we think Mr. Street has been unusually successful. The style is rich Middle-Pointed of the geometrical variety. The belfry stage is the most ornate, with large double windows, each of two lights under a richly traceried pediment, on each face. Below this there is a belt of rich arcading; from which, on the west side, projects a bracketed metal clock, encased in a shrine-like covering. The great west window is a deeply recessed one, with rich tracery; and the west door below it has a pedimented canopy. A good deal of constructive colour, by means of bricks, is to be introduced into the whole design; and the vousoirs and the general masonry will be distinguished by horizontal bands of alternate colour. The buttresses are very well treated, the greater part of the ornamentation being reserved for the top. They are capped at the summit of the tower by four rather simple, tall, octagonally-capped pinnacles, connected by a pierced parapet. The spire, which is lofty and rather too slender, is also banded in colour. It is octa-

gonal, and has three ranges of spire-lights. Of course a notice of such a work from a lithographed view is inadequate. When it is built we shall hope to criticize it from actual examination. It is an actual perspective that is most trying to a spire.

*S. —, Filkins, Berkshire.*—A new district church is about to be built here, from the designs of Mr. Street. The materials of an old barn, of which the external masonry is remarkably good, being regularly constructed with alternate courses of thick and thin stones, are to be used in the new edifice; and a window of the barn, consisting of three tall slits, with three lozenge-shaped openings above, will be preserved in the vestry, and will be imitated—less advantageously perhaps—above the chief window in the west elevation. Mr. Street has ventured in this design to make his chancel terminate in a five-sided apse. The plan contains, besides the chancel, a nave, a vestry at the north of the chancel, and a south porch placed at the extreme west end of the south side. The piers and arcade of a future north aisle are imbedded in the north wall. The eastern apse, granting its use to be allowable, is very well treated, the three sides being occupied with large two-light windows with a quatrefoil in each head. Inside, the three windows are connected together by the three containing arches being treated like an arcade, with tracery in the spandrel-spaces. The nave which is somewhat too long, has good three-light windows on a string. A two-light window at the south-west of the chancel, has its base so low as to suggest, somewhat unfortunately, a “lychnoscopic” arrangement. The west elevation contains, below the barn-like memento noticed above, two tall trefoiled lancets separated by a buttress. We can scarcely justify the use of distinct lancets in a design which is conceived wholly in the spirit of the Middle-Pointed style; and we cannot but complain of the central buttress, as being merely introduced for the sake of effect, since in this building, the single bellcote (of itself unusually good and simple) is not placed over the west gable, but in the place of a sancte-bell cote, over the east gable of the nave. Inside there are good open roofs, and the chancel arch is very boldly treated, being a lofty drop arch, springing from heavy corbelled brackets. The ritual arrangements comprise a good altar and sanctuary, four stalls on each side of the chancel, not returned, a low chancel screen, and low moveable benches in the nave, with a low pulpit at the north-east corner.

*S. James the Great, Eastbury, Berks.*—A first design for this church was noticed some time ago in the *Ecclésiologist*. Since then a change of site has made a change of plan necessary. The church, as now just finished, comprises chancel with a vestry to the north-west, and nave with north aisle. The bell gable, which is ornate, and contains two bells, is placed here, as in the church last noticed, in the position of a sancte-bell cote. We hope that Mr. Street will not adopt as a general rule, an arrangement which ought to be an exception. Surely this place for bells has considerable practical disadvantages connected with the act of ringing. It cannot but be displeasing to the assembling congregation to see the act of ringing before every service performed at the chancel doors. The building is very picturesque, especially on

the north side, where the roofs slope at a different angle over the vestry and the north aisle. Mr. Street can scarcely, we think, have provided light enough for the interior; for the north side is a complete blank, with the exception of two very small, and very far apart, trefoil-headed lancets in the north wall of the nave. It is true that the two windows in the south wall are large, of three and four lights respectively, and that the east window is a fine composition of five lights, with traceried circles in the head. The east window also of the vestry, of two lights, must throw light into the body of the church through an arch by which it communicates with the north aisle, but still we should think there would be a want of light inside. We are speaking, however, from a view of the working-drawings, and not from actual inspection of the building; and we are quite prepared to believe that the thought and design clearly shown in the distribution of the light in this church, may be practically successful. In ordinary designs, windows are put in for the most part at equal distances, without any particular attempt to adapt the light to the area requiring to be lighted, and without any attempt to avoid crosslights. We must, in passing, remark that the tracery of the south windows is of a kind too closely resembling Flamboyant; and seems scarcely to harmonize with the pure geometrical forms of the east window. We must ask, also, whether the west window, which is nothing but a single tall lancet light with a trefoil in the head, is not somewhat of an anachronism. And we must also question the good taste of the insertion of such a window as that at the west end of the north aisle in a building of this size and plan. It is what a correspondent of the *Ecclesiologist* some years ago would have called a "pede-window"—a circle divided by a cross into four trefoiled segments. We know of authority for this unusual foliation in German-Pointed, but we are not sure that it is judicious to introduce it, especially in a circular window at the end of a small aisle. The only door in this church is one without a porch, at the extreme west end of the north wall of the aisle. This is a position which must be tolerated, and perhaps commended, in buildings intended to be seated for worshippers throughout the whole area, though it is contrary to ancient precedent. Internally the chancel arch is very broad,—a continuous arch rising from the dwarf stone walls which serve as the solid chancel screen. There are four stalls, not returned, on each side of the chancel. The roofs are open, boarded, of deal; the seats are moveable, made of elm, placed on a tiled floor. The pulpit and chancel fittings are of oak; the altar is properly vested and it is intended to add chancel-banings. The materials of the building are flint and Bath stone; and the whole cost, in a somewhat dear neighbourhood, is about £1000.

*S. Mary Magdalene, Colchester.*—We have seen a perspective view of the proposed new church of this parish, designed by Mr Barnes, and intended to be built for £2000. We are sorry not to be able to speak well of the design. It is meant to be of Middle-Pointed style, but with some of its details occasionally of First, and occasionally of Third-Pointed. However it has a well-sized chancel. The nave is broad, with a comparatively low-pitched roof; and there are, unfortunately,

transepts instead of aisles. There is a vestry north of the chancel, a south-west porch, and at the south-west angle of the nave an octagonal turret, with a pyramidal capping, meant not only to hold a bell but also a staircase to a west gallery for the use of the school children. There will be accommodation for 510 worshippers. The windows are of two and three lights with tracery. The whole exterior is full of most unnecessary buttresses, some of which, without any apparent reason for the choice, have pedimented cappings. None of the buttresses reach as high as the pierced parapet which runs all round the church. The copings of the gables are carried up a good deal higher than the ridges of the roofs. The south elevation of the south transept exhibits a window of three lights, and a door just in the middle below it. It is intended to build this church of rag-stone, faced with flints, and with dressings of Bath stone. The font will stand at the north-west of the nave, and a pulpit and reading pew will occupy the north and south sides of the chancel-arch. We are sorry that we cannot speak in higher terms of the design.

*S. —, Galashiels, N. B.*—We have been favoured with a view of the working-drawings of a church about to be built here by Mr. Carpenter. It is to be built of the local stone, a kind of rag; and as the funds are very small, and the stone very intractable, the details are characterized by extraordinary simplicity throughout. The parts of the church to be built first are expected to cost no more than £800. These parts are to be a clerestoried nave, with south aisle, south porch, and the south chancel-aisle, which is the vestry. The design when complete will comprise, in addition, a chancel, north chancel-aisle, and north aisle to nave, besides a tower at the west end of the north aisle. There is also a south porch occupying the middle of the south side. A more westernly position would have seemed to us preferable. It is intended to construct the walls with unsquared stone, pointing the masonry both outside and inside, so as to avoid any plaistering in the interior. The clerestory is unusually lofty, and will be lighted with five single, broad, plain lights, trefoiled under a trefoil in each head. The aisles have four windows, each being a couplet of trefoiled lights. There is a west door, and above it there are two large trefoiled lancets, with trefoils in the head. A temporary bell is hung in a niche near the top of the west gable: a novel, but very rational expedient. Inside, the arches are intended to be of a single order, with a plain chamfer. The temporary arrangements will provide a quasi-choir marked off at the east end of the nave. We regard this as a very successful attempt to obtain a dignified and solemn structure with unpromising local materials, and at a comparatively low cost.

*Dorchester, Oxon.*—Mr. White is building a good parsonage house for this parish. It is to cost only £900. The material is brick, with bands of colour introduced. We commend the additional front door, communicating with a waiting-room, for the convenience of parishioners. A projecting oratory which formed part of the original design, and gave a very religious character to the building, has been, we regret to say, given up for want of funds.

## CHURCH RESTORATIONS.

*S. Michael, Sandhurst, Berks.*—The present church consists of a nave and chancel, timber bell-cote, and south porch, in very bad condition. The chancel has been recently rebuilt in miserable taste, far too small, and with a chancel arch about six feet wide. It is now proposed, under the superintendence of Mr. Street, to build a new chancel arch, westward of the present one, and so to make the chancel long enough for practical use. There will then be room for four stalls on each side of the chancel, the length of two of them being (as it were) taken out of the nave. The nave is to be restored, and its old roof repaired; and a new south aisle will be added, making accommodation enough altogether for 209 persons. Westward of the new aisle there will be also a new square tower, with the lower stage of masonry, but the low bell-fry stage of timber surmounted by a low broach spire, octagonal in plan, and covered with shingles, and with square spire lights in timber. The original building is of the early Transitional period. The new chancel arch is of very Early-Pointed character, springing from corbel brackets. The west window is a composition of four lights in two couplets, with a large octofoiled circle in the head of the arch.

*S. Nicholas, Abbat's Bromley, Staffordshire.*—This is an important and very interesting restoration by Mr. Street, of a fine church, which has suffered by having a tower of "classical" design built at the west end, and by having the whole eastern part also "classicized." The bulk of the tower is retained, a tower arch being opened to the nave, its windows altered, and a low pyramidal capping, of lead, being placed upon it. The nave and aisles will retain their flat roofs, but the chancel and south chancel-aisle will have high-pitched roofs of tiles, with ridge crests. The new east window is a very elaborate composition of seven lights with rich tracery, and the east window of the chancel aisle, also new, is of five lights. A new sacristy, of good detail, is added to the north of the chancel; and there is a new porch at the south side, made of timber. The internal roofs are nearly all new; they are open, with heavy moulded timbers, and look almost too heavy, though that is a fault on the right side. All the internal fittings, the seats, screens, parclooses, stalls, and pavement, are also new, and very good and correct. There are on each side six stalls without returns. The sanctuary is well developed, and has sedilia, &c. The benches are all solid and moveable, and accommodate 831 persons. The font is octagonal, raised on three steps, with marble shafts at the angles, and a good high wooden cover. It is gratifying to add that the parish have raised by rate £1500 towards this very complete restoration.

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## NOTICES AND ANSWERS TO CORRESPONDENTS.

THE paper on *Domestic Pointed Architecture*, read before the Oxford Architectural Society by MR. STREET, which we give at length in our present number, has been partially expanded and applied by its vigorous author in an able and interesting pamphlet, just published under the title of *An urgent Plea for the revival of True Principles of Architecture in the public buildings of the University of Oxford*. (pp. 18. J. H. Parker.) Mr. Street takes occasion, from the proposal to build a new Museum at Oxford, to plead that it should be designed neither in the Classical style, nor in the Third-Pointed style, but in the style of the fourteenth century. He sets himself more especially to combat the very common idea that the latest style of Pointed is in any way more appropriate for domestic purposes than the purest Middle-Pointed; and refers to the lamented Mr. Hudson Turner's *History of Domestic Architecture* for examples of the beauty and fitness of the earlier domestic remains still preserved. We may take this opportunity of recording our great satisfaction that Mr. J. H. Parker has undertaken and all but completed the continuation of Mr. Turner's work for the fourteenth century. Mr. Street very naturally sends his readers to look on Merton College, the architectural glory of Oxford; and adorns his pamphlet with an anastatic sketch of an ancient hall at Sens, as proving that the Middle-Pointed style is able to adapt itself to all the requirements of a secular building. With still greater boldness, he also gives a sketch of what he imagines the proposed museum might be: and we must say the plate is a very inviting specimen of picturesque design. He is scarcely wise, we think, in introducing into this sketch so many *foreign* ideas and details. Beautiful as they are, they should be used more sparingly,—especially in an attempt to recommend to the authorities of the University so practical a palinode to the Taylor Buildings as such a Museum would be. The pamphlet is very well worth reading, and we sincerely hope Mr. Street's *Plea* may be successful.

*The Beauty of Holiness*, (Masters,) by the Rev. E. MILLER, a reprint from the *Churchman's Companion*, is a short and simple exposition of the proprieties of public worship, very suitable for distribution.

We are glad to observe that Mr. HANCOCK's pamphlet on *The Pew Case, at Yeovil*, (Hope and Co.,) has gone into a second edition, having received considerable additions.

Our musical readers will remember that in our number for December, 1851, we published the beautiful ancient melody of S. Bernard's Sequence *Latabundus*, with some words by the Rev. J. M. Neale, in the form of a Christmas Carol. This melody has been excellently harmonized for four voices by the Rev. S. S. Greatheed, and the Carol, with the voice parts and an accompaniment, has been published separately, under the title of *Joy and Gladness*. (Masters.) We can warmly recommend it.

*The glories of CHRIST and His Church*, (Masters,) is the title of an excellent and thoughtful sermon by the Rev. T. CHAMBERLAIN, in which, to some degree, he carries out the thought which was the leading subject of his sermons on *The Theory of Christian Worship* noticed by us in terms of great commendation some time ago.

*Church Needlework*.—We have received from Mr. G. E. STREET some tracings of patterns for ecclesiastical embroidery, adapted from natural botanical forms. Some of these we have seen executed in needlework. The principle of employing natural leaves and flowers, has the sanction of the best periods of Christian art. It was a corrupt taste that led to the exclusive use of purely conventional forms, whether in sculpture, or in surface ornamentation. In sculpture, indeed, nature may be very closely followed without much adaptation; but in needlework the case is different. Here, a certain degree of regularity, indeed stiffness, is indispensable for effect. Hence, *most* of our workers in embroidery have hitherto aimed at nothing higher than a reproduction of conventional patterns, gathered from late,—i.e., 15th and 16th century,—examples. The working patterns published under our sanction by Miss Blencowe, useful as we believe them to have been in teaching the mechanical part of the art, did not pretend to enter very deeply into the principles of *design*.

It is evident that no great progress can be made in church needlework, (any more than in other arts,) so long as we are content with merely copying the works of others. We think, therefore, that Mr. Street's attempts to extract new and beautiful designs from the inexhaustible resources of nature, are deserving of much credit, and will, no doubt, lead to great improvements in this branch of ecclesiastical art.

The specimens sent are of unequal merit. *Clarkia pulchella* and *Thunbergia alata* are the best. *Achimenes longiflora* would be good if the colour (a light violet) were better. *Fuchsia* is far less successful. Naturally of a pendulous habit, Mr. Street has drawn it with erect branches, and outspread sepals. The chief difficulty in designing these patterns, consists in adapting the flowers to the requirements of the work. They *must* be to a certain extent conventionalized, but it seems essential that they be capable of ready identification, and, therefore, that no violence be done to the natural character of the plant selected. It is needless to say that all perspective, and attempts to give the effect of relief, are in these designs utterly eschewed.

We may justly look for important progress in ecclesiastical needlework from the artistic skill of Mr. Street, seconded as he is by the skilful hand of his sister,—one of our most able and indefatigable embroiderers.

Many of our readers know that a subscription is in progress for filling the east window of Cockermouth church, now rebuilding under the superintendence of Mr. Joseph Clarke, with stained glass, as a memorial to Wordsworth, who was born in that place. Above £200 has been collected; and an effort is now making to raise £150 more. We are unable to say to what artist the proposed window will be intrusted.

The papers in the *New York Ecclesiologist* on the use of the stole by deacons certainly deserves reprinting. A correspondent remarks that the fact of there now being, in some dioceses, not a few permanent deacons, makes the distinctive use of the stole of some importance.

Our attention has been called to a paragraph in the newspapers, describing the restoration of Baslow church, Derbyshire, for the Duke of Devonshire, under the superintendence of Sir Joseph Paxton. We quite agree that it would be worth while to pay a visit to this work and to see how far the designing of the Crystal Palace has qualified Sir Joseph to become an ecclesiastical architect, and to restore a First-Pointed church.

We vouch for the truth of the following statement. The hamlet of Y—— required a new church. The lay rector of the parish, the Duke of ——, a very wealthy nobleman, offered to build one, at a cost of £500 (!). A very fair design was proposed, correctly arranged: the contract was to have been for £542. The Duke of —— declared that he would build no church with a chancel, because he, as lay rector, should be bound to keep it up: and he desired the vicar of the parish to procure a new design *on the model of T—— gaol!* The vicar, seeing no other method of providing the hamlet with the services of the church, gave way: and the gaol-church, the result of ducal liberality, is about to be commenced. This introduces a new genus of churches, the *carceriform*. We shall endeavour to describe this erection, as soon as it is built.

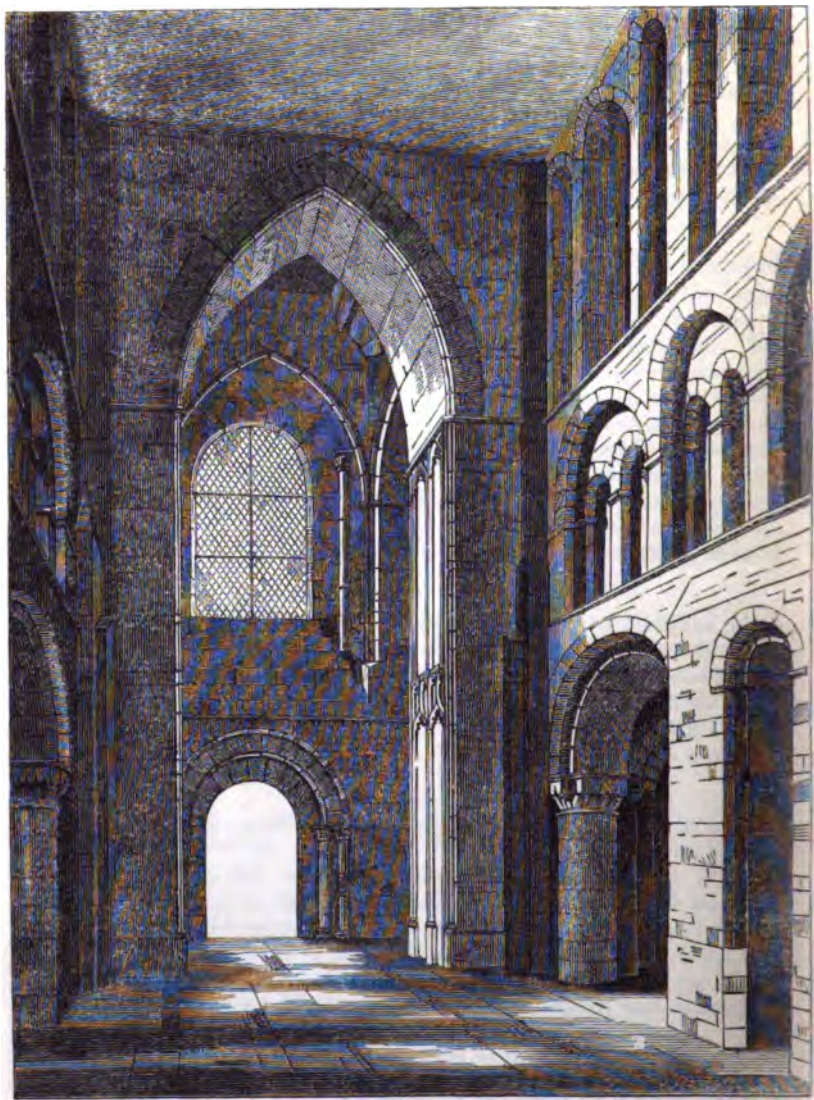
The *Liverpool Mail* contains a flattering account of a stained glass east window lately put up in the church of S. Nicholas, in that town, from the designs of Mr. Frank Howard, and from the manufactory of Messrs. Pilkington, of S. Helen's. The description given would seem to show that Mr. Howard has in this window followed the right principles of design for stained glass. But we must reserve our own criticism for an actual inspection.

The first Music meeting of the Ecclesiological Society will be held in the Grammar School, adjoining S. Paul's church, Knightsbridge, on Thursday, April 7th, at 8 p.m. Several hymns from the Hymnal Noted and motetts by Palestrina, &c. &c. will be sung by those members of the society who have lately been meeting for the practice of Ecclesiastical Music, assisted by the members of the S. Barnabas Choir and Choral Society. Tickets of admission may be procured by any Member of the Society at Mr. Masters', New Bond Street and Aldersgate Street.—THOMAS HELMORE, Hon. Sec. in Musical Matters.

A correspondent asks us a question, which he wishes answered by a capital letter. After much consideration, we reply by the letter S.

Received, too late for notice, *Seddon's Progress in Architecture*.





LEOMINSTER CHURCH, NAVE LOOKING WEST.

# THE ECCLESIOLOGIST.

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"Surge igitur et fac: et erit Dominus tecum."

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No. XCVI.—JUNE, 1853.

(NEW SERIES, NO. LX.)

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## EXCAVATIONS AT LEOMINSTER PRIORY CHURCH.

*To the Editor of the Ecclesiologist.*

SIR,—In a late Number of the *Archæologia Cambrensis*, I gave a full description of the state of the Priory church of Leominster, as I found it at the visit of the Cambrian Archæological Association last August, and of the views as to its original extent to which I was led by the existing appearances. I have now the still more pleasing duty of recording the very important discoveries to which that visit has given rise, discoveries which afford a most conclusive testimony to the value of such Associations, and which reflect the highest honour on the inhabitants of Leominster and its neighbourhood. In describing the actual process, I will avail myself, to a great extent, of the account furnished by the very intelligent correspondent of the *Hereford Times*, (February 5th, 1853), following it up by a technical account of what those discoveries have eventually brought to light.

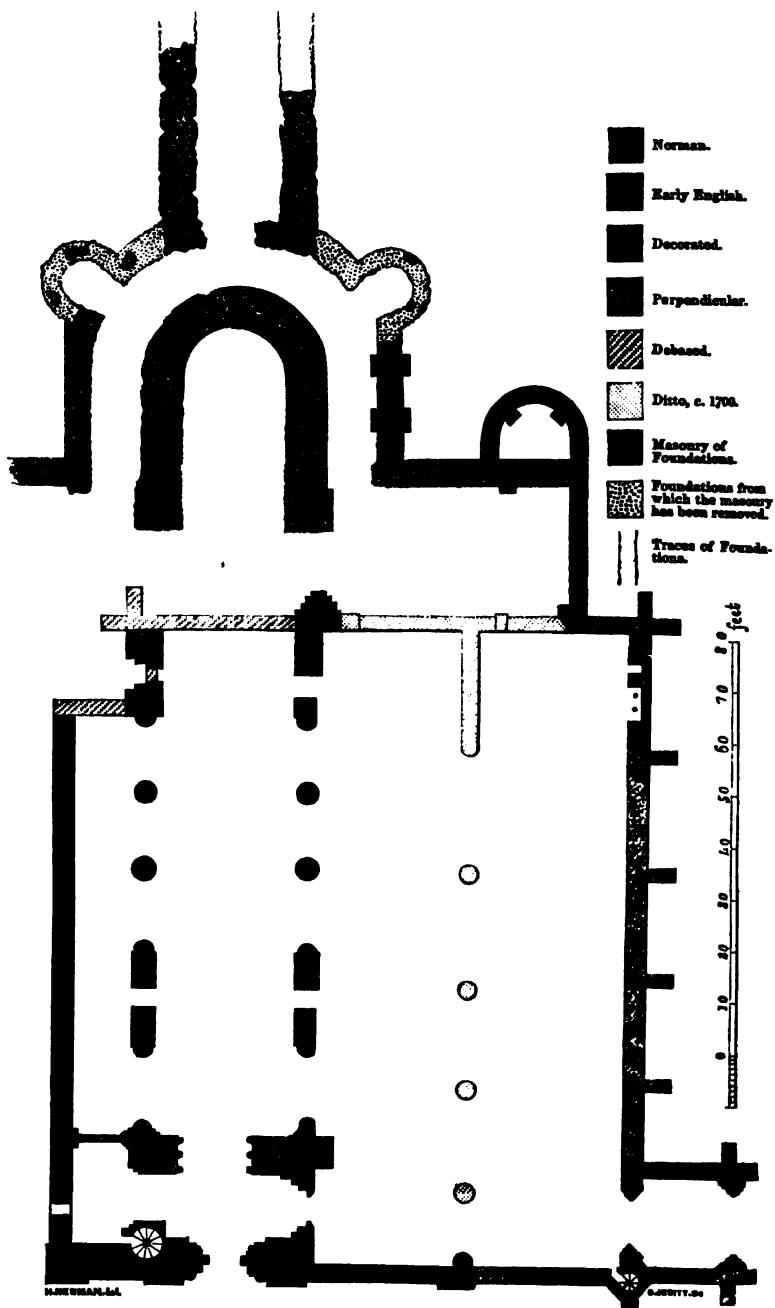
"In order the better" (I quote from the *Hereford Times*) "to make our readers at a distance acquainted with the *locus in quo* and nature of the excavations, we must introduce a few explanatory observations as to site and other matters, which would otherwise be unnecessary. It may be remarked then that the ground of the western front and the southern side of the present church, are occupied as the burial ground belonging to it, whilst the northern side, reaching to the river Pinsley, and the ground at the eastern end of the church, extending for a distance of about 80 or 100 yards, are enclosed by a stone wall, and form together the premises belonging to the Guardians of the Leominster Union, and upon which stands the Union Workhouse, bounded by the green in front, and the garden in the rear and on the side thereof, the workhouse being built near the north-eastern corner of the church, and attached

to the building of the ancient Priory, which is incorporated therewith, and forms part thereof, the river Pinsley running underneath the ancient building. The ground adjoining the east wall of the church and the south of the workhouse, is some seven or eight feet higher than the level of the workhouse premises, from which it is separated by a roadway to the back entrance, and to which entrance it gradually slopes down. In this high ground, it had long been suspected, the foundations of the ancient Priory church lay buried, and reports have been circulated and indeed confirmed by the evidence of living witnesses, of the finding of stone coffins, coins, and other remains, at the time of the erection of the Union Workhouse, as well as on previous occasions. We are also informed, that some time ago an effort was made to discover the entrance to a subterraneous passage, which tradition reports as having formerly existed between the Priory and Ivington Camp, some three miles distant. We may likewise mention that a desire has frequently been expressed that the ground might be excavated, with a view of solving the question; but as Leland, who wrote somewhere about the middle of the sixteenth century, states that, 'the Church of the Priory, which was hard joined to the east end of the paroch church, was but a small thing,' we must presume that no systematic attempt at an excavation had been previously made, from the uncertainty of meeting with any remains which would produce a gratification commensurate with the expense and labour necessary to be bestowed. The ground has therefore remained, comparatively speaking, undisturbed, and probably would so have remained for years to come, had not the recent meeting at Ludlow, of the members of the Cambrian Archæological Association, in September last, excited a spirit of further inquiry."

At that meeting I read a paper on Leominster church, which I followed up on a subsequent day by a lecture on the spot. On that occasion I pointed out the great probability of the former existence of a central tower, with transepts, &c., at the east end of the present Norman edifice, and assigned as a reason for believing that such buildings existed, certain appearances at the east end of the present structure.

The paper which I then read was printed at length in the *Hereford Times*, and afterwards appeared in a revised form in the January Number of the *Archæologia Cambrensis*. I would venture to hope that the visit of the Association stirred up the latent taste of many, which might otherwise have remained dormant; still we are indebted to a mere casualty for the discovery of the present remains. In the middle of December last, the embankment of the Shrewsbury and Hereford railway began to make its appearance in the meadows a few hundred yards below the Workhouse premises. The question of the propriety of lowering and levelling the high ground of the Workhouse garden having been discussed, it was thought probable that the railway contractors might, at their own expense, remove any surplus soil to their embankment below. By a tacit consent, therefore, a square hole was sunk in the garden, in order to ascertain the nature of the subsoil. After sinking to the depth of about five feet, the workmen came to





Ground Plan, Leominster Church.

some rough stone work, which crossed in a direction from east to west the centre of the hole they were sinking. The excavation was continued some four feet lower down the side of the stone work, and the hole, when finished, was about five feet square, and nine or ten deep, with the part of the width of the wall crossing as before stated. Rumours were soon afloat in the town, that a "cell or covered tomb" had been discovered, and the workmen made an effort to penetrate the wall, with a view of ascertaining its contents. At this stage of the proceedings, I had the honour of being taken into council about the matter. I received a letter from Mr. Gamble, of Leominster, (whose acquaintance I had made on my former visit, and who had rendered me some assistance on that occasion) describing what had been done up to that time. On this, in my zeal, I ventured to address a letter to Mr. Bennett, the Chairman of the Board of Guardians, suggesting the great benefit that might accrue to antiquarian and architectural students, if the excavations could be continued, and requesting that the subject might be brought before the notice of the Board of Guardians. After some little delay, the Board passed a resolution granting me permission, on behalf of the Cambrian Archæological Association, to pursue the investigation under certain restrictions. These last, indeed, amounted to nothing less than a requirement, that when the excavation should have been effected, it should be all covered up again, to admit of the garden being planted afresh.

Alone, at a distance, I could have done nothing, but I am happy to state that the matter was taken up in Leominster and its neighbourhood in a way which is a most encouraging sign of the times as relates to archæological pursuits. A committee was formed, including persons of various callings and denominations, who have worked with the most praiseworthy zeal, taking in turn, in all weathers, to inspect the operations of the workmen employed, and which have finally issued in laying bare the most important parts of the foundations of the eastern part of the church. Besides Mr. Gamble, whom I have already mentioned, my thanks, and those of antiquarians in general, are deeply due to the Rev. J. P. Taylor, Captain Turner, one of the churchwardens, and Messrs. Watling, Lloyd, and Gilkes. To Mr. H. Newman we are still further indebted for the ground-plan<sup>1</sup> which adorns the present number. During these operations, at their request, I visited Leominster, and delivered a lecture on the ancient church and the recent discoveries. All this time the fear hung over our heads that what we had so recently explored must be again concealed, but I am rejoiced to be able to add that this fear has been at last removed. The interest felt in these discoveries was by no means confined to Leominster itself. Several of the neighbouring clergy took an active share in the discoveries, and a memorial to the Guardians, praying that the excavations may be allowed to remain uncovered, received, besides the signatures of the Mayor and several of the Town Council of Leominster, those of the

<sup>1</sup> [We are indebted to Mr. Freeman, and to the editor of the *Archæological Journal*, for the use of the wood-block of this ground-plan. For the engraving of the exterior view we are indebted to Mr. Mason, the publisher of the *Archæologia Cambrensis*.—Ed.]

Bishop of the diocese (Dr. Hampden), of Lord Bateman, the Lord-Lieutenant of the county, of Lord Rodney, and other influential persons in the county. Addresses to the same effect were also forwarded by the Archæological Institute, the Cambrian Archæological Association, and the Oxford Architectural Society. All lovers of antiquity will rejoice to hear that the result has been that the *Guardians*, in a liberal and enlightened spirit, which does them the greatest honour, have passed a resolution, by the terms of which these most valuable remains will be permanently preserved for the purposes of antiquarian study.

I must now proceed to describe the actual results of our investigation. To make these intelligible, I must give some brief general notice of the existing church, referring for a detailed description to the pages of the *Archæologia Cambrensis*.

The existing church consists of the nave of a Norman building, whose south aisle has given way to a large structure of Early English and Decorated date, which extends to the southward of the south transept, and which, from its size, distinctness, and general treatment, may be best considered as a second church. The only remaining tower stands engaged at the west end of the Norman nave; it is a Perpendicular substitute for a previous or contemplated Norman one. In addition to the *a priori* probability that the Norman portion was merely the western limb of a cross church, positive evidence to that effect was found in the existence of what was evidently the south-western pier of the central tower, though now serving as a buttress, and in that of a small portion of the south wall of the transept, with an adjoining pilaster, marking its extent to the south. The expressions of Leland's, quoted above,<sup>1</sup> seemed also to refer to the building of which these were fragments, and further led to the belief that the original short Norman presbytery would be found not to have been subjected to later extension.

These conjectures have all been confirmed by the recent excavations. The whole of the south transept and of the presbytery has been traced out, and the surrounding aisle and chapels of the latter, as far as their foundations exist. Owing to the nature of the ground, the north transept has not yet been touched, and it will probably be found impracticable to extend the excavations to that portion of the building.

The shape of the church must have been somewhat irregular, the four limbs not being of the same width; and more than this, the choir and presbytery, which are narrower than the nave, are put on askew, their centres not coinciding. I had once thought that the central tower was actually narrower from east to west than from north to south, as at Bath Abbey and Leonard Stanley, in Gloucestershire, and had not merely the transept arches narrower, as at Malmesbury and elsewhere. But, on farther examination, I find the state of the case rather to have been as follows.

The evidence existing previous to the excavation supplied us with the fact that a south transept existed, and that the western and southern

<sup>1</sup> By "the Church of the Priory," Leland evidently means the choir and its adjuncts—the monastic portion; by the "paroch church," the nave—the property of the parish.

arches of the central tower had rectangular piers of several orders. We now find that the inner wall of the presbytery only ranges with the inner member of the south-western pier, so that we must suppose that the eastern arch of the lantern sprang from corbels. There must therefore, from this source alone, have arisen a considerable amount of singularity, not to say awkwardness, in the treatment of the tower both within and without. It differs, for instance, from the case of S. Bartholomew's in London, where the eastern and western arches spring from corbels, while the narrower ones to the north and south have piers, for there the nave and presbytery are of the same width, and the arches answering to each other are similar. Here, at Leominster, the eastern and western arches must have been most conspicuously dissimilar. But, besides this, as the space below the central tower—forming of course the choir—and the eastern limb—forming the presbytery—were both narrower than the nave, and as the southern walls of the two are nearly in a line, it follows that a still greater difference must have existed on the north side, and the western arch of the lantern must have stood quite on one side as regards the nave. It is much to be regretted that, as this arch was completely destroyed (and not, as usual, merely filled up) at the dissolution, we have only conjectural evidence as to the manner in which it was treated, but it is clear that the northern arch of the tower could never have had the usual abutment to the west.

If any one should infer from all this that no central tower ever existed, I ought in fairness to help him to the fact that no foundation could be discovered running north and south at the point where the eastern arch would have sprung, and to remind him of the instance of S. Mary's, Shrewsbury, where the nave and two transepts have three arches, exactly like those of a lantern, but where the fourth arch to the east is wanting, and apparently can never have existed. But I have the authority of Mr. Scott and Mr. Penson for the statement that constructive necessity does not absolutely require such foundations,<sup>1</sup> and that instances occur both ways. And, from the general analogy of Norman buildings, one can hardly imagine a cruciform church in that style not designed for a central tower. Probably the Priory Church—"the small thing" of Leland—was commenced on a small scale, which was exchanged for a larger during the process of building, to which extension we owe the increased size of the nave and the second tower at the west end. For this suggestion I have to thank Mr. Basil Jones.

This "Priory Church" must have been indeed "a small thing," as the ground-plan will show, yet its design was in some respects an ambitious one, as we shall presently see. The space under the tower, forming the choir, must have been unusually confined, while the presbytery, or eastern limb, is itself so short that the stalls can hardly have run east of the tower. This may be perhaps explained by remembering that Leominster was not an independent priory, but merely a cell to Reading, and consequently the number of monks present at any one

<sup>1</sup> No such existed under the eastern towers of Llandaff, whose existence, or at least intention, I think I have demonstrated. I may add, whatever value may attach to the testimony, that an ancient seal of Llandaff in the thirteenth century exhibits a church with four towers. (*Llandaff Cathedral*, p. 66)

time would probably always be small. As the high altar doubtless stood on the chord of the apse, it will be seen that the eastern limb, as well as the space under the tower, were of very confined dimensions. Yet this little presbytery had adjuncts of greater comparative extent than those of S. George de Bocherville or the Abbaye aux Dames. I have incidentally mentioned that it had an apse; but more than this, the apse was surrounded by an aisle, like the Conqueror's Chapel and S. Bartholomew's Priory; and yet again, the aisle had diverging chapels, like Westminster or Tewkesbury. Very great difficulty was found in the excavation of this portion, and very many conjectures were offered during its progress; the final result has been the discovery of a most important example of a Norman apse, with a circumambient aisle and radiating chapels. The foundations have been discovered of an aisle running round the presbytery, with apses diverging to the north-east and south-east, and, finally, a projecting chapel has been discovered at the extreme east end, which has not been excavated all round, because the foundations of its eastern portion have been wholly removed. From the length of this chapel, I cannot help suspecting that it is a later addition, but if so, it most probably supplanted a mere apse at the extreme end, like the other two. The discovery of these chapels has been made since my last visit to Leominster.

The best preserved portion is to be found in the south aisle, where the foundations rise so high that part of the plinth of the external basement exists. The outer walls of the aisle have a double range of flat pilasters—a marked characteristic of the church throughout—the inner ones acting as vaulting shafts, the external of course as buttresses. We could not make out the form of the piers, except that there seemed signs of projections towards the aisle matching those in its own walls. We may therefore conclude that the aisles were vaulted, and consequently the triforium differently treated from that of the nave. The basement on which the arcades stood exists for a considerable extent on the south side, and we could make out the height of the pavement, portions of whose tiling remained *in situ*, which I wish Mr. Franks, or some other person competent in that branch, could find time to proceed to Leominster and examine.

The south transept has been entirely exhumed. It had no eastern aisle, but one of the eastern apses so usually found in that position. A Decorated sepulchral arch at its extreme south end was found to be of remarkable height, and exhibited clear signs of mediæval whitewash. A Norman string above it, evidently *in situ*, which existed at the visit of the Cambrian Archæological Association, had been destroyed before the excavations commenced—so easily may important evidence on such points be lost. Whether the transepts had western aisles is still uncertain; the fact that the eastern bay of the north aisle was destroyed with them looks as if they had; there are also some signs of jambs at the east end of the great southern addition, but it is not yet clear whether they are those of an original arcade, or of mere doorways between that addition and the south transept.

The whole of the foundations discovered seem, with the exception of the extreme eastern chapel, to be of the untouched Norman work, so that

any later alterations must have been entirely confined to insertions in the superstructure. It is easy to imagine the general effect of the building, which, with the varied grouping of the two towers and of the numerous apses, must have been one of the most picturesque of its kind. The choir and presbytery especially, as an example of a very complicated arrangement on a very small scale, seem particularly valuable.

The work is not yet so complete but that fresh discoveries may be expected, and, as I before said, some very important points have been made out since my last visit. I trust I may some day see Leominster again; in any case, should I either see or hear anything else worthy of note respecting the church, I will not fail to communicate it.

EDWARD A. FREEMAN.

*Oaklands, Dursley, March 16, 1853.*

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#### THE OXFORD DIOCESAN TRAINING COLLEGE FOR SCHOOLMASTERS AT CULHAM.

Those who have travelled by rail between London and Oxford, have probably noticed a considerable pile of collegiate-looking buildings, belonging to this institution, planted on the crest of some elevated table-land on the Oxfordshire bank of the river, not far from the Abingdon-road Station. Viewed from a distance, in whatever direction, the first impression is certainly not happy, owing probably to the somewhat monotonous lines of roof, unbroken by any noticeable lantern or tourelle, an essential feature in architectural grouping of any magnitude. On a nearer approach, we find the College to consist of a chapel and cloister, hall, practising school, an attached residence for the principal, somewhat extensive domestic offices, spacious school and lecture-rooms, with long ranges of dormitories above for the accommodation of about 130 students,—requirements which doubtless would have been moulded by an architect of the middle ages into the form of a quadrangle, of which the chapel, hall, and practising school would have formed prominent yet component parts. Not so, however, the present architect, Mr. J. Clarke, who has drawn out a long range of buildings facing southwards, comprising the residence of the principal at the west end, to the east of which is the hall, and beyond it again the great school-room, the two latter having dormitories above. In addition, we find two wings returned at right angles behind, the western containing domestic offices; the eastern, lecture-rooms, each with dormitories above. The chapel, with the exception of a cloister, is detached; it stands to the south-east of the other buildings, and, from its position, is painfully suggestive of being an after-thought. The practising school, built after the type of an ordinary national school, has no further apparent connection with the institution than the fact of standing within the boundary of the College grounds.

Accepting, however, Mr. Clarke's ground-plan under the above protest, we find many redeeming points. There is an air of reality and

solidity of construction throughout, combined with a certain amount of originality of treatment which disposes us to relax the frowns which were gathering on our brow. The style adopted is Middle-Pointed, in which the distinction between the domestic and ecclesiastical portions is well maintained. The material employed externally is hewn ashlar, from the neighbourhood of Bath, with internal detail in Caen stone. Of the latter material we noticed with pleasure a sculpture of our Lord blessing children in the alley of the cloister leading to the chapel, some good detail in the chapel itself (of which more anon), and several fire-places of considerable merit, particularly an excellent domestic example in the principal's drawing-room, a very large one in the hall, charged with the arms of the chief dignitaries of the See, and another in the first-class lecture-room with the Guardian Angel.

The roofs throughout, with the exception of the chapel, for which a greyish-tinted slate has been employed, are covered in with red tiles. The hall, lighted by three deeply-recessed windows of four lights each, glazed with Powell's grisaille, is panelled internally with oak, breast high, and correctly fitted. A flat roof is necessitated by the dormitories above, the long ranges of whose single-light windows pleasingly remind us of S. Augustine's, Canterbury.

A covered ambulatory of timber in the rear of the College, affording a medium of communication between the several apartments, and also a covered walk in wet weather, deserves commendation for the simplicity and reality of its treatment.

The cloister itself on the other side of the College, of stone, with a good open timber roof, in shape somewhat resembles the letter T:—its openings are destitute of tracery, and filled in with bold wrought-iron stanchions; the effect was good, until the cutting draughts necessitated their being glazed; the compartment immediately leading to the chapel is enclosed by a pair of open metal gates about four feet in height.

The chapel, a parallelogram nearly fifty feet in length, though pleasing enough in itself, is unworthy, both in dignity and size, of the requirements of the College. The external arrangement of the west end comprises two windows, each of two lights, trefoiled with a foliated circle in the head; between them is a bold central buttress, carried up into the base of a single bell gable, rather insignificant in itself, but greatly improved by the addition of a bold metal cross. On the north side are three windows, and on the south four, all of three lights, trefoiled with a large sexfoiled circle in the head, being reproductions of an ancient example of some merit in the south transept of the neighbouring church of S. Peter, Long Wittenham. The sanctuary is marked externally by a slight elevation in the easternmost windows. The treatment of the east end we must protest against. It is a usually recognized fact, that side windows of three lights demand an east window of five lights at least. In the present instance we find a little three-light window, with reticulated tracery, not only leaving a large space of blank wall on each side, but carried down so low that the splay of its cill is within an inch or two of the superaltar.

Entering from the north-west by the cloister through a pleasing door-

way, with continuous mouldings and bands of quatrefoiled circles, we find the interior correctly arranged. The west bay, forming the antechapel, is divided from the choir, which is stalled and occupies the two central bays, by a bold oaken screen, beyond which again is the sanctuary, raised on three steps. The roof of oak is uniform throughout, its main feature being a series of stout curved braces, set very near together, each forming a semicircle under its collar. The eastern part might with great advantage be underboarded and decorated with colour. Minton's tiles are used throughout for the pavement, the pattern adopted for the sanctuary being somewhat richer than that in the choir; on the foot-pace of the altar the Evangelistic symbols are introduced on a bright blue ground. The altar itself, of carved oak, has only its mensa and superaltar covered, the wall behind being boarded and decorated with colour and gold (the latter predominating) on a ground of emerald green. Above the superaltar is a series of quatrefoils, each displaying the sacred monogram; below, a good floriated cross, surrounded by a powdering of conventionally-shaped flowers. On the south side of the sanctuary is a piscina, and some well-conceived sedilia under a bold cinquefoiled arch,—apparently an adaptation of the Freville Tomb at Little Shelford, Cambridgeshire. The eastern sedile is on a higher level than the other two, and separated from them by a stone elbow. The cill of the north-east window is bracketed into a credence, eastward of which is an aumbrie in the thickness of the wall, fitted with an oak door and scroll hinges. A plain pulpit of stone is also on this side, on a level with the upper step. In so small a chapel sermons might easily have been preached from the stalls, and thus an appearance of overcrowding in this part of the chapel have been avoided.

The whole of the stall-work of solid oak is highly creditable, both in arrangement and execution. The easternmost stall on the south side, appropriated to the use of the Bishop of the Diocese, has a high and elaborate oaken canopy; the other stalls, without canopies, are grouped into three divisions, of which the western, for the College dignitaries, are returned against the roodscreen, three on each side of the holy doors. The central division of stalls, appropriated to the use of the choir, differ slightly in detail from the rest, but all are furnished with subealles and traceried desks in front. The Litany is sung from a low stool, correctly placed in the centre of the choir, at the foot of the sanctuary steps. The Lessons are temporarily (till a lectern can be procured) read from the stalls. The roodscreen, forming a kind of canopy to the stalls returned against it, has some good and simple geometric tracery, and is furnished with metal gates of good design, adapted from the well-known example in Chichester Cathedral (figured in the *Builder* for 1852, vol. x. p. 216); they are painted in chocolate colour and gold,—an unusual, but apparently favourite combination with Mr. Clarke. As yet but one window has been filled with stained glass; it is the south window of the antechapel, and is the gift of the architect. Each of the three lights contains one medallion subject on a diapered ground.

We know of few things more gratifying than to be present at the

celebration of Divine Service in this chapel. Not only is the marked devotional behaviour of the students highly edifying in itself, but the full choral service, at present rendered entirely by men's voices in four parts—the tenor taking the melody—struck us as peculiarly solemn. For the benefit of any of our readers who may happen to visit the neighbourhood, we may add that Divine Service,<sup>1</sup> which is always choral, is celebrated on week-days,—matins, 8.45 a.m.; evensong, 9 p.m.;—on Sundays and holy days: matins, 7 a.m.; Litany and Holy Communion, 11 a.m.; evensong, 4 p.m. The Holy Eucharist is celebrated every alternate Sunday and on all festivals during term-time.

Whatever remarks of an unfavourable tendency we may have been compelled to make touching some portions of the College architecturally, yet, viewed as a whole, we find abundant cause to thank God and take courage. Not only is the establishment of this new College in itself a cheering Ecclesiological fact, but the known ability and untiring zeal of the energetic Priest at its head, afford every reason to trust that good seed is being sown which will bear fruit for generations to come, and bind the hearts of many humble sons of the Church of England more closely to the bosom of their Holy Mother.

One additional word in conclusion. Notwithstanding the diocese as a whole, and the individuals who have chiefly aided in this good work, have exerted themselves, we are well assured, to the utmost of their ability, some time will probably yet elapse ere the liabilities consequent upon so large an undertaking are fully discharged. We were not surprised therefore to find that, costly and substantial as is the fabric (we speak especially of the chapel), still it is wanting in the accessories which give the final grace and charm to the House of God. A vast space of window and of wall undecked with colour throws a glare chilly and pitiless upon a comparatively unfurnished interior. No letter graces the floor, no candlesticks the sanctuary or altar. No corona<sup>2</sup> illumines the choir. Surely it will not be in vain that the many who read these pages are moved to offer their gifts towards a chapel where the services are so constant, so primitive, and so catholic. Something indeed has been begun in the gift of a memorial window by the architect, and by the offertories of the College itself, but wealthier benefactors and larger donations will be needed than can be found within the walls of the College of "poor scholars," before it is duly inspired with the warm glow of the Church's symbolism.

<sup>1</sup> An occasional hiatus may possibly have been observed in some of the above during the past spring, owing to the fact of there having been but one priest within the College since Christmas. For the future it will be remedied.

<sup>2</sup> Three wooden hoops with candles, suspended by cord from the roof, at present light the choir for Evensong.

## SEQUENTIÆ INEDITÆ.—II.

VII.—DE ETERNA SAPIENTIA.<sup>1</sup>

LAUS Deo Patri Filioque compari in unitate Spiritûs Paracliti.

Laus Deo Omnipotenti qui in Sapiëntia per Spiritum Sanctum creavit et gubernat omnia.

Laus tibi, Antiquæ Dierum, qui cum dulcissimo Jesu Filio tuo et Spiritu regnas, Paraclite :

Cujus imperium sine fine permanet in secula seculorum.

## VIII.—DE CORONA SPINEÆ.

*Ex eodem Missali.*

Speciali gloriâ,  
Cunctis in memoriâ,  
Christi sit martyrium :  
Dulcis recordatio,  
Qualis amicitio  
Fuit illud omnium.

Homo, pensa suaviter,  
Pro te Christus graviter  
Passus est suspendium.  
Clavi, crux, et lancea,  
Fol, arundo, spongia,  
Sint in visu mentium.

Plus corona spinea,  
Rabens et sanguinea,  
Sacrum plectens cranium ;

Lotrix nostri criminis,  
Victrix Orci liminis,  
Sablevans exitium :

Florum flos egreditur  
Spinâ quâ flos læditur,  
In salutis gaudium.  
Hanc ut Cruce Dominus  
Tactu sanat, non minus  
Sibi fit præconium.

Lex hanc typat Moysi,  
Sertis Maon Ysay  
Saül cingens filium.<sup>2</sup>  
Hac divinæ gratiæ  
Supplicamus facie  
Frui det cœlestium.

## IX.—IN DIE SANCTO PASCHÆ.

*E Missali Ambianensi.<sup>3</sup>*

Virginali thalamo  
Dum processit Filius,  
Unde nos redimeret  
Non habebat melius  
Lege occultaverit,  
Atque vaticinia :  
Tandem patefecerit  
Volens evangelia.

Dat salutem languidis ;  
Dat pacem et gaudia ;  
Quorum ad interitum  
Patebant suspiria.  
Vagit Infans arctus in cunabulo ;  
Parvo lactis satiatum pabulo.  
Super astra regnat in cœlestibus  
Qui dat escam bestiis et avibus.

<sup>1</sup> This is taken from a fine MS. Missal, lent us by the Rev. J. H. Horner, and bearing this curious epigraph : "Anno Dom. mccccxvi. die ultimo ejusdem anni completum et perfectum est hoc missale in scriptura, in illuminatura, et in figura : per manus Leonii Johannis Presbyteri in Dotinchē possessoris ejusdem missalis, anno etatis sue fere vicesimo nono : celebrantis missam ex eodem missali prima die sequenti a completionē, scilicet in die Circumcisione Dom. Anno Quadragesimo Septimo. Deo gratias." We should be very glad if any of our readers could inform us what place this "Dotinchē" is. From the calendar, it is clearly connected both with the churches of Utrecht and Cologne.

<sup>2</sup> See 1 Sam. xxiii.

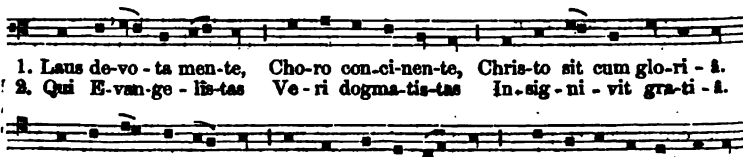
<sup>3</sup> This Amiens missal (1523) is in the public library at Tournay.

Mundus intrat in lavacrum; destruxit simulacrum; Per aquam et Spiritum signat fidem gentium. Planum iter et apertum Tendens, vadit in desertum; Hic tentatur ne tentemur, Sed a malo liberemur. Quoacunque terra parturit Fons, Panis, sitit, esurit; Non corporis edulibus, Sed salutis fidelibus. Traditus a discipulo, Capi, ligari vinculo, Nec flagellari renuit, Quod mori sponte voluit. Christi Resurgentis,	Ad coelos ascendentis, Pia consolatio Fit nostra redemptio, Salus et protectio, Pax et reparatio. Per fraudis oculum, Et fellis poculum, Redemit sæculum. Nos <sup>1</sup> ergo sedulum Canamus modulum, Sed non ad oculum. Sequens historia Narrat hæc omnia, Per Evangelia. Nos ergo . . . . . Dantes tripudia Psallamus cya. Alleluia. Amen.
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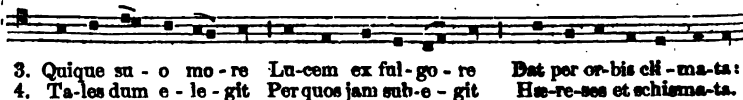
## X.—IN DOMINICA INFRA OCTAVAM S. HONORATI, D. XVI. MAI.

*Ex eodem Missali.*

O felices et beati Qui præclara Deo grati Confessoris Honorati Colunt gesta. <sup>2</sup> Cedat dies, cedant horæ Tanti Patris in honore, Neque cesset laus ab ore Vexque festa.	Ut præclaris clarus notis Esset mundo, cujus dotis Erat vita sacerdotis Apud Deum. Visa fuit ad altare Munus sacrum consecrare Dei manum, et micare Super eum.
O beatus ille Thronus In quo sedet hic Patronus; Justus iudex, pastor bonus, Forma gregis. Gregi formam exhibuit, Dum, implendo quod docuit, In se scripturam ostendit Libri Regis.	Et viventem et post fatum Insignavit Honoratum Ope crebrâ sanitatum Vis superna. Pie Pater, Pastor bone, Vitam nostram sic dispone Ut fruamur visione Sempiternâ Cum electis. Amen.

XI.—IN NATALI UNIUS EVANGELISTÆ.<sup>3</sup>*E Graduali Sarisburiensi*


1. Laus de-vo-ta men-te, Cho-ro con-ci-nen-te, Chris-to sit cum glo-ri-a.  
2. Qui E-van-ge-lis-tas Ve-ri dogma-tis-tas In-sig-ni-vit gra-ti-a.

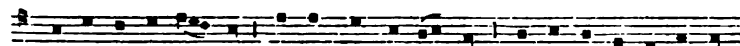


3. Qui-que su-o mo-re Lu-cem ex ful-go-re Dat per or-bis chri-ma-ta:  
4. Ta-les dum e-le-git Per quos jam sub-e-git Hæ-re-ses et schisma-ta.

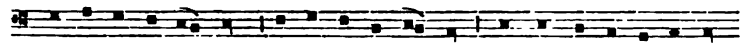
<sup>1</sup> Liber, non.<sup>2</sup> Liber, festa.<sup>3</sup> We have copied this sequence from the very rare edition of the Sarum Gradual, by Francis Byrckman, London, 1528. We give it as a remarkable example of the ballad character, both of music and words, which so thoroughly



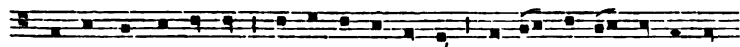
5. His, (bis bi-ni<sup>1</sup> fon-tes) Val-les at-que montes Ir-ri-gan-tur flu-mi-ne:  
6. Or-ti<sup>2</sup> Pa-ra-di-so Mun-dum in-di-vi-so Il-lus-tran-tes fa-mi-ne.



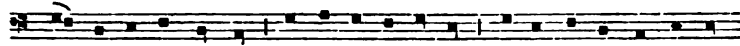
7. Il-los per bis bi-na Vi-si-o di-vi-na Sig-nat a-ni-ma-li-a,  
8. A quibusdam vi-sa Formis tum<sup>3</sup> di-vi-sa Ges-tu sed e-qua-li a.



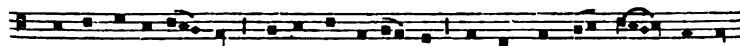
9. Pennis de-co-ra-ta, Ter-ris e-le-va-ta, Cum ro-tis e-un-ti-a:  
10. Fa-ci-e se-re-nâ, O-cu-lo-rum ple-na, Ver-bi De-i nun-ti-a.



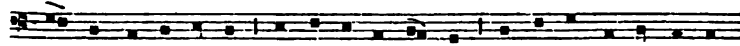
11. In his pos-sunt cer-ni An-nu-li<sup>4</sup> qua-ter-ni Qui-bus ar-ca ve-hi-tur:  
12. Quorum dog-ma sanum Per Sa-ma-ri-tanum Cir-cum qua-que se-ri-tur.



13. Ta-li qua-si plaustro Mu-li-er ab austro Sa-lo-monem ad-i-it:  
14. In hac cen quadri-gâ Ag-nus est au-ri-gâ Qui pro no-bis ob-i-it.



15. Is-tis in bis bi-nis Caput est et fi-nis Christus complens om-ni-a.  
16. Horum do-cumen-tis, Horum instrumen-tis Florens stat Ec-cle-si-a.



17. Ho-rum nos pre-ca-tu Mor-tis a-re-a-tu Sol-vat Christi gra-ti-a:  
18. Ho-rum ut doc-tri-na Ver-bis nos di-vi-na Du-cat ad coe-le-s-ti-a.

stamps many of the sequences, and which requires to be more thoroughly developed. Notice, more especially, the third and fourth lines. A still more remarkable example is given by the *sequence melody of Jesu dulcis memoria* in the same book, which is simply a collection of Scotch airs. It may not be generally known that some of the sweetest Scotch melodies were originally attached to sequences in the Aberdeen Missal,—e. g., *John Anderson, my jo*, *John*, and *Cauld Kail in Aberdeen*. It has been often remarked that some of the best of these airs are disfigured by the most indecent words. This was a device of the followers of John Knox, for the purpose of bringing ecclesiastical melodies into contempt.

<sup>1</sup> The book has: His bis bini fontes valles atque montes irrigantes flumine.

<sup>2</sup> That is: As the river of Paradise was thence parted and became into four heads, while the water of all was one and the same, so these four, though to be distinguished from each other, preach the *indivisum fœmen* of the One Faith.

<sup>3</sup> The poet, in *tum divisa*, would distinguish between the tetramorphs of Ezekiel, and the Four Living Creatures of S. John. The *terris elevata, cum rotis evatis* is the *cum eleventur animalia de terrâ, elevabantur simul et rota* of Ezekiel.

<sup>4</sup> Rapert of Deutz is the best commentator. (De Trinitat. et Oper. ejus, in Exod. lib. iv. cap. 5.) "Et quatuor, inquit, circulos aureos, quos pones per quatuor arce angelos [*leg. angulos*] quia videlicet in eo per quatuor mundi partes fides Incarnationis Christi proculdubio S. Evangelii libris prædicatur." The *per Samaritanum* we confess ourselves unable to explain.

## THE ECCLESIOLOGY OF NEWFOUNDLAND.

[We have much pleasure in publishing the following interesting letter, for which we are indebted to the Secretary of the Oxford Architectural Society —Ed.]

*To the Secretary of the Oxford Architectural Society.*

Portugal Cove, near S. John's, Newfoundland,  
Jan. 13th, 1853.

SIR,—It is now more than four years and a half ago that, on the occasion of my last visit to Oxford, I offered to resign my office of Corresponding Secretary of the Oxford Architectural Society (for Wiltshire), but my resignation was met with a request on the part of the then Committee that I would continue to hold the same office in the Colonies. I could not refuse the honour of being the first-appointed Colonial Secretary of a Society which I had always wished to serve to the best of my ability, and consequently acceded to the request. Yet I feel to my shame that my post has been too much of a sinecure (i. e., as regards the Society), and I must do and say something to retrieve my character,—although, as to *doing*, I will give myself so much credit as to say that I think that I have done something in trying to spread the knowledge of the principles of Gothic architecture, which is a working with that Society of which I am an unworthy member. But, to proceed with my report, I wish to say a few words upon the present state and future prospects of church-building in the Diocese of Newfoundland.

1. *As to its present state.*—Here you must first know that we are in some respects perhaps even two centuries or so behind the mother country,—in all respects, at least a quarter of a century. Fashions are palmed off on the credulous fashion-hunters here as new which really are stale enough in England. Church-building is in the same predicament; the revival, which began with you in 1839, can scarcely be said to have begun here, although there have certainly been more inquiries what Gothic architecture is within the last two years than ever there were before in Newfoundland. You wonder perhaps that, under these circumstances, Newfoundland can boast of our noblest colonial cathedral. But this is the doing of our noble-hearted Bishop alone. The building is quite unappreciated by the majority of persons here,—even by persons generally well-informed in other matters; they see no beauty in it, because it is not finished.

All buildings of any sort in this colony, with very few exceptions, have been of wood; until after the fire of 1846 the buildings in the lower part of S. John's, and all edifices for public purposes, were obliged by an act of the Colonial Legislation to be of stone. The wood employed for these wooden buildings is for the most part the produce of the country, which never grows to any great size. A house or

church is usually constructed in this way:—Sills are laid down consisting of chopped sticks, about eight inches at the small end, which, when chopped square, brings them about eight inches cube throughout; they are levelled, and kept there by shores driven well down in the ground. Afterwards, when the house or church is finished, if its builders wish it to look well, they build up a dry wall under these sills. The sills being laid down, they have mortice-holes cut in them, in which upright posts are set with tenons,—the posts being the required height of the walls, and having their outside face chopped fair (you must know that their hatchets are everything to Newfoundlanders); the posts are then lined on the top and sawn off straight, the wall-plate nailed on, the roof of chopped sticks put up, the different parts of it being merely nailed on to one another, and never morticed in, only each stick is let about an inch into the side of the other; then the walls, or rather the frames of the walls, are covered externally with clap-board, internally with inch lumber; sometimes the sticks are overlaid with the rough three-quarter or inch board sawn by the people here, and clap-board over that. The roof is then boarded over the rafters with the best board they can get, and then all the neighbours are called in to shingle it; sometimes sawn shingles are used, but more commonly cloven. In the case of a church, a cieling under the tie beams, or at least under the collar, is thought the proper thing, and the lining of the walls inside to be painted one daub of stone colour, which, being unbroken by anything like a string course, and often even by a cornice, is very painful to the eye. The windows are mostly of a genuine meeting-house type, and indeed all other furniture and details are not worthy of remark. High pews and galleries are seen in several of the older churches, though our good Bishop wages war against them. I ought to add, for his sake, that he has been instrumental in very many cases in replacing the old paltry church furniture with other of a more suitable character, of which the church here is a remarkable example. The details are for the most part incorrect, but still of good materials and well meant.

The sort of building I have described above is termed a "frame-house," which is considered the strongest sort of wooden house which can be built. There are also "stud-houses" and "plank-houses," neither of which I shall describe particularly, as they are reckoned unfit for churches. "Stud-wood" is used only for small and mean buildings, and is of a very primitive description: a number of studs (i. e., sticks from four to six inches thick) are set upright on a sill as close together as possible, and the interstices filled up with moss. Plank-houses are made of 3-inch plank, and, having no strong frame, are weaker than frame-houses, but the floors and partitions tie them together sufficiently.

As to stone buildings, it is only in S. John's that any number of them are to be seen, where, as I said above, people are obliged to turn their attention to the subject. I hear a good many complaints of the expensiveness of stone buildings; it seems that they want constant and costly repairs, owing to the ravages made on the cement by the intense frost, and the sudden changes to rapid thaw, which we have

more or less every winter. All sorts of remedies are proposed and tried,—some paint their brickwork, others point with Roman cement. I have an idea myself that roughcast would be effectual, but I do not think I have seen it tried. I should be glad of any hint on this subject, especially from any of our members who may have extended their vacation rambles to such countries as Norway, Sweden, or the north of Russia. Stone churches are built even in Iceland; what cement is used there?

Of stone churches built before the fire of 1846, I know but two,—that of Harbour Grace, and the large Romish chapel (so-called cathedral) in S. John's. The former I have not seen, but I am told that its state is bad enough. The latter I know is far from being in a safe condition. The Cathedral (not the Romish) has taken a good deal of pointing since its erection, but I think it promises pretty well; it is entirely pointed with Roman cement. I heard a great deal on my arrival about the frost splitting the stones in the wall, which I could not quite believe, and, on examining the walls, I found that the fractures in question were nothing more or less than settlements, caused by using too large stones and too fine joints. There are no other stone churches in the diocese besides what I have mentioned.

With this report I hope to send a few sketches to show you what some of our existing churches are. Very little need be said about them,—a sketch will tell you best, and “*ex uno disce omnes.*” The only exception which occurs to me is Pouch Cove church, which is a great attempt at something correct, and in many respects is very pleasing; the great fault, perhaps, is that the walls are much too high. In this case, however, “too many cooks spoiled the broth,” and what made it worse was, that none of the cooks knew exactly how the broth was to be mixed; several persons gave their advice about it, but none had a clear notion what Gothic architecture was.

2. To go on, then, with the *future* prospects of church-building here. The Cathedral I hope our eyes will see finished, but if that be not the case, I should think that the next generation would take care that the rest of the building should be only a carrying out of the original design of Mr. G. G. Scott, the architect. But as to other churches which may have to be built hereafter, we must look in the main to the Clergy to be the architects. I see no prospect at present of any really good church architect coming out here; and we want a person *on the spot* to design our wooden churches,—one who is thoroughly acquainted with the wants and resources of the country; it is little use to send home for designs to persons who do not know our manner of building, or the climate of Newfoundland. The churches of Norway were recommended to us some time ago as models; they do indeed give good hints, but it seems to me that such churches could not be put up here out of the material of the country; we have no such timber as that of Norway. In this place we have to go four or five miles to find sticks 11 feet long by six inches at the small end. Again, there is a good deal of wood-work in many parts of England—wooden pillars and arches, towers, porches, and even walls, in Cheshire, Hampshire, Sussex, and Essex; but there thick and crooked oak timber is used, and our sticks are thin

and straight: so that altogether we want a *local* architect. But it seems as though S. John's would scarcely find employment for a really good one; there are builders and carpenters,—those who call themselves architects, and who are competent enough to do the principal work,—to run up square brick houses and design shop-fronts. One of these turned out an Independent meeting-house lately,—a sort of parody of Gothic, with bits cribbed from the Cathedral stuck in here and there, and a good honest square chimney crowning the eastern gable. I fear that I am partly to blame for this, for on the Archdeacon demanding of the “architect” his authority, he produced the elevations of Littlemore, published by our Society some years ago, which, I think, I gave away to somebody in S. John's. All the faults of Littlemore had been diligently copied, and its merits struck out. Here, then, the Clergy *must* be architects, and I see the necessity of their being so more and more every year. I found the necessity in England, but much more in the Colonies.

Let me add my voice to those of many others who have spoken before me, and strongly advise the junior members of our University to qualify themselves for Holy Orders by a practical knowledge of architecture. It is no disgrace to follow such men as William of Wykeham.

I must beg the Society not to accuse me too hastily of egotism, if I say a few words about their humble servant and his works. I have had the office of Diocesan Architect forced upon me, and in that capacity have given designs for eight entire churches, and for additions to two existing churches. However, one of the eight above mentioned (it is in Cape Breton Island, in the Diocese of Nova Scotia) was entirely remodelled, and a new chancel added according to my designs. Two others were in Labrador. When holding the office of Principal of Queen's College at S. John's, I used to give Architectural Lectures to the students twice a-week, as also a course of lectures on the same subject to the Clergy assembled at the Bishop's last visitation. I hope that the attention of the Clergy was called to the subject; it was perhaps only my vanity which made me suppose that the fact of a greatly increased demand for architectural works afterwards was caused by the effect of these same lectures of mine. I hope with this to send a few sketches of some of the churches which have been erected under my superintendence, and leave the Society to form their own opinion about them, asking them to remember that the sudden changes from frost to thaw, the high winds with furious snow-drifts, together with the poor materials, render a very simple outline quite necessary. A Newfoundland architect cannot produce all the varieties which battlements, parapets, pinnacles, gabled aisles, flat roofs, &c., &c., give to your English churches, without making his building either ludicrous, or dangerous, or both together.

I must speak no more of agents, but go on to the head of matter, and say a few words about our materials; how we may hope to handle them.

I am not at all certain (notwithstanding what I have said above, and what others have said,) that the walls of our churches may not be built

very well of stone, either entirely or in part. (a) Entirely, by using (i.) either Cyclopean masonry, which might be done along the south coast of the island where granite is the prevailing rock. In this case no cement would be used outside, only the stones must be pretty well squared, and the walls being plaistered inside, the air could not penetrate through the wall: (ii.) Or by giving the walls a good coat of rough-cast, always remembering to use small stones with wide joints, (like Roman masonry,) which will give a better hold to the rough-cast, as well as tend to make the settlements of the wall less ruinous in their consequences than where large stones and fine joints are used. (β) Or our walls might be built partly of stone, partly of wood; thus in the case of towers the lower part might be of stone, and the upper stage of wood, as is the case of many churches in Sussex and Hants, e.g. West-hampnet near Chichester. Or in the case of lower walls, they might be built in "black and white," as the Cheshire phrase is—a sort of work often seen even in large houses in that county, and very generally between Gloucester and Bristol, which consists of a wooden frame filled in with brick or stone; the stone or brick whitewashed, and the wooden frame painted black, or, what looks better, red. This sort of work, I think, might be employed in some districts hereabouts. On Bell Isle, in my parish, is found a sort of schist rock, which breaks to a smooth face, and often as square as a brick. The stones would lie together so close in a wall as scarcely to require any pointing or cement:—I have seen houses built in this fashion in Cornwall (in the neighbourhood of Liskeard I particularly remember them,) which had no sort of cement or mortar outside. And the window and door jambs being of timber, as also the quoins and other dressings, no dressed stones would be needed in such buildings, and the services of the stone-cutter dispensed with. I cannot help thinking that we shall be obliged to make more use of stone for churches and houses than is now done, as proper sticks for building are getting very scarce in the neighbourhood of S. John's, and round Conception Bay, owing partly to fires among the woods in summer, which fires extend often for five or six miles in length, and partly to the wasteful way the people hereabouts have of cutting and destroying the trees; barking many while still standing for the sake of the rind, and felling the trees in winter two feet or so above the root, they being buried in snow so deep or deeper, while they hack about the smaller trees to get boughs for the covering of their fish flakes.

As to buildings entirely of wood, we may make them much more ornamental than they generally are now. At present the ultima Thule of elegance in a wooden house, is to have the clap board nicely planed and painted white, and the frames of the doors and windows painted umber. But if the clap board be nailed on, some horizontally, some obliquely, with the frame-work painted with red and the clap board with yellow ochre, the building will have a much more pleasing appearance, with a very small extra expense—I ought rather to say less expense. The Parsonage here has been clap-boarded thus. It occurs to me that many Members of the Society do not understand what "clap board" means; I did not before I came out here. A straight stick is sawn down in such a way that each board shows a wedge-like

section. This board when planed, is nailed across the uprights of the frame in courses about four inches—the nail which secures the lower, i.e. the thick edge, goes through the thin edge of the board below.

The *roofs* of our churches here deserve a good deal of thought and attention, for there are few places where a real good American timber roof can be erected; the native "sticks" must furnish all building materials in several out-harbours. But even with these we may have good ecclesiastical-looking roofs—e.g. such as those figured in plates 171, 175, of the 2nd Vol. of the "Glossary of Architecture," (5th edition) which are such as can be constructed with our small, straight timber. If any Members of our Society have fallen in with such a roof with its original decorative painting, I should be glad for any hints on this head.

*Glazing* is another matter on which I have thought a good deal. There are no workmen at all in Newfoundland who can make lead sashes worth anything. Zinc sashes have been used in several churches and houses, but few persons understand the way to use it, and I have found that the casements cannot be made weather-tight. You must remember that snow and rain with us always comes with a heavy gale: it does not fall quietly as with you at home. I think that in many cases we must use wooden sashes; this is the sort of work which people here understand, and is quite weather-tight. Indeed it is rather expensive when the quarrels are as small as you have in churches at home; but although I would never recommend large square panes such as are used commonly in dwelling-houses; I think we might have something between the two panes about 6 or 7 inches across, and arranged diamond-wise.

On the subject of *heating* churches I should be glad of any suggestions. I think myself that the mode of heating hot-houses would be the best in this climate. The hot air from a furnace below the level of the floor is carried by a pipe of drain tiles along the church, and discharges itself by a pipe or flue up a corner of the tower.

I am almost ashamed to trouble you with this long story, but perhaps as a report from Newfoundland is a novelty to the Society, I shall be excused. I shall be truly thankful for hints and suggestions on the subjects I have mentioned. Permit me also to draw the attention of Members to a statement which I hope to send by the same mail which takes this, concerning the new church which I am endeavouring to erect here. I presume that as the Society did not grant money to new churches when I was resident at Oxford, so it does not at present; but that the Committee will kindly recommend my case to the Members. I have only space to add that I am

Your obedient servant,

WILLIAM GREY.

## HISTORY AND ANTIQUITIES OF S. DAVID'S.

*The History and Antiquities of S. David's.* By W. B. JONES, M.A., and E. A. FREEMAN, M.A. Quarto, Part II. London, Pickering, 1853.

WE chronicle the publication of the Second Part of this work. The ground-plan, we are sorry to say, is still delayed, so that it is really often difficult to follow the writers in their minute and ingenious architectural history of the fabric. The illustrations of the present part are a fine copper-plate engraving of an interior perspective of the nave, looking south-east; a plate of fine Romanesque detail from the choir; two interior perspectives of the (ruined) choir aisles, engraved on wood; and a wood-cut of a beautiful First-Pointed piscina from the Chapter House. The letter-press completes a minute survey of the archaeology of the cathedral, including the fittings, chapels, monuments, and heraldry, and begins, in the 5th chapter, its architectural history.

In the former part the most interesting matters are the description of the stalls, and of the sanctuary screen.

The stalls are twenty-eight in number, three on each side being returned. We find in the following extract an instructive account of the original choral arrangement of the chapter of S. David's.

"The decanal stall was formerly inscribed *Dom. Epi.*, and was assigned to the Bishop as Dean of the church. The name was altered in the year 1840, when the Precentor assumed the title of Dean under the provision of the 3rd and 4th Victoria, c. 113, § 1, and took possession of the stall accordingly. It will be observed that the extreme seats are accounted most the [*sic*] honourable, the Bishop or Dean, the Precentor, the Chancellor, and the Treasurer occupying the first and last seats respectively on either side; and the western end and the southern side take precedence in each case. Next to those are placed the four Archdeacons, with the exception of the Archdeacon of Cardigan, between whose stall and that of the Treasurer, is placed that of the Golden Prebend, whose occupant probably took precedence of the other Prebendaries. The Cursal Prebendaries, as ranking below those to whose stall a corps was attached, occupy, with one exception, the middle seats on either side; the least dignified portion of all being assigned to the two non-capitular members to whom stalls were conceded. Of these it is worthy of observation, that the Bishop's Vicar, or Sub-dean, sits on the decanal side, while the Sub-chanter occupies the corresponding seat on the Precentor's side." (p. 84.)

Our authors add the following interesting note.

"We may compare with this the arrangement of stalls which existed in the colleges of Llangadoc or Abergwili, and Llanddewi Brefi, both in this Diocese, and of the foundation of Bishop Thomas Beck. The founder directs the following disposition of the Canons and Vicars in the former church: the Priest Canons are to occupy the stalls nearest to the entrance, the Deacon Canons those nearest the altar, the intermediate stalls being assigned to the Sub-deacon Canons and Priest Vicars. The Deacon, and Sub-dean Vicars, and 'Custodes Altaris,' are to sit on the second form, and the Choristers in front of them.—(*Lit. Stat.* p. 193.)

"The arrangement of the choir at Llanddewi Brefi was precisely similar, except that the statute assigns expressly the decanal stall to the Bishop, and the opposite stall to the Precentor; a disposition doubtless implied in those of Llangadoc."—*Ibid.* p. 101.

We must find room for the description of the stalls themselves.

"The stalls with their desks are of the later Perpendicular period, the work of Bishop Robert Tully, who sat from 1460 to 1480. The stalls themselves are solid oak with plain arms. The arms of the returned stalls, as well as those of the Chancellor and Treasurer, are ornamented on the elbows with grotesque carvings representing, with one or two exceptions, heads whose *coiffure* varies by imperceptible degrees from the cowl of a monk to the cap of a jester. The same aversion to the regulars is exhibited as usual in many of the misereres: the reverend brethren are represented as suffering at one time from nausea, and at another from crapula; while the cowed fox which appears rather frequently, seems to be the carver's version of the proverb, '*Cucullus non facit Monachum.*' One of them deserves especial notice, as possibly bearing on the state of popular religion in the fifteenth century. It represents a fox, cowed and seated on a bench, offering a small round object representing either a wafer or a paten, to a figure having the body of a goose with a human head, and wearing a cap of rather peculiar form. A flagon stands on the bench behind the fox. The design occurs, if we recollect right, in other places."

It is a fact well known to ritualists that there exists at S. David's an ancient *sanctuary* screen—dividing the stalled choir from the more eastern part containing the altar. We subjoin the description given of it by Messrs. Jones and Freeman. The account is not very graphic, and we confess that, even after reading it, we do not find it very easy to "realize" this very singular arrangement.

"This screen deserves great attention from its remarkable and, in this country at least, we believe unique position, and as bearing the most distinct testimony to the three-fold ritual division spoken of above. This division, although commonly marked in the construction of large churches, was not, so far as we know, ordinarily denoted by any actual separation; at all events, this is the only remaining instance that has fallen within our observation. It is perhaps the more important, as the present screen appears, from reasons which will presently be alleged, to have occupied a corresponding, though not identical position from the middle of the fourteenth century, and to have been designedly retained when removed to make room for Bishop Morgan's throne. It therefore probably hands down a very ancient tradition in the church of S. David's.

"Independently of its position, the screen itself is not very remarkable, although a fair specimen of its class. It is Decorated, with a slight tendency to Perpendicular: the upper portion consists of a series of pointed arches, slightly obtuse, containing reticulated tracery of two lights with the head sex-foiled; the lower part, which is solid, consists of a series of panels precisely similar to those of the partition surrounding the throne, except that the hollow cusps are filled up with foliage, and that the portion of it which flanks the throne on the right has pointed instead of round arches, and is somewhat higher." (p. 89.)

The Architectural History informs us that the earliest part of the existing structure dates from the episcopate of Bishop Peter de Leia,

who was consecrated in 1176. Of the nave, choir, transepts, and aisles built by this prelate in 1180, the nave and the western arch of the lantern still exist: and "the remainder appears to have been rebuilt on his plan, and to a great extent in imitation of his structure." There is documentary evidence of the fall of the great tower in 1220, by which the choir and transepts appear to have been crushed. These parts were rebuilt between 1220 and 1248 in a style, so nearly Romanesque, as to be scarcely distinguishable from the Transitional work of De Leia, which they replaced. Our authors in explanation of this, suppose "an old-fashioned taste in the district or in the architect employed." In this brief sketch we must wholly pass over much interesting discussion and much very minute architectural criticism. The next great event recorded is an earthquake in 1248, which much damaged the church, and in particular the eastern part, so that the clerestory of the choir, and (possibly) much of the tower, were rebuilt in a more decided First-Pointed style. Some time between 1290 and 1328 Bishop Martin rebuilt the Lady Chapel, as we now find it; and at the last named date he was succeeded by Henry Gower, "one of the most munificent benefactors that the church of S. David's ever beheld, and who might almost deserve the name of the Menevian Wykeham." He appears to have recast almost all the exterior of the cathedral in the complete Middle-Pointed style; and in the midst of an interesting account of the transformations wrought by his hand throughout the whole structure, the present *fasciculus* abruptly concludes. We shall look with eagerness for the parts in continuation.

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## DOMESTIC ARCHITECTURE OF THE MIDDLE AGES.

*Some Account of the Domestic Architecture in England from Edward I. to Richard II., with notices of foreign examples, and numerous illustrations of existing remains from original drawings.* By the Editor of the "Glossary of Architecture." Oxford: John Henry Parker. 1853.

It is a matter of great congratulation that the continuation of the lamented Mr. Hudson Turner's volume on English Domestic Architecture of the 12th and 13th centuries has fallen to such good hands as those of the Editor of the Glossary of Architecture. It is a task for which Mr. Parker is eminently fitted, both by his predilections and his experience; and he has furnished us with a volume of great beauty and value. He has divided the work into seven chapters. In the first he gives a general description of the domestic architecture of the Middle-Pointed style, touching especially on the fortifications necessary at that period, and showing well how much information can be learnt on the subject from the illuminations of MSS. of that date. This leads him to insist on the fact that polychrome was largely used in external ornamentation in the best period of art. In chapter II. Mr. Parker

describes with great minuteness the hall as the chief room of a mediæval mansion:—its roof, windows, hearth, louvre, fire-place and chimney, dais, high-table, screens, minstrel's gallery, "spur," lavatory, and sideboard are all illustrated. And then the wall-paintings, tapestry, and furniture, lead very naturally to a most pardonable digression on the hour, and nature, and manner of a dinner of the 14th century, with a great mass of well-digested antiquarian information on the whole subject. Skilful use has been made in this compilation of the incidental remarks to be found in the metrical romances of the time, as illustrative of domestic manners and customs.

Chapter III. begins with the chapel, which Mr. Parker shows to have often had a sanctuary of the whole height of the structure, and a single altar, while its western end or nave was divided by a vaulted floor into two levels—a higher and a lower chapel, the former for the family and guests, the lower for the servants of the establishment. The "Oriol" is assigned as the proper name for this upper room in the nave of a domestic chapel, and many passages are adduced in support of the assertion. Then the "solar," or parlour is described, with many curious particulars of the fittings of the private apartments and bedrooms, and the "garderobes" which formed so prominent a feature of every ancient house of considerable size.

The offices are reserved for chapter IV., and the kitchen with its implements, the buttery, the pantry, and the larder, are all investigated. This closes the purely domestic part of the volume.

In chapter V. the author speaks of mediæval towns in general, and brings together some most curious information as to the extreme regularity of plan—amounting indeed to the stiffness of a normal city in the United States—which was pursued in the foundation of a new town in the 14th century. Many of the "Bastides," or free towns founded in Aquitaine or Guienne during the English occupation of these provinces, are exact rectangles with parallel streets dividing the whole area into equal rectangular blocks. The ground-plan of Montpazier, one of these towns, is engraved. Winchelsea and Hull, founded by Edward I., are English examples of towns designed on plans of this precise regularity.

Chapter VI. describes a vast number of existing English specimens of mediæval domestic architecture arranged in counties. This part appears very carefully done, and contains a vast deal of information. Of course, however, there are many omissions. We found no notice of Knowl House, near Seven-Oaks, nor of the Parsonage at Graveley, Cambridgeshire, where, we believe, the whole basement of an ancient house remains, about to be sacrificed in a complete rebuilding, on a change in the incumbency. The concluding chapter has a brief and incomplete notice of some remains in France, Flanders, Germany, and Italy;—each of which countries would well furnish a whole volume for itself.

We have read this volume with the greatest interest, and can safely recommend it as giving a more vivid picture of the domestic life of our forefathers than can be found anywhere else. We were not however convinced in reading it, that the author had quite done justice to the

variety and elegance of the furniture and fittings of an ancient house. We have seen many illuminations which have given us rather an impression of considerable luxury and abundance—not to speak of course of the great beauty of the details of all furniture and fittings. Again, we think the excellence of the metal work of the 14th century, especially in the precious metals, has been a little underrated by Mr. Parker. But these are very trifling objections. The wood-cuts—which are very numerous—are of the highest order of merit, and all, or nearly all, are original. Mr. Parker, as a publisher, has no rival in the abundance and excellence of his architectural illustrations.

We may observe, before closing this notice, that Mr. Parker has discovered a “low side window” in the hall at Sutton Courtney, Berkshire, “the first that has been noticed in domestic work.” (p. 273.) Good views, both external and internal, are given of this curious window. It is a square window, immediately below one of the great windows of the hall, with tracery which divides the square into four radiating quatrefoiled loops, of early Third-Pointed date. There is a broad internal splay, and hooks for hanging shutters remain on each side. Mr. Parker does not give the dimensions. In a note he compares it with a similar window in the hall of Cheetham’s Hospital, Manchester, which retains (he says) the name of the *Dole* window.

Are we to hope for a concluding volume about the Domestic remains of the Third-Pointed period from the same pen? We cannot help so doing.

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### SEDDON'S PROGRESS IN ARCHITECTURE.

*Progress in Art and Architecture, with precedents for Ornament.* By JOHN P. SEDDON, Architect, Member of the Royal Institute of British Architects, and of the Architectural Association in London. 4to. London, Bogue, 1852.

THIS volume contains, in a revised and corrected form, the substance of certain lectures delivered by Mr. Seddon before the Architectural Association of London. There is no great novelty in Mr. Seddon’s views, but they are here enforced with much earnestness and right feeling, and we see in this volume another proof of the wide extension among the architectural profession of sound principles of art. The author makes a great point of the Unity of Art, and the mutual relation of its various branches, and in particular insists on the subordination of painting and sculpture as decorative accessories to architecture. He argues that the prospects of architectural progress are encouraging, though he denies that a uniform national style is a proper object at which to aim. The following passage will be a specimen of Mr. Seddon’s style. We can only partially assent to his propositions.

“In the arguments I have referred to, it seems taken for granted that the formation of a uniform style after the model of those that have been, is the

grand desideratum; and it may be that the method suggested is the only one by which such a result could be obtained. But then it is not necessary that such a style should be established in order that architecture may progress. We look not that our painters should give the same features or attitudes to their figures, the same composition or tone of colouring to their pictures; nor do we ask this monotony of our sculptors; wherefore then should it be demanded from us? The day has passed when the works of a nation should be reckoned in the aggregate, or their growth described as regularly as that of a vegetable. We want neither a new nor a universal style; it were better that we knew nothing about styles; the very name of them is a bane and a hindrance to the architect, however useful to the antiquary. Let us leave it to posterity to classify our productions, and be sure that if we work simply, neither copying nor striving for singularity, we shall not then so belie the feelings of our age and country, but that they must impress themselves upon our work, though we perhaps may see it not. We shall at least do that which shall have an appearance of life, and which, rudely it may be, yet surely, shall pierce to the sympathies of men. Let each architect then shun plagiarism as a stain upon his reputation, and then all beauty is common to him; for columnar architecture, and delicacy of moulding, and precision of symmetry are not the inalienable property of the Greek, though his school and peculiar orders are. Lofty and graceful proportion, vigorous light and shade, fairy tracery and fretted vaulting are not a gothic patent; though each cathedral, with its own crisp foliage, and quaint imagery, and curious penetrations, and varied details left to us throughout the length and the breadth of our land as a record of the labour, and zeal, and love of their builders, is as it were a *sign-manual* which it is forgery for us to repeat. The well, however, whence they drew is open to us, and we may do more and better than they, since they have shown us how, and we have not all that lesson to learn for ourselves."

With respect to the much vexed question of "restoration," Mr. Seddon, without going deeply into the matter, seems to be an advocate for mere "reparation." (p. 21.) And yet such a reparation as he advocates would restore mutilated niches without their statues; a plan which our author condemns as strongly on the one hand as on the other he does the French system of replacing statues when the fabric itself is restored.

Consistently with the opinion expressed in the quotation we made above, Mr. Seddon cares little for an accurate chronology or terminology of styles. His account however of architectural developement, though sketchy, is very readable.

The concluding chapter, entitled *Precedents for Architectural Ornament*, sends us to nature—"abstracted," as Mr. Seddon puts it, instead of "conventionalized,"—in the best examples of floral decoration in various styles. There are twelve plates of boldly drawn and shadowed lithographs of details, mainly capitals, taken chiefly from S. Mark's, Venice, and from a few churches of the Rhenish Romanesque, and the French Pointed. These form, to our mind, the most valuable portion of the book, and prove that the author has laboured earnestly in the endeavour to seize that vigour and truthfulness in ancient detail which is confessedly the very hardest thing to gain in modern attempts at architectural floral ornament.

## NEW CHURCHES AND RESTORATIONS IN PARIS.—II.

*To the Editor of the Ecclesiologist.*

MY DEAR EDITOR,

I resume my pen to complete the ecclesiological notes of Paris, of which you allowed me to contribute the first part to your February number. A second visit enables me now to give you what I then lamented my not being able to furnish—my impressions of the Sainte Chapelle.

But first let me report progress at *STE. CLOTILDE*. Not much more has been done; the canopies decorating the external face of the stone parclofes of the choir are fixed; they are not very happy, I think. Some progress too has been made towards paving the lantern and levelling the area throughout, and a little carving has been expedited. This is all the ostensible progress of a permanent kind I could notice as made since January. But the temporary glazing of the windows has made wonderful advance, signifying, I believe, a speedy opening. Cast iron spires are to be placed upon the octagon towers. Nothing, I fear, can however make these effective. The contrast they present to Notre Dame from the Place de la Concorde is very noticeable.

I ought perhaps as a pendant to the description which I gave in my last letter of *S. Vincent de Paul*, to say something of the new church of *NOTRE DAME DE LORETTE*, in the Faubourg Montmartre. As I was more pleased than I expected with the former, so was I much disappointed with the effect of the latter. Rich it is in painting all over, not only of symbols, but of subjects likewise, yet somehow all the painting does not tell in the general effect as it decidedly ought to do. One reason is, that the Basilicanism of the plan is greatly adulterated with the mere modern church feeling. But another cause undoubtedly may be found in the utterly common-place vulgar character of the windows, both of the aisles and of the clerestory, which are the large oblong rectangular openings of the present day, which in the hot weather look as if they ought to be thrown open on the sash. The glazing, instead of being the brilliant work of *M. Marechal*, is mere dulled glass, with a flaring edging of blue. The plan is a nave with double aisles and chapels beyond, transepts, and a short stalled choir and scanty sanctuary terminating in an apse lighted from above. The cieling is heavy, and this combined with the actual dimensions makes the church appear very low. The pillars are of a dirty cream colour. The expression of the painting of the coronation in the apse, and still more of the gilt effigy of the Blessed Virgin over the high altar, is that of a decidedly modern feeling. The exterior, except the tetrastyle portico, is perfectly plain.

The external restoration of *NOTRE DAME* still continues with activity, under the distinguished direction to which happily this great work has been confided. Within, the only difference to be seen is that the vaults of the internal aisles of the nave have been painted

blue powdered with golden bees, for the marriage of the Emperor. This decoration has been left; it is however of too temporary a material to be permanent. Along the façade the effect of the effigies, which are to be replaced in the niches of the *gallerie des rois* is given by a series of well executed paintings, which show how much the cathedral has lost by the destruction of that important range of figures. M. Viollet Le Duc showed me the elevation of the cathedral with the central *flèche* restored. This most desirable work is to be in due time undertaken. The sacristy is to be finished and in use by August. The large sacristy is ultimately to be painted in fresco, probably by M. Flandrin. There is also a scheme afloat to rebuild the archiepiscopal palace, on the north side of Notre Dame. You are aware that the ancient palace stood to the south, while the new sacristy has been placed between the church and the river.

How to describe the first *coup d'œil* of the *STE. CHAPELLE* I find no easy task. "Palace of gems," after a known appellative, is the only word I can think of to convey my impression of the upper chapel. A fairy church of glowing and translucent colour, it sets at defiance all rule of coloration, all architectural proportion of wall to glass in its unique resplendence. The space of window is so great, the colour of the walls, where they are of stone and not of glass, so glowing, that all disparity of material is forgotten, and the whole structure glows a crystal pile of every rainbow hue. Do not think me running into heroics. I was extremely struck by the spectacle, and I must somehow find words to express the sensation. The vast proportion of diaphanous colour entirely removes that heaviness which would have been inseparable from a church in which colour reigned unrelieved, and where the window superficies was less—S. Germain des Pres for example, or Chædæ. I need not remind you that all the coloration is strict restoration from existing remains. One proof of the carefulness of the work of the days of S. Louis is that certain minute and delicate portions of this ornamentation are executed in a species of enamel upon small slabs of glass let into the wall. M. Lassus has reproduced the process literally in the new work.<sup>1</sup> The whole *Ste. Chapelle* was dealt with by its builders more as a sanctuary than any thing else. The stalls, for example, were not furniture, but a bench table running round the wall. The reredos and tabernacle of the future high altar are in the course of being fixed, and considerable progress has been made in the restoration of the painted glass by M. Lusson, who has executed the task with great success. You will remember that when a Vandalism, not confined to one side of the Channel, divided the chapel into two stories of Record Office, the coloured glass of the lower portion, to the height of six feet, was destroyed in order to give more light. Nothing has yet been done towards the restoration of the lower chapel, which bears the same relation to the upper one which that of S. Stephen's chapel (not very correctly designated the crypt,) bore to the now destroyed upper chapel.

<sup>1</sup> [The same has been done in the restoration of the fine polychromatised tomb of De Leda in Ely Cathedral.—ED.]

M. Lassus, however informed me that it would be undertaken, not however as in the case of the upper chapel, up to its pristine splendour.

The external masonry is in a state of considerable forwardness, and the important work of rearing the *flèche* is at this moment in progress. M. Lassus had to decide whether to recreate from imagination that *flèche* which *might* have been there in the thirteenth century, or to avail himself of existing documents, such as they are, to reconstruct the second *flèche*, which dated from the fifteenth century. He has wisely chosen the latter course, the existing upper portion of the chapel, inclusive of the graceful western rose, being of that epoch. From the elevation which he showed me, and the scaffolded mass which already domineers over Paris, it will be a striking object. The height from the external spring of the chapel roof to the summit of the *flèche* is 125 French feet. The latter at its base will be decorated with figures of the Apostles, and at a certain elevation with a coronal of Angels,—statues whose prototypes existed in the original structure. I saw several of them spiritedly executed in hammered metal, and therefore hollow, and so physically light.

We will now turn to a church restoration of another character, but of no mean importance, that of *STE. GENEVIEVE*, occasionally known as the Pantheon. Allowing for its classical architecture, this building has really capacity of religious effect internally, arising not a little from the light being confined to the clerestory level. Outside, the dome, and the portico, are both undeniably very fine. The architect, as every one knows, was Soufflot. The internal plan is that of a Greek cross, with the east and west limbs nearly or quite equal, and not much longer than the others. The aisles are more elevated than the nave, but there is, I believe, an intention of altering this. While the building acted as Pantheon, the coldness of the interior must have been great, in spite of Baron Gros' paintings in the dome. Since its conversion to worship, the fittings have greatly reduced this fault.

The absolute requirement which was made to have the church ready for use upon *Ste. Geneviève's* day in January last, compelled the architects to fit it in *effigy*. Thus every thing about it is coloured to represent bronze, oak, &c., and the deception is very perfect, but it is a deception without *mala fides*, and as trying the effect of the permanent fittings is confessedly in the intention of those who have so contrived it, so I shall treat of the materials as if they were what they seem. The eastern limb of the church is devoted to the choir; the high altar, standing under an apse, which has an internal existence. Over it is a lofty conch-like baldachin, supported upon four twisted columns, the material of the whole being bronze, relieved with gilding. The stalls, which are numerous, extend from the sanctuary to the choir screen, which is now represented by a low parcel-gilt railing; they have a solid backing of oak, with a series of pedimented heads. I cannot consider this portion of the design as happy as it might be, the backing is too low for the whole elevation of the church, and the pediments want expression. At the western end of the choir ambons for the Epistle and Gospel are placed, respectively facing east and north. The pulpit stands against the south-east pier of the dome, of

oak, to be richly carved; the three remaining piers have seats for various dignitaries placed against them. The side altars stand at the ends of the transepts, that of S. Mary orientating north, S. Geneviève south. The latter is surmounted by the *chaise* of the patroness, modelled from the descriptions of that destroyed in the Great Revolution, and enclosed in a coffer of a similar form. The conch of the apse over the high altar is painted, grandly enough, with figures of our Blessed Lord and the Evangelists, upon a blue ground, after a Basilican type. This painting, like every thing else, is at present provisional. I trust it is indicative of the general feeling of the whole future decoration. You will be interested to know that none but pure Gregorian music is admitted in this church. By its actual constitution, which appeared last year in the English papers, it is to fulfil the functions of a missionary church, among the Parisian *ouvriers*—a noble object. With a somewhat amusing æstheticism, the actual *chaplains* of the church wear the dress of the old Genovefan *monks*, white with a blue border.

You must still let me defer for another number what I have to tell you about the restorations in the various parish churches of Paris. I am the less unwilling to make this request, hoping by the delay to be able to illustrate my account of the most important, S. Germain des Pres, by a plan of that most interesting church. But before concluding, I cannot but indicate a questionable proceeding which is about to be effected. The new Rue Rivoli has opened the magnificent tower of S. JACQUES DE LA BOUCHERIE, of the fifteenth century, which is so noble an object in all views of Paris. Well, the municipality mean to restore the tower, flank it with fountains, and leave it in the centre of a new *Place*. It does not seem to have occurred to them that a wiser and more complete restoration would be to rebuild the church of S. Jacques, once attached to this tower.

Yours very truly,  
H.

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## AN ECCLESIOLOGICAL TOUR IN PORTUGAL.

*To the Editor of the Ecclesiologist.*

### LETTER I.—THE BASQUE PROVINCES.

*Valladolid, May 14, 1853.*

MY DEAR MR. EDITOR,

You have asked me to forward such notes of the churches of Portugal, and on the way thither, as I may think likely to interest your readers. Perhaps no such contribution, however imperfect, is without its value to our science; and therefore it will give me great pleasure to furnish such information as I can to my fellow-students at home. For the present letter, however, I must entreat your especial indulgence, written, as it must be, when and where I can find a vacant minute, and a vacant chair or table.

The Cathedral at Bayonne is not sufficiently connected with our subject to warrant my taking the space that its Middle-Pointed beauties would require. I will suppose the Adour crossed, the passports *visé*, and the traveller's face turned directly to Spain.

It is a glorious ride from Bayonne to the Spanish frontier. This city is scarcely left behind, when the Pyrenees raise themselves up in a long unbroken range of fifty or sixty miles. The *Trois Couronnes* (which the guide-books call *Quatre*) is the most remarkable in its three-headed summit. To the right, every now and then, the blue waves of the Bay of Biscay come rolling in in all their majesty—sometimes in the little cove along which the fishing village is built; sometimes dashing against the bare, bleak promontory, rent, and seamed, and scooped by their fury. But my business is with the churches; and though to a casual observer uninteresting, and presenting the same features over and over again, they constitute a peculiar type, which deserve some attention. The first of them was *LANGLET*. Its form is that of all of its class—a tall, square, box-like building, without aisles; windows scattered about irregularly, and in three tiers from the top to the bottom. A large kind of narthex at the west end. The constructional arrangement is made, and not badly made, to suit the internal design. A double gallery runs round the whole church, except the east end; and, really, there is something in the gloominess which they fling over the fabric, their dark wood, their heavy “Jacobean” rails, joined to the coved roof of the nave itself, and lighted here and there, and exactly at the proper place, with small round-headed windows, which is not unpleasing. *Langlet* is passed the utmost bounds that courtesy can assign to Flamboyant; but the next church, *BIDART*, of which the arrangement is nearly similar, is not. Here we have three galleries, one above the other, the lowest, supported on its outer edge by a series of oblique beams, resting on corbels, and terminating in debased Corinthian capitals; the uprights from this running along the three tiers, and at last pinned into the tiebeam of the roof. Here also there is a large western narthex-like erection, open to the north and south, and used as the rest of the churchyard. You leave this village, and striking deeper and deeper into the spurs of the Pyrenees, Arrhuna, beyond the Spanish frontier, towering higher and higher, you come down on the little town of *S. JEAN DE LUZ*. The church is somewhat on a larger scale, but on completely the same type. It has, however, transepts, which appear as leans to against the great, tall mass of the building. Here also are three tiers of galleries, the lowest to the west resting, as at *Bidart*, on a decidedly Flamboyant pier. The upper tier of windows on the south side are also fully Flamboyant, of two lights, and trefoiled, and with somewhat elaborate tracery. The tower is a square mass, bevelled off into octagonal, like the Cathedral of Bayonne, but having a passage left under it, to answer, as it were, to the quasi narthex of the former churches. *S. Jean de Luz*, itself, with its quaint gables, enormous flat roofs, and projecting Swiss-like eaves, is a most picturesque place; but its gem is a little picture that occurs as you leave it. The street is narrow; to the right an old, crazy, octagonal turret, and corbelled out at some distance from the ground, projects

across the already contracted space; and right before and above towers the *Three Crowns*, the intense blue of the mountain contrasting finely with the red-grey of the ruined building. Pass it, and a creek of the bay is rippling and dancing in the sun, and calling out all the energy, and displaying the nets, and the craft, and the fishing-tackle of the little town. And now the road winds higher and higher, curving along the western slopes of one of the mountain spurs, and leaving the last sweet valley of France further and further below it, you enter on a desolate, heathy track; and the church of *UAVENI* calls for the last visit of an Ecclesiologist, before he enters another kingdom. This also is of precisely the same character as those I have mentioned, except that we get some good Flamboyant vaulting at the east end. A huge octagonal font—one of those which might be any date—now serves for holy water. The road now mounts the last brow, and the brook *Bidassoa* glitters in the valley beneath you—the dark Basque mountains in front—and to the left, a steep, green, Cheviot-like hill is crowned by the white chapel of *S. Martial*. You presently cross a bridge of boats, seeing to your right that of which one arch was blown up to prevent the entrance of France by the Duke. The trouble of passports succeeds, and a short mile takes you into *LAUN*.

It was Saturday evening: the sun lighting up the crests of the Pyrenees, and throwing their hollows into deeper shadow, sent his rays slantwise up the streets of the good Basque town, in the Swiss-like eaves and cinque-cento tourelles, and bold barge-boards, and quaint cornices; while ever and anon, caught above the roofs, or at the end of the street vista, the *S. Martial's Chapel* looks down on and sanctifies the whole scene. This church is again a great square, with heavy towers, and great octagonal turrets, no constructional chancel. The two bays have enormous circular piers of the latest Flamboyant running right into the roof, beyond these the nave extends further west. On the next morning, we attended Mass in this church. The whole thing was somewhat slovenly, yet the very curious rite there kept up deserves particular mention. Three or four benches towards the east end of the church held the men—the women sat or knelt on the floor behind them. Many of these had a small wax taper, a twisted roll, burning before them on the ground. Shortly after the commencement of the Mass, an official went round to each of these, and put three straws (or rushes) into her hand. During the singing of the Creed, a Priest, in alb and stole, went into the middle of the nave; the women, taking the tapers and the straws, and forming in procession, passed one by one before him. The straws they put into a bag, held there for that purpose; the tapers were delivered to an acolyte, and by him to a boy, who extinguished them in bundles. It is not easy to describe the pretty effect of the tapers glimmering in a procession of black dresses (black, as in Spain,) and winding through a crowd of kneeling worshippers up the nave. The whole scene was rendered much more effective by the dulness of the church. As each woman approached the Priest, he gave her his stole to kiss, made the sign of the cross with it over her, and so she passed on.

By diligence to *SAN SEBASTIAN*. A grand, bold sea-coast ride;

the rocks and iron outline of PASAGES very fine. The churches continue the same square buildings, dotted over with windows for galleries, and sometimes presenting in their centre a low square tower, or pepper-box dome. San Sebastian has something of the same character, very lofty, with chancel of one bay, nave of two, trigonal apse, and short, but high transepts. The most remarkable thing about this church is, that our party had to defend themselves in it against a dog that appeared to be domiciled there. And now, before I go on, it will be as well to pave the way for the introduction of one or two Spanish terms that will be necessary in our Spanish Ecclesiology. You are aware that, for the most part, in Spain, the ritual choir comes far down into the constructional nave, after the same manner as, but much more than, Westminster Abbey, before the alterations. The screen at the west end of the choir—that is, the true roodscreen, I shall call, with Spanish writers, the *transcoro*; the parclose, or true iconostasis, that which divides the sanctuary from the choir, the *reja*; the space in the “crossing” which intervenes between the *reja* and the east end of the choir, the *entrecoros*; and the great reredos, which usually fills up the entire east end of the church, the *retablo*, a very important feature in the majority of Spanish churches.

Still a mountain ride to TOLOSA, a mountain city in itself. The church of Santa Maria is enormously high, and has been modernised from Flamboyant. Its four bays, the western gallery, and the general arrangements, repeat San Sebastian. The ambones, which are here carefully kept up, as in all Spain, are of about as good work as an ordinary English pulpit. The font is enormous, of a grey limestone, and much more than large enough for immersion, and basin-shaped on a short, thick, circular stem. This we found to be the norm of those in the province. There is a modern porch at the west, with open arcaded façade. The church of S. Francisco is merely a modern building; but there is a small desecrated chapel on the road to Azpeitia, which has a most excellent and deeply recessed First-Pointed door, with as good toothed moulding in the soffit as one could find in an English village church.

At sunset the scene on the Alameda was very pretty. The mountains towering to the left,—the clear sparkling river brushing along, far beneath, to the right,—the bright dresses, contrasting with the young green of the elm avenues,—the gaiety and life of some simple dance, with no more scientific music than the pipe and tabor,—a pretty scene it was indeed. Yet it was to be observed that there was scarcely a single man to be seen; they, we found afterwards, were worse employed in the low *venda*, or in gambling. At seven, the bells of Sta. Maria rang out merrily for Litany and Sermon. A very decent congregation,—the men arranged choirwise, in stalls in the nave, the women sitting or kneeling in the aisles. The responses to the Litany, as they might be in an ordinary English church, not in the monotone. It was a great delight to us to hear very tolerably good Gregorian music sung, at Irun, in unison with an organ harmony only. I earnestly wish that those who are for voice harmony, in season and out of season, could hear the effect of the contrary system in these poor

country churches. So it must be in England, if ever Gregorian melodies are to be popular; I only trust that now, put forward for the first time among us, they will not be killed by the mistaken kindness of their harmonisers. Speaking, however, of music, I must add that, at Irun, at the conclusion of the mass, the organ played a march of Donizetti's.

It was impossible to be in the province of Guipuscoa, without wishing to see the cradle of the Jesuits, and the birthplace of their founder. At six on the following morning we were on our way thither. Two horses sufficed to take us over the level ground, but the ascent of the pass requires oxen additionally. The scenery is curiously like that of the mountain passes of Merionethshire. A good deal of snow had fallen during the night in the mountains, but the valleys were bright with cowslips and primroses, and even in the higher part of the pass the willows were beginning to put out their leaves. Deep in one of the hollows to the right is the little church of ALBISTEA,—high, square, and box-like, as the others, with north-western tower, and western loggia, a lean-to with wooden supports. The bell rang for the Elevation as we stood on the peak above, and was echoed and re-echoed by the steep sides of the narrow valley. Still higher, and we came to the bleak, wintry church of GOZAL. Of Flamboyant date, it has trigonal apse, chancel and nave of one bay each, distinguishable only by their vaulting wall-piers, very rude, and like those in Denmark, and a western loggia. Reaching the summit of the pass, and beginning the descent, the little brown town of AZPEITIA stands at the rise of the opposite hill, and stretching away to the left is the vale of Loyola. The castle stands half a mile from the town,—already from the heights above seen to be an elaborate piece of Renaissance restoration. Leaving our vehicle in the town, we walked to the College. In that heart of a wild mountain country, it seemed a wonderful instance of God's Providence, that from an obscure valley in an obscure province, and from the most corrupt and worldly of European castes, *he* was chosen who was to roll back the torrent of the Reformation, and make the name of that glen a world-famous word. At the same time, speaking as an Ecclesiologist, I must say that the single thing worth seeing at Loyola is the original door of the family house, with its star-like scutcheons, and enormous bar and socket. As you approach, the domed church protrudes in a semicircle from the general façade of the buildings. The arrangements for summoning the fathers are excellent: a different "repique" on the bells is given by the porter, according as a French, German, or other priest is wanted. They show the place at the bottom of the grand staircase, then a stable, where, according to tradition, S. Ignatius was born; the dwelling apartments of the family have been preserved above, much in their original state, though now used as chapels,—a good example of the heavy Spanish gilding of the fifteenth century. They show the room where S. Ignatius lay when recovering from the wound he had received at Pamplona; the hanging of his bed, now used as the canopy of an altar; the chapel at which S. Francis Borgia said his first mass,—and other things of a similar kind. The Jesuits have been permitted to return to this house by the Concordat,

though not yet put into legal possession of it,—the primary, or at least alleged, design being the missions to the Philippines and the Antilles. There are at present five fathers, seven lay coadjutors, and eleven or twelve novices. One wing of the building was never finished; its foundations give some idea of the enormous size and stately proportions of the whole. The house was nearly sold by Government to a Jew, who proposed to turn it into a manufactory, but the authorities of Guipuscoa remonstrated against such an abuse of a “national monument,” and they were heard.

We returned to Azpeitia. The church here, of Flamboyant date, consists of a short apsidal chancel, a nave of five bays, aisles, and side chapels. We have the great retablo, as usual; the ambones, against the first pier on each side; and a tower set on obliquely, and facing the south-west, and finished with a poor crocketed spire. A north chapel in the nave has an admirable iron parclose, a fine Flamboyant retablo, and an Episcopal effigy kneeling towards it,—the date, 1516, if I read it right. Some of the other chapels present good late work, especially the first on the south side. The south door is most excellent, First-Pointed, recessed of six, with tooth moulding.

And now, before I introduce you to the first Spanish Cathedral, Las Palmas excepted, which has appeared in the *Ecclesiologist*, it may not be uninteresting to your readers if I write down a brief *resumé* of the present arrangement of sees in the Spanish Church. I should not well know where to look for such a list in England, and others may be in the same condition. I take it from the *Guía del Estado Ecclesiástico*, the Clergy List of this country. Thus it is:—

1. Patriarch of the Indies.
2. Toledo, Archbishop and Primate, with these Suffragans: Cordova, Cuenca, Seguenza, Jaen, Carthagena, Osmá, Valladolid,<sup>1</sup> Segovia.
3. Seville, Archbishop. Suffragans: Malaga, Cadiz, Ceuta, Canary, Tenerife.
4. Compostella, Archbishop. Suffragans: Salamanca, Tuy, Avila, Coria, Plasencia, Astorga, Zamora, Orense, Mondoñedo, Badajoz, Lugo, Ciudad Rodrigo.
5. Granada, Archbishop. Suffragans: Guadix, Almeiria.
6. Burgos, Archbishop. Suffragans: Pamplona, Calahorra, Palencia, Santander, Tudela.
7. Tarragona, Archbishop. Suffragans: Barcelona, Gerona, Lerida, Tortosa, Vich, Urgel, Solsona, Ibiza.
8. Zaragoza, Archbishop. Suffragans: Huesca, Barbastro, Jaca, Tarazona, Albarraeiro, Teruel.
9. Valencia, Archbishop. Suffragans: Segorva, Orihuea, Majorca, Minorca.
- Leon, }  
Oviedo, } Autocephalous Bishopricks.
10. Santiago de Cuba, Archbishop. Suffragans: Havanna, Puerto Rico.
11. Manilla, Archbishop. Suffragans: Nueva Segovia, Nueva Caceres, Cebu.

<sup>1</sup> This by the new concordato is about to be raised to an Archbishopric.

Thus there are fifty-five actually existing Spanish Cathedrals, of which three only, Seville, Burgos, and Cordova, can be said to be tolerably known by us.

It is a weary, although a fine journey from Tolosa to Vittoria. The road, very well engineered, crosses the Biscayan offshoots of the Pyrenees; and on waking up in the grey of the morning, a morning gloomy and troubled with a mountain mist, it seemed like a wild dream to see the five or six yoke of oxen struggling onwards and upwards, and appearing to stretch away till lost in the mist. The sun rose over Vittoria, and S. MICHAEL'S was our first church that day. It has chancel and nave, with aisles to each, but without constructional division, and a loggia, as usual. The chief of the work is Middle-Pointed; there is a western Flamboyant gallery, and a singularly good high tomb, recessed, of a merchant. Another church, now desecrated as a military magazine, has one of the good western First-Pointed doors which would seem to abound in these parts.

MIRANDA, on the Ebro, is the last church which I saw in the Basque Provinces. It is close to the Ebro, so long the boundary of Christian and Mahometan domination. And a very curious church it is. It has an apsidal chancel, transepts, nave, and north and south chapels, and western tower. The apse is of the finest Romanesque; the five windows, of three orders, with very narrow openings, and slender circular shafts, with harp capitals. The chancel is much lower than the nave, the east end of the latter square and high; the transepts are apparently of Middle-Pointed, and the crossing piers have in earlier times been groined greatly below their present height. The First-Pointed nave has two bays; the clerestory has two well-moulded circular lights. In the eastern bay of the vaulting, the Evangelistic symbols are particularly noticeable. The tower at the west end is low, and square, and massy, with two shapeless belfry-lights. There is here a southern loggia, and its internal door is a magnificent example of Romanesque. It has four orders, and the capitals are singularly fine. The most curious represents a Saracen fortification, with three towers, —the first time, I think, that I was ever brought into Ecclesiological contact with the False Prophet.

In my next letter I hope to describe Burgos, Palencia, and Valladolid. In the meantime you will make due allowances for the manner in which the present has been written, for the bits and scraps of time so employed in the last moments of an Ecclesiological day, or during the passport visitations of companions, or the wearisome delays of diligences. Such as it is, it may possibly possess some little interest for such of your readers as are students of foreign Ecclesiology.

I remain, &c.,

H.

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## MR. WINSTON'S NEW WINDOW AT THE TEMPLE CHURCH.

MR. WINSTON is an accomplished person who has very laudably bestowed an immense deal of time and study on painted glass. His technical knowledge we always viewed as superior to his theoretical skill. In criticising the texture of glass, in settling its date and country, Mr. Winston has acquired great familiarity. In settling the character of the drawing to be employed in glass paintings he has been happily inconsistent. He is often inconsistent, as when in the very same page of his *Hints on Glass Painting* he proscribed the use of glass painting when the walls were frescoed (with subjects,) but admitted it when they were more richly decorated with paint and gilding (in patterns.) So in the same work he assures the wondering world that "the Raising of Lazarus by Sebastian del Piombo, and Raphael's Cartoons would form, with a little modification, good designs for glass paintings." However, we are glad to find Mr. Winston printing one thing and painting another. He has just put up a window in the round nave of the Temple Church which is as unlike Raphael's cartoons, as Mr. Winston is unlike his old friend the monk Theophilus. The window is a highly creditable one in results. It is conventionalized in drawing, and as unlike an oil painting as could be conceived. It consists of five little medallions, very much indeed too small, of the early events of our Lord's life. The draperies are all white, and the effect is piebald and spotty. The flesh has no tints, and the diaper is of an early type. The glass as to its material is bright and clear, and contrasts most favourably with the dirty and antiquated windows which Mr. Willement has placed in the rest of the church. As to the drawing it is somewhat *outré* and extravagant. An indescribable something between Flaxman and Fuseli. The shepherds at the Adoration are tossing their arms symmetrically much as the witches do in the outlines of Macbeth. The draperies are of a most statuesque ponderosity, heavy and thick with convolutions, the artistic result in this particular is much as what might be expected of the illuminator of S. Ethelwold's Benedictional copying the frieze of the Parthenon. However, the result is very far from unpleasing, and Mr. Winston has produced a window as like his favourite Cinque-cento as he to Hecuba.

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 RESTORATION OF S. BOTOLPH'S, BOSTON.

WE have paid a visit to this magnificent parish church since its late re-opening, after restoration by Mr. G. G. Place, of Nottingham, and have been greatly pleased with the manner in which the works have been carried out. The church is one of great simplicity of plan, though of huge dimensions. There is a long and broad chancel, and a nave and aisles, nearly a hundred feet wide and proportionately long, with a fine open lantern in the western tower. Now that all impediments are

removed, and the nave and aisles fitted with uniform open seats, the effect of the internal area is most imposing. So vast is the area, that although about 2000 seats are provided, there is a very large space at the west end of the church left perfectly free. Mr. Place was not obliged to do much to the church constructionally, the fabric not having been seriously interfered with, and large sums having been expended a few years since on the repairs of the roof. The whole internal walls and arcades have been cleaned and pointed carefully. The roofs remain as they were done some century since; sham vaulting of wood of bad design and construction, not suitable to the architecture of the building, and in bad repair. We must hope that one day the same architect may be able to complete his work by providing entirely new roofs. Mr. Place has added a new east window, of seven lights, with tracery very happily designed (we thought) to suit the character of the existing windows; and has enlarged a nondescript building which stood between the chancel and the north aisle, into an organ chamber. But his greatest architectural work is the vaulting in stone the lantern of the great west tower. This was blocked up by floors before the late restoration: now it is thrown open it is a feature of unusual magnificence, and its vault, 168 feet from the ground, is higher than that of the central lantern of Westminster Abbey, the highest in England. Mr. Place found the springings of the vaulting in existence: we doubt if it had ever been completed. It was a bold experiment, creditable both to the architect and the people of Boston, to attempt so great a work. We are very glad that it has been so successful; and we did not notice any signs of settlement in the tower, such as might have been feared after the addition of so great a superincumbent weight. The lantern, with its new vault, cries out for some decorative coloration. A new font also has been designed by Mr. Place, of great size, octagonal, and raised on a lofty base of steps, and hereafter to receive further ornament in the shape of statues. We found it too high for convenient use.

It is almost fortunate that the chancel had been disused for many years, being blocked off by a gallery from the nave: for the ancient stalls have thus been preserved uninjured. They are very good indeed of their kind. Mr. Place has added canopies, of an elaborate design, to nine or ten of the stalls on the north side of the chancel, which are appropriated to the Corporation. The canopies also mask the organist's seat: a sham organ front conceals the window sacrificed to the new organ chambers. The returned stalls, three on each side, are ranged on a lower level by Mr. Place, so as to allow a less interrupted view into the chancel. They are backed with a solid screen, like the lower part of a roodscreen, with gates of open panelling, enriched with gilding. This lowering of the returned stalls is not very satisfactory. The flooring retains much of its original flagging, with a most judicious mixture of coloured tiles in bands and patterns. The sanctuary rises finely in four stages of two steps each. A wrought iron sanctuary rail of the last century is retained, being coloured blue and gilt. The footpace, which is floored with encaustic tiles, is rather too large. The altar is of good dimensions, except as to height, which

is somewhat excessive. It is vested decently, but much wants a super-altar; and there is, at least at present, no kind of reredos. Two "Gothic" altar-chairs, facing west, are not to be laid to the architect's account. Within the sanctuary rails are two large standards of brass for gas lights, their lower parts being protected with ironwork, gilt and painted. Brass gas standards are used throughout the church, and a large corona of the same metal, also for gas, hangs at present over the font. This is the work, we heard, of Messrs. Skidmore, and is of much better execution than design. The nave and aisles are fitted with uniform open benches of good but needlessly elaborate design: and, unfortunately, not moveable, but with raised wooden platforms. Here, again, we understood the architect had been overruled. The easternmost of these seats face north and south. The pulpit—a Jacobean one—is very judiciously preserved. It is a good specimen of its kind, and looks well, painted and gilt. It is fixed to the easternmost pier but one on the south side, and has a short winding staircase of iron, suitable to the style. Opposite to this, facing south, is a temporary reading-pew erection. We cannot bring ourselves to think that any thing so incongruous and absurd, can be allowed to remain. The raised chancel-seats are—to speak with a merely practical object—much more convenient, and command the whole area better than this unsightly box. In the middle stands Mr. Cottingham's eagle-desk, which was so conspicuous in the Crystal Palace. The middle passage is eight feet wide, and very stately. By some oversight Mr. Place has not designed new gratings for the hot-air holes. There are a great many of these in the church, and one is offended by so many examples of the worst kind of cast-iron patterns.

The east window is filled with stained glass by Messrs. O'Connor, and well sustains their reputation. The tracery contains a number of angels and cherubims. These, however, sadly want more relief in coloration. There are seven lights in the window; in the four outer lights are the twelve Apostles, and the three inner lights have in the upper range, our Lord in majesty, with adoring angels, two and two, in the outer lights; below, the Crucifixion in the middle between S. Mark and S. Luke; in the lower range the Adoration of the Magi between David and S. Joseph, a figure of Jesse being at the base of the middle light. This is not very happy. It is not at all a sufficient Jesse window; and such a design demands at least a Nativity for its complement, whereas here, in the persons of the wise men, a new and incongruous idea is brought in. The middle part of the window is by far the least successful. The Majesty is feeble, and without dignity; and the Crucifixion is distorted by the necessities of the space. The worshipping angels are in unintelligible attitudes, and are far too "sentimental" in their treatment. In the adoration by the Magi, the type chosen for the Blessed Virgin Mother is entirely without beauty, and the Holy Infant is most ungraceful. The colouring, too, in the middle part is crude and displeasing, and wants distinctness. Much better are the side lights, in which the ranges of figures are separated by enough, and well-toned *grisaille*. The canopies are modest, and given without perspective, and the general harmony is good. The figures

are only partially successful, several very different types of drawing being mixed together. Some of the effigies are archaic and unnatural, while others have the faults of a later style. The flesh tint is by no means uniform, and is often very disagreeable. Upon the whole, however, the window shows that Messrs. O'Connor are realizing more and more clearly some of the most important principles of conventional design; and the window is far more harmonious as a whole than might have been expected from an examination of the somewhat incongruous parts.

The restoration of Boston Church is a very important one, and cannot fail to have results, especially in its own neighbourhood. We have been especially pleased by the good judgment shown by Mr. Place in the works. They are all substantial and well considered. Much more may be done, and is likely to be done, after such a beginning; but very little will have to be *undone*, and this is no slight praise in these times. We have very seldom, if ever, seen so large a restoration with so little in it to regret.

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## REVIEWS.

*Abécédairé ou Rudiment d'Archéologie*, par M. DE CAUMONT, ouvrage approuvé par l'Institut des Provinces de France pour l'enseignement de cette science dans les Collèges, les Séminaires et les maisons d'Éducation des deux Sexes. Paris, Derache, 1850. 1 vol. 8vo., pp. iv. 416, numerous wood cuts.

A "HANDBOOK of Ecclesiology,"—for such this volume is—proceeding from the pen of M. de Caumont, is a publication calling for something more than a mere recapitulation of its title. The name of its author is sufficient to guarantee abundant and various information briefly and pointedly expressed, with the most systematic precision; and on the great value of a manual of primary instruction so composed we need not expatiate. The learned author briefly glancing at the styles of classic architecture, deals in the successive chapters of his work with the first and second Romanesque, the three styles of Pointed, and the Renaissance, describing under each head first the general architectural characteristics of the churches of the different epochs; and then their various fittings, altars, fonts, painted glass, tombs, pavements, stalls, church plate, &c. Our readers will remark, that in this double classification of style and of detail, the volume before us differs from our own hand-book; in its contents it is about as exclusively confined to French ecclesiology, as our volume is to England.

It will not be unobserved how completely this work illustrates the secondary signification now so commonly given to the term *archæology* in France, as in truth signifying nothing more nor less than ecclesiology. M. de Caumont, throughout the volume, discourses of nothing but of churches and their fittings—and yet in the title the word

Archæology is alone found. Wood-cuts are most abundant, copiously illustrating every topic. Their execution, however, is markedly inferior to those of the Glossary of Architecture. We, however, notice an improvement upon those of M. de Caumont's former works. Among the curious objects depicted, we may notice some singular constructional stalls, worked in the wall of a church in Normandy.

We most sincerely trust that the extensive use of this publication in those quarters for which it was written will tend to realise the intentions with which its distinguished author undertook to turn his thoughts to the composition of an elementary treatise.

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*A New General Ecclesiastical Dictionary.* By the Rev. EDWARD H. LANDON, M.A., Author of "A Manual of Councils." Vol. II. London, Rivingtons, 1853.

WE are glad to welcome the publication of the second volume of a very useful work. It is astonishing how little general knowledge there is of ecclesiastical matters among large classes of people; and it has not been easy, until lately, to recommend any single book, of reasonable price, where such information can be found. The present work is modelled on the plan of the *Bibliothèque Sacrée* of Richard and Giraud; and from these compilers Mr. Landon has borrowed also in a condensed form, a great deal of his matter. The work is intended to be comprised in about six volumes, but as the one just published, beginning with *Bangor* does not get beyond *Cesarius*, we should think that further extension would be found necessary. The first volume was published in 1849.

An Ecclesiastical Dictionary is of course a Biographical one, for all purposes connected with ecclesiastical subjects; and this branch of the work before us seems to us the most ably executed. Besides this however, Ecclesiastical Topography is by no means neglected, and, in particular, some most useful information is given as to the ancient religious houses of this country. Then again doctrines, or heresies, or ritual and ecclesiological facts find their place in alphabetical order; and there are few subjects, we believe, of an ecclesiastical character about which one would consult this Dictionary wholly in vain. As to our own science we would notice the articles on "Bells" and on "Burials" as very satisfactory. The list of Bishops of various sees struck us as being eminently valuable; those of our own islands, Italy, Spain, and Portugal, being the most fully given. Mr. Landon's original matter is naturally found in the articles which have to do with our own Communion and the eastern Churches. We quote a sentence from the preface:—

"The present work is, as far as may be, a collection of *facts* only relating to the history, biography, faith, discipline, and ritual of the Church Catholic, and the writer has endeavoured not to obtrude his own views and inferences; but if in any points the doctrine of the Church of England differs from that held by another branch of the church, he has thought it right to explain in some degree the ground of that difference."

We again commend this work to such of our readers as may want a cheap and compendious dictionary of the sort for reference. Mr. Landon's attention we would call, for the improvement of his future volumes, to a work which he does not seem to have consulted, the Dictionaries in the *Encyclopédie Théologique* of the Abbé Migne.

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*Reports and Papers read at the Meetings of the Architectural Societies of the Archdeaconry of Northampton, the Counties of York and Lincoln, and of the Architectural and Archæological Society of the County of Bedford, during the year 1852. London: Masters.*

We welcome the third yearly volume of the Reports and Papers of the above allied Societies. The S. Alban's Society, we observe, has not contributed anything to the present number, but the circumstance is not explained. The Annual Reports appear to show a satisfactory state of successful exertions, and of financial prosperity; and many of the Papers are of great interest and value.

We notice with much satisfaction the following passage in the Annual Report of the Lincolnshire Architectural Society:—

"Another announcement which we are commissioned to make is, that in all probability we are addressing the Lincolnshire Architectural Society for the last time. Not that the ties which have bound us together for the last eight years are about to undergo disruption; not that the Society is about to cease to exist, or the committee to discharge its functions. Were such the announcement we were making to you, I need not say how painful it would be; but although what we tell you is, I hope, strictly true, yet it imports neither the dissolution of the Society, nor the resignation of the committee. All that it does import is, that the Society having now arrived at years of maturity, feels like other young ladies an ambition to change her name. She has lent a favourable ear to the overtures made her from a most unexceptionable quarter, and she has agreed to enter into partnership for better or worse with the adjacent county of Nottingham. Arrangements are now in progress which will, we hope, result in her retiring from view as the Lincolnshire Architectural Society, only to rise with renewed strength and increased means of usefulness, and with additional claims on the public for support, as the Architectural Society for the Diocese of Lincoln. The recent Archæological Congress at Newark has afforded an opportunity of ascertaining the sentiments of several of the gentlemen of Notts on the subject, and we are entitled to say that they are inclined to give a hearty welcome to us, and are sincerely anxious for the success of the project. We purpose, therefore, that our change of name should take place on the first of January, 1853; on which day all gentlemen connected with Notts who shall have signified their intention of joining the Society, will be admitted as members."—p. xxix.

The Rev. G. A. Poole contributes to this volume his paper on S. Sepulchre's, Northampton, of which large portions have, some months since, appeared in our pages. His other paper is a Synchronological Table of the Bishops of the English Sees, from the year 1050 to the year 1550—a very useful compilation. The tabulated list is not printed in letter-press, but given by an anastatic transfer, which is not nearly so exact or convenient for reference; but there is doubtless

a saving of expense from the use of this cheaper process. The Lists of Prelates are afterwards printed in succession, with short historical and personal notes—the blazon of their armorial bearings, and references to the architectural works with which they may have been concerned. This list alone gives a great practical value to the volume before us.

Mr. W. H. Dykes, of the Yorkshire Architectural Society has given an useful paper, "On the History of Church Arrangement." It is illustrated by ground plans of a Basilican church, a Byzantine one, and three British oratories—viz.: S. Gwythian, and Perranzabuloe, Cornwall, and Temple Patrick in Galway. The paper ends with an earnest protest in favour of correct church arrangement, and in particular of chancel screens.

But the most interesting and novel information is contained in a paper by Mr. J. R. Walbran, on the Recent Excavations at Sawley Abbey, in Yorkshire. Sawley is a Cistercian Abbey, in the vale of the Ribble, and was founded in 1147. Its history is briefly sketched till the hanging of the last Abbot, William Trafford, by Henry VIII., in 1536.

"The site of the house, together with the greater portion of the lands, was granted, in the next year, to Sir Arthur Darcy. He was one of those creatures that pandered to the passions of that detestable monster who then occupied the throne, and was thus rewarded with estates, which, under proper direction, would have obviated, ere now, an incalculable amount of spiritual destitution. There is a curious record of his obsequious officiousness in a letter addressed by him to Cromwell about the time when he obtained Sawley, now preserved among the Cotton MSS. in the British Museum. From one passage it will be remarked that even his associates were not quite assured of his integrity.

"Yt schall lyke your honourabyll lordschypp to be advertyssed," says he, "that I was with my lord lewtenant at the suppressyon of Gervayes. . . . . From Gervayes I went to Sallay, wher I inqueryd owt a chalyce thatt was brybbed ffrome the kyng affor the suppressyon off the howes, and allso I have ffound a booke of dettes belongyng to the howes, and there is a bark howes stoored with leddyr. I require your lordschypp to send to me your pleassure whatt I schall doo therin.

"My lord, I bessyche you be good lord to me : yt is schewed to me that the kynges hyenes woldd ageyn survey my landes, and fferther Mr. Chanssler dyd send to me thatt ytt was thocht thatt I had dysseyvyd the kyng. My lord, ye know that I myght have hadd seynt Lenardes, whiche is better by iij c markes then my landes in the ffyrst survey. I dyd refuse thatt; and on my ffaythe, I never knew whatt Salley was tyll ytt was grauntyd. M. Fermer and M. Montagew woldd have gyffyn syx c markes yerly for greness norton; and in consyderacyon theroff, and with my wyffe in maryage, the kynges hyenes gave me my landes unsurveyd. Yff ytt be the kinges pleasure to have my rentalles, uppon my lyff I schall not lye, butt bryng them my selfe, and hys grace schall have all thynges att hys consyence and pleasure, as knowythe God, Who ever preserve yow with myche honorr."—pp. 74, 75.

The ruins had become, in the course of three centuries of neglect, scarcely more than "huge mounds of rubbish;" but the present proprietor, Lord de Grey—the owner also of Fountains and S. Mary's, at York,—has lately made most judicious and successful excavations.

"The original plan, which remains entire amid the projected and incom-

plete additions, has been unworthy—however claimed by the asceticism of its occupants—of the wealth, the piety, and the liberality of the Percys. It was, of course, in the form of a cross, but with this peculiarity, that the length of the transept exceeded that of the nave and choir united by not less than twelve feet. The choir, according to the plan observed at this period in the disposition of conventual churches, contributed externally only in a subordinate proportion to this space; but it was, surely, neither the design of the architect, nor the willing acquiescence of the convent, which left the nave a mere excrescence on the transept of the length of thirty-nine feet. Both nave and choir having been devoid of side aisles, the transept, by its ample length and corresponding expansion of six eastern chapels, has assumed the appearance of the principal part of the church; and the friends and dependants of the Percys must have witnessed with mortification how much more consistently developed was that noble structure which was begun by the Lacys at Kirkstall, or even the less ostentatious house which the disconsolate Lady of Skipton was preparing for the canons at Bolton.

“But from whatever cause the plan may have been curtailed, the contraction of the church, in this particular, has both robbed the more than usual expanse of the cloister court of its most effective accompaniment, and has reversed the position of some of the domestic buildings to sites not usually acknowledged in the Cistercian arrangement.

“The nave of the church has not merely been contracted in its dimensions, but pervaded frequently by an oppressive gloom, for though its walls now rise superior to any other portion of the abbey, and to the altitude of about twenty-five feet, yet there is no definite appearance of windows, though there may have been two on each side; and the only other light which it would have derived must have been from that which has occupied the ragged fissure in the midst of the western wall. Below this aperture has been the chief doorway, but, as the walls have been industriously pillaged of every fragment of wrought stone, there is nothing left to indicate the form or span of the arch, nor the mouldings with which it was decorated. However the contraction of space in this part of the church, may have been felt in the processional exhibitions of the convent, it is certain that the absence of aisles, for the purpose of private chapels, had become inconvenient; for outside the northern wall of the nave, and at a distance of twenty-nine feet, is a foundation, ranging with, and prolonged much further than, its length; all doubt of its appropriation, which might have been raised by the apparent absence of a western wall, being settled by the presence of a piscina of the Decorated period, inserted in the previously external wall of the nave. This accommodation was gained like the previous works of the house, by the smallest possible outlay of labour. There was no communication formed, either by an open arcade or otherwise, with the nave, nor even, after the usual fashion, with the transept. Instead of this, however, an archway or aperture has been formed at the east end of the chapel which would admit of light, but not of transit: and, in the excess of parsimony the altar has been formed out of the very wall through which the opening around has been obtained. The soffits and jambs of this arch have been torn away; but that what I have called an altar is not a mere mass of masonry that has resisted a violent or mischievous breach of the wall, is proved from the evenness of its eastern surface, and the regularity of its form. The appurtenant piscina, which is distant about eighteen feet, is but a plain, wide, trifoliated recess, with three round and shallow basins, that seem to have communicated with a small walled cistern, of which some remains were traced below the floor.”—pp. 77–79.

“The transept is spacious and well proportioned; and, in its length of 122 feet, and breadth of 30 feet, announces the design of a church rivalling even that of Fountains, where the transept is only 7 feet longer. The whole of its area has been reclaimed by the recent excavation; and, though the walls do not exceed the height of 12 feet, it remains in a better state of preservation

than any other portion of the abbey. The eastern side is flanked, on each side of the choir, by three chapels, divided by solid walls, according to the Norman plan of annexation still remaining, in much more perfect condition, at Kirkstall. The number and position of the windows in the body of the transept are uncertain; but with reference to the chapels, there is reason to believe that each one has had two lights in the east end, though the divisional wall has not in any instance been retained. The two outer chapels, at each end, still retain very interesting remains of their altars and other appurtenances, but as those adjoining the choir are entirely void, it appears evident that they had been cleared, with an intention of opening them to the aisles of that new structure. Neither the platforms of the altars which occupy about half the floor of each chapel, nor the altars themselves remain in any instance entire; for the wrought stone of the one, and the slabs of the other would be among the most useful articles of plunder; yet the two altars in the north chapel are worthy of observation since each is removed a little from the eastern wall, and contains on that side a square recess or locker suitable for the deposit of relics or the sacred utensils."—p. 79.

Not the least interesting result of the investigations has been the discovery of the graves of William de Rimington, once Prior of Sawley and Chancellor of Oxford; and of "Sire Robert de Clyderhow, persona de Wygan," who sided with Earl Thomas of Lancaster against Edward II., in 1321, and narrowly escaped hanging in consequence. We must find room for another extract:—

"There are no very evident or conclusive traces of a tower at the intersection of the transept, though it may be presumed that one of a slight elevation has existed. The choir, however, was doubtless continued through this portion of the church; and though inconvenience might arise by the absence of immediate communication between the north and south cross, and an entire division between those parts and the nave, that it was prolonged to the confines of the latter.

"The walls of the original Norman choir, which still retain their original length and about nine feet of their elevation, disclose in that space, no trace of windows, and the only light by which its gloom could be made visible may have come (as at Kirkstall, where the choir has had, before the Perpendicular period, the same character and appearance,) through, perhaps, three narrow loop holes in the east wall, of which the groundwork below the floor only remains. But the monks of Sawley bore this inconvenience less patiently than their brethren on the Aire, and in that period of unusual architectural activity—that '*Cantio Cygni*,'—that occurred before the Reformation, undertook the erection of a new choir, in a style more suitable to the condition of the house. As this work is now nearly torn down to the foundation, we can only infer the fact of its completion from the existence of a few plain paving tiles in the north aisle, some fragments of plaister on the wall hard by, part of the floor of the high altar, and the discovery upon and around it, of a large quantity of stained glass of the Perpendicular period: the anomalous presence of the lower part of the lateral walls of the old choir being, perhaps, retained until the erection of a then fashionable lofty central tower; more particularly as in the erection of the roodscreen, the piers of the old arch above have not been sufficiently respected. The internal length of the new choir, from the outer face of the screen to the eastern extremity is 118 feet, the width 63 feet, the side walls joining the transept so as to include the width of one of its chapels, on each side of the original choir. When the exterior walls of the old building, which governed the width of the main aisle of the new work, should have been removed, it appears that another intercolumniation was to have

been added to the four which had been formed on each side; a number however, which has only been inferred from the discovery of the bases of the pillars below the floor, for the whole of the superstructure has been entirely swept away, with the solitary exception of part of the base of the eastern pier, on the north side. Two courses of the pillar have, however, been left; the rest that now appear here having been collected from cottages in the village, or the adjacent farmholds, where one had served as a cheese press, and others had been scooped for hogs' troughs. After the erection of the new choir, the space which the old one had borrowed from the transept was thrown open, and a stone screen placed at the western extremity. As little more than the foundation of this work now remains, it can only be inferred that there had been a cell or closet within its substance on the south, and that a circular staircase was carried up on the opposite side. No part of the front, which has been violently detached, was discovered near the site; but I am convinced that several canopies and fragments of ornamental work of suitable size and character, which were found in the cloister court, near the chapter house, have formed a portion of the screen."—pp. 82—84.

Some very interesting relics were found during the excavations, especially many fragments of early Middle-Pointed glass, including a series of the twelve Apostles, scarcely injured; many encaustic tiles, some metal work, and some ancient templets.

"The only other relics that require particular mention are three pieces of sheet lead, which have been cut by a chisel into their present shape, as templets for tabernacle work. They retain the puncture of the compasses and the lines by which their proportions have been determined; and are, so far as I can ascertain, the only working models of a mediæval artist which have yet been discovered."—p. 89.

The illustrations, which would have doubled the interest of this excellent paper, are unfortunately postponed.

The remaining paper, contributed by the Yorkshire Society, is one by the Rev. R. E. Batty, entitled an *Historic Sketch of Pontefract Castle*.

The Lincolnshire Architectural is ably represented. Mr. M. H. Bloxam sends a paper on *Churchyard Monuments*. Mr. G. G. Place contributes a detailed description of Heckington church; and the Rev. F. P. Lowe, a paper on *Open Seats*, in which beaten ground is pursued, but agreeably, and in a right spirit. Mr. C. Kirk, architect, has furnished a readable paper on "*Sleaford, Sempringham, and some neighbouring churches*," which is most noticeable for its description of Sempringham—the place where S. Gilbert founded his religious order.

"Those who visit Sempringham without any knowledge of its past history, would scarcely imagine, from its present loneliness, that it could ever have been a place of importance or renown. About seven hundred and fifty years ago, however, it became the birthplace of one who, though deformed in person, was yet so lovely in his life, and so far superior to his fellows in intellectual energy, as to become the founder of a religious order, which bore his name, and of which the first and chief house was built at his native village. Sir Gilbert de Sempringham was the son and heir of a Norman knight, and while travelling in France, seems to have formed the design of establishing what Fuller calls 'a mongrel order of monks and nuns, observing some select rules

of S. Benedict and S. Austin. Contrary to Justinian's Constitutions, which forbid double monasteries where men and women herd together, they were to live under the same roof, but were to be kept entirely separate, save during divine service, when they might worship in one common church."—p. 138.

After an account of the rise, extension and destruction of the order, Mr. Kirk describes the present aspect of the place :—

"After the death of the second Lord Lincoln, in 1616, the mansion at Sempringham was pulled down, and although a few years ago a garden wall was left, there is now, above ground, not one stone upon another, either of the priory or the hall. A few irregular mounds of earth scattered in the fields about the church, with loose stones peeping out of them here and there, and two or three old trees,—sycamore, elm, and ash,—are all that remain to testify to their magnificence or extent. Every semblance of a house has long since vanished; there is not even a road within two or three fields of the church; and the glory of Sempringham has indeed departed.

"The old church, however, remains; among the graves of the monks and nuns, and the desolation of their home, preserving some at least of the features upon which they gazed. Through that magnificent doorway, which is yet in the south side, almost as perfect as when it left the workman's hand, many a time has passed the good S. Gilbert at the head of his chapter; and these fine old fir doors, so splendidly ornamented with iron scrolls, have closed upon them while they worshipped God, or deliberated upon the business of their order.

"The chancel and transept were taken down in 1788, and the materials sold."—pp. 140, 141.

A view is given of the magnificent Romanesque door referred to in the above extract. Sempringham is a place where excavations, such as those at Leominster, would be very instructive; and we cannot but hope that the Duke of Newcastle may be induced to undertake them. The Rev. F. P. Lowe, in a second contribution, describes a little known conventual ruin, that of Thornton on the Humber. This was founded in 1139, for Augustinian Canons; and after the Dissolution in 1541, was immediately refounded by Henry VIII., as a college for a dean and twenty prebendaries. It was dissolved again in 1547, the first year of the next reign. A ground-plan is given by Mr. Lowe, and the following description :—

"The architectural remains of this once noble foundation are, with the exception of the gateway, small and insignificant. Yet we read of a traveller, who, visiting this spot in the year 1697, was amazed at the number of statues and other architectural ornaments which he found there, as well as at the extent of ground the ruins covered. Since that time the road surveyors have been busy indeed; the place has served for a quarry for the neighbourhood until within a comparatively recent period, and the only wonder under the circumstances is, not that so much has perished, but that anything is left. The ground plan of the church may yet be traced; but the wall at the end of the south transept and the pile of building between it and the chapter-house are the only parts remaining at an elevation above the common level. This is shown by darker shading on the plan. The farm house now standing to the south of the church was a part of the abbot's lodging; the lower story is plainly groined, and probably the principal apartments were above on the first floor. The church seems to have been of the usual conventual form, consisting of nave

with aisles 142 feet in length, and 62 feet wide, a transept with eastern aisle and central tower, 128 feet in length, and 46 feet in width, and an eastern limb 93 feet in length, and the same width as the body of the church. The west door must have been a magnificent portal, ten feet wide divided into two arches by a central shaft. We find doorways of similar character at York, Lichfield, Newstead Abbey, and some other churches, but it is a much more frequent arrangement on the Continent than in this country. Entering by this door, the floor for some distance was covered with slabs bearing monumental inscriptions, of which now only broken fragments remain."—p. 157.

"The piers had octagonal bases and clustered shafts with fillets. The piers in the transept are more massive, having been intended to support the central tower."—p. 158.

"The south wall of the transept is the only part of the church above the ground level, and the mass of building between it and the chapter-house is all that time has spared of this magnificent building. In the lower part of the wall of the transept aisle is the piscina, and above, the wall is panelled with a representation of a large window with three lights trefoiled, with three circles in the head, the cusplings of which are peculiar; they consist of four three-leaved figures, or *fleurs-de-lis*, projecting from the sides of the circles, and nearly meeting in the centre. The choir which seems to have begun at the easternmost piers of the tower, and therefore to have ranged with the eastern aisle of the transept, was 82 feet in length up to the high altar, behind which the Lady Chapel with its aisles extended to a further length of 26 feet. In the centre of the east wall there seems to have been a doorway, which must have been immediately under the east window and was most probably a later insertion. A doorway in a similar position exists in Tynemouth Priory Church, and leads into a curious chapel, which, till lately, was used as a powder magazine. Of the chapel into which this doorway must have led there are now no remains. Just outside lies a stone with a very rich cross incised upon it, and an inscription to Robert Girlyk, which has been removed from the interior of the church. There seems to have been a detached building on the north side, east of the transept, which communicated with the north aisle by a doorway and short passage. This was most probably the sacristy.

"The cloister court, round which the principal buildings of the abbey would be placed, was, as usual, on the south side of the church: a cloister ran along the south wall west of the transept, communicating with the church by two doors, one immediately below the transept, the other about forty feet from the west end of the church: beyond this point the cloister was not continued, but was returned so as to enclose the quadrangle; the space between it and the west end of the church was no doubt occupied, as at Fountains, by a crypt, with the canons' dormitory over it. The refectories and kitchens were most probably on the south side, from whence there must have been a communication with the abbot's house; on the east side was the chapter-house, an octagon about 43 feet in diameter, of which two sides remain: one of them is engraved in Parker's '*Glossary*.' The upper parts of them are panelled in imitation of windows of three lights trefoiled, with two circles cinquefoiled over them, and a quatrefoil in the head. No doubt the windows which occupied the disengaged sides of the chapter-house were of a similar pattern. Underneath the windows was a stone bench with an arcade of trefoiled arches above it ranged in pairs under a larger arch, with a quatrefoil filling up the head. The character of these remains is very similar to that of the panelling in the south transept, which is perhaps a little earlier; but altogether both may be classed as belonging to the geometrical period of Gothic architecture. We know that the chapter-house was paved in 1308, and very lately a considerable number of tiles of different shapes were discovered, evidently meant to be arranged in geometrical figures. This no doubt formed a part of the pavement referred to. A similar pavement has been found at Fountains, where it

formed the altar platform, at Sawley Abbey, at Ely, and a few other places, but they are very rare. Between the south transept and the chapter-house is an apartment, the uses of which have been variously conjectured. It is a long narrow apartment, closed at the upper end, and open to the cloister at the lower, with a stone bench parted into stalls by a plain stone arcading running round three sides, and with a plain groined roof of three bays, two of which are still standing. In Durham, the apartment similar to this was called the parlour, and was the passage to the monks' burial ground. At Fountains it seems to have communicated with the transept of the church, and to have served the purpose of a vestry. Its use here most probably was for the Canons to assemble in before or after processions, an idea which its proximity to the church and chapter-house seems to favour. At the eastern end of this apartment, buried in the thickness of the wall, and approached by a winding stair, is a dungeon without any light except what it derives from a narrow slit pierced through an immense thickness of wall, and communicating with the chapter-house. This was not the place where the discovery of the skeleton, which Stukeley records, was made in the early part of last century, but no doubt it was used as a place of punishment, not only for the erring brethren of the abbey, but also in support of its temporal jurisdiction. This cluster of buildings are the only parts of the church and cloister court which remain above the ground level."—pp. 158—160.

The papers printed by the Bedfordshire Society are one by Captain Smyth, on Tradesmen's Tokens; one by the Rev. J. Taddy, on the Moral and Intellectual Expression of Architecture; and one by the Rev. H. J. Rose, on Samaritan Coins or Hebrew Coins.

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*Remains of Ancient Monastic Architecture in England. Wenlock Priory.*

By JOSEPH POTTER, Architect. Folio. London, John Weale.

WE have never yet called attention to this interesting monograph in its completed form. There are twenty-eight large plates in good lithography with short descriptive letter-press. At Wenlock, in Shropshire, a nunnery was founded by S. Milburga in the seventh century. In 1080 it was rebuilt by Roger de Montgomerie and filled with 40 monks from Clugni.

"The early part of the 13th century appears to have been devoted by the monks to the building of the new structure. This consisted of the nave and transept of the church, including, of course, the west front. The cloister and buildings forming the western and southern boundaries were in all probability erected subsequently, but at no very distant period. The Prior's lodge followed the latter. This, it may be conjectured, partook originally of the character of the adjoining building, standing at right angles with it, but rebuilt apparently about the close of the 14th century."

The ground-plan shows a nave with aisles, 156 feet long, transepts with aisles about 130 feet long, choir with aisles 121 feet long, with an eastern Lady Chapel, and many remains of the fine conventual buildings. There was a cloister on the south side of the nave; and the chapter-house was at the south end of the south transept. The ruins of the nave and transepts, which are miserably dilapidated, are mainly of exquisite First-Pointed work. They are very artistically drawn in great detail by Mr. Potter. The chapter-house is of very rich

Romanesque architecture. Of this style also, but of great plainness, are the remains of the dormitory; while the fragments of the priory-house are of Third-Pointed. Some of the details of the latter are most interesting examples of domestic work.

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*Specimens of Ancient English Architecture selected from various Ecclesiastical, Domestic, and other Edifices, consisting of Plans, Elevations, Sections, and Details, with descriptive letter-press.* By JOSEPH PORTER, Architect. London, John Williams and Co., 141, Strand. 1848.

THIS work contains forty-two interesting lithographed plates, taken from nine churches,—seven in Staffordshire, one in Salop, and one in Warwickshire. There is great value, for purposes of study, in such accurate drawings, especially of our old parish churches. The ground-plans are carefully measured and delineated, and the details given are almost unnecessarily full. The churches illustrated more or less completely are Trysull, Bradley, Pattingham, Repton, Bushbury, Tutbury, Longdon, in Staffordshire; Bourton, in Warwickshire; and Wenlock, in Salop. Bushbury has a very fine Romanesque font, and a priest's door at the very west end of the north side of its noble chancel, and a fine chancel roof. Tutbury has a magnificent Romanesque west door.

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*Hellig-Aands Kirken i Wisby paa Gulland. Fire Tegninger af Architect J. D. HERHOLDT med Forklaring af Prof. N. HÖYEN. Udgivet af Selskabet for Nordisk Konst.* Kiöbenhavn, 1852, (folio.)

AMONG the volumes presented to the Ecclesiological Society, by the Danish Church History Society, is the one, of which we have here given the title. Mr. G. J. R. Gordon contributed a very interesting description of the ruined church referred to, that of the HOLY GHOST in Wisby, to the *Ecclesiologist* for February, 1848, (vol. viii. p. 212); when we gave a ground plan from his drawing. The plates of the work before us are a ground-plan, a view of the south side, an interior perspective of the octagonal nave looking (from the north-west) into the chancel; another perspective taken in the chancel, and looking from the south-east into the upper and lower octagons; and a view taken in the upper octagon. These drawings are excellently drawn by Mr. Herholdt. We shall probably recur to the letter-press, by Professor Höyen, in a future number.

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## **ECCLESIOLOGICAL LATE CAMBRIDGE CAMDEN SOCIETY.**

A COMMITTEE Meeting of this Society was held on April 7. Present: Mr. A. J. B. Hope (in the chair), Mr. Dickinson, Rev. S. S. Greatheed, Sir John Harington, Bart., Rev. T. Helmore, Rev. H. L. Jenner, Rev. J. M. Neale, Rev. W. Scott, and Rev. B. Webb.

Letters were read from the Rev. J. H. Sperling, Mr. Dyce, R.A., Professor Stephens (of Copenhagen), Mr. Hancock, Mr. Clarke, Mr. White, and the Rev. Dr. Nicholson. The latter gentleman sent a rubbing of the existing inscription over the site of the shrine in S. Alban's Abbey Church, in illustration of his letter on the subject, which appeared in the *Ecclesiologist* for April.

The thanks of the Council of the Architectural Museum for a grant made by this Society were communicated by Mr. G. G. Scott; and a sub-committee was named, consisting of Mr. Dickinson, Mr. Hope, and the Rev. W. Scott, to consider the best way of gaining further aid for the new museum. A paper, describing an ecclesiological journey from Rotterdam to Hamburg, offered by Mr. G. G. Scott, was accepted for the *Ecclesiologist*. The thanks of the Architectural Institute of Scotland for the *Ecclesiologist* were received. A letter was read from Mr. Ralston, of Philadelphia, speaking of the proved value of the second series of the *Instrumenta Ecclesiastica* in the United States and the colonies, and suggesting that the designs for a parsonage house should be given in a subsequent part. A letter from Mr. Luard announced that he was about to leave London, and that, consequently, he would be obliged to resign his office as treasurer, at the approaching anniversary meeting. It was agreed that the anniversary meeting should be held on Thursday June 2, and that the two remaining musical meetings for the present season shall be held on the evenings of June 2 and July 7.

The chairman reported, that having represented to the Rev. W. Upton Richards the manifest tendency which existed of Mr. Redhead's publication of "Introits" being supposed to pre-judge the question of the music of the future church of All Saints, Margaret Street, he had received the following assurance from Mr. Richards:—"You are quite at liberty to say to any one that you have my assurance in writing, that, so far as I am concerned, there has been no intention on the part of any one to pre-judge the question of music in the new church. I will also inform Mr. Redhead that I have given you this permission; but I believe I may safely say that he is as ready as I am, at any time, to adopt such music as may, upon consideration, be thought the best." It was agreed to enter this assurance upon the minutes.

Mr. C. E. Giles, architect, of Taunton, attended the committee, and exhibited his designs for re-building Kingweston church, Somersetshire, and also his drawings for the restoration of the church at Bathealton, and for a new school at Charlton. The committee also inspected Mr. Butterfield's designs for a restoration in Lincolnshire, Mr. St. Aubyn's drawings of the four new churches of S. Mary, S. Stephen, S. James, and S. Paul, at Devonport, and Mr. White's working drawings of the new church of All Saints, Kensington, now building at Notting Hill. Sir John Harington exhibited two specimens of Athos crosses, purchased at Venice; and the Rev. B. Webb a specimen of old damask, supposed to be of German manufacture, with scriptural subjects and Latin legends, that had been in use for many years as altar linen in Sheen church, Staffordshire.

Some designs for coffin furniture, by Mr. Taylor, were considered;

and some coffin ornaments, manufactured by Mr. Cooksey, of Birmingham, from the designs of Mr. Street, were submitted and approved of, with some suggested alterations.

After some conversation as to the difficulty of obtaining reviews of new churches or church restorations for the *Ecclesiologist* from actual inspection of the buildings, it was determined on the motion of the Rev. W. Scott, that a portion of the funds of the Society should be devoted to paying the expenses of members who would visit particular works with the view of criticising them for the Society's organ.

The sub-committee appointed to prepare the second part of the *Hymnal Noted*, reported that they had held numerous meetings, and had made progress in the translations. Their terms of agreement with Mr. Novello as to the copyright of the Hymnal were ratified; and the Revs. T. Helmore, J. M. Neale, S. S. Greatheed, and B. Webb, were appointed responsible editors of the second part. It was announced that a cheaper edition of the words of Part I. was on the eve of publication by Mr. Novello.

The committee then adjourned.

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An evening meeting of this Society, for the performance of ecclesiastical music, was held on Thursday, April 7, at the Grammar School, adjoining the church of S. Paul, Knightsbridge. The chair was taken at eight o'clock, and the choir formed in connection with the Ecclesiological Society, aided by members of the old Motett Society and by the S. Barnabas Choral Society, performed the following music, under the direction of the Rev. T. Helmore:—No. 1. The hymn, "Veni Creator," from the *Hymnal Noted*. 2. Farrant's anthem, "Lord, for Thy tender mercy's sake," to the words, "Unto Thee, O Lord," as published in the works of the Motett Society. 3. The hymn, "Pange lingua." 4. The motett, "O God, Thou art my God," Palestrina. 5. The hymn, "Sermone blando." 6. Palestrina's motett, "Peccantem me quotidie," the ninth of those published by De Lafage, of Paris. 7. The hymn, "Chorus novæ." 8. The motett, "I will always give thanks," for three voices, by Peter Certon. 9. The hymn, "Jesu dulcis memoria." 10. Palestrina's motett, "O beata et gloriosa Trinitas," in five parts. 11. The motett, in five parts, "Not unto us, O Lord," by Orlando di Lasso. 12. The hymn, "Te lucis ante terminum," to the simple Sarum melody.

Mr. A. J. B. Hope, who occupied the chair, after returning thanks to the amateur choir, and to the Hon. and Rev. Mr. Liddell, for the use of the room, made a short speech upon the principles observed by the Society, and by the Motett Society now united to it, in its attempt to preserve and restore the true music of the English Church, showing especially that we must seek, not to introduce the popular music of the modern Roman Church, but to revive the ancient grave styles of the ecclesiastical music of the Church of England from the Reformation to the Great Rebellion.

The room in which this meeting was held was very inconveniently crowded; but the committee had not anticipated so large an audience

at a meeting which was one for practice rather than for performance. It is hoped that a larger room may be found for future meetings, as so much interest seems to be felt in the practice of sacred music of this character.

The following Circular has been issued :

"78, New Bond Street, London,  
"May 2, 1853.

"SIR,

"You are requested to attend the Fourteenth Anniversary Meeting of the ECCLESIOLOGICAL LATE CAMBRIDGE CAMDEN SOCIETY, which will be held on Thursday, June 2nd, at Two o'clock p.m. precisely, at No. 1, Adam Street, Adelphi, London.

"Evening Meetings for the performance of Hymns and Motetts will be held on Thursday, June 2nd, and Thursday, July 7th, in the School Room adjoining Christ Church, S. Pancras, at Eight o'clock p.m. Members are invited to bring their friends to these Meetings.

"A programme of the music to be performed will be published in the *Ecclesiologist* for June.

"We particularly request any information as to change of residence, or alteration of style, for the sake of correctness in the List of Members, in the Report about to be published.

"We have the honour to be,

"Your obedient servants,

"(Rev.) BENJ. WEBB, (*Sheen, Ashbourne.*)

"(Rev.) J. M. NEALE, (*East Grinstead.*)

"(*Honorary Secretaries.*)

"(Rev.) T. HELMORE, (1, *Onslow Square, Brompton.*)

"(*Honorary Secretary for Musical Matters.*)

"[Subscriptions may be paid to the account of the Society with Messrs. GOSLINGS and SHARPE, 19, Fleet Street; to the Treasurer, WILLIAM CHARLES LUARD, Esq., 1, Gray's Inn Square; or to the Publisher, Mr. MASTERS, 78, New Bond Street; and Members are particularly requested to pay up all arrears of Subscription forthwith.

"A Special Subscription is opened for the purpose of supplying the Choir with complete sets of the Motett Society's publications, and for the purchase of other music.]"

#### ANALYSIS OF MUSIC

*To be sung by the Choir of the Ecclesiological late Cambridge Camden Society, on Thursday Evening, 2nd June, and on Thursday Evening, 7th July, 1853, in the School-room adjoining Christ Church, S. Pancras, to commence at 8 o'clock p.m.*

*On 2nd June.*

I. Hymn, "O Lux beata Trinitas," No. 1 in the *Hymnal Noted*. The ancient usual hymn for Saturday evening. The melody, which in substance is probably coeval with the words, is remarkably beautiful. It consists of the same passage repeated for the first two lines of the

stanza, a different passage for the third line, and the former again repeated for the fourth line.

II. *Motett by Palestrina*, adapted as an anthem for S. Andrew's Day :

"If thou shalt confess with thy mouth the LORD JESUS, and shalt believe in thine heart that GOD hath raised Him from the dead, thou shalt be saved. For with the heart man believeth unto righteousness, and with the mouth confession is made unto salvation. For the Scripture saith, Whosoever believeth on Him shall not be ashamed. (Rom. x. 9, 10, 11.) Alleluia."

The word *motett* is a diminutive from the Italian *moto*, signifying *movement*. The compositions to which it is applied correspond practically to our English anthems; and it is plain that the anthems of our earlier cathedral composers were suggested as to form by the motetts of the Latin Church. In some motetts plain counterpoint is used through a considerable part of the composition, but in most, as in the present example, the several sentences into which the words may be divided, form as many successive fugues, one voice-part leading off with a subject, and the others following in turn. The subjects of the fugues are very often fragments of plain song.

III. *Hymn, "Ad cenam Agni,"* No. 29 in the *Hymnal*. An evening hymn for the Easter season. The melody is one anciently used in this country.

IV. *Hymn, "Æterna Christi munera,"* No. 36. For the festivals of Apostles. This melody deserves particular attention, not only for its own merits, but also because it has been chosen as the theme of a *Mass by Palestrina*, which will immediately follow it.

V. *Palestrina: Missa Æterna Christi munera.*—This *Mass* is therefore distinguished from others of the same composer's by the first words of the hymn. An adaptation of it to the English Communion Service is given in the first volume of *Anthems and Services* published a few years ago by Mr. Barns; but by presenting it with the original words, and without the least curtailment we are better able to fulfil one principal object, namely, to show what deference so eminent a musician paid to the old hymn melodies.

(*Kyrie.*)

"Kyrie eleison."

"LORD, have mercy upon us."

The musical subject of this is the first strain of the hymn-melody.

"Christe eleison."

"CHRIST, have mercy upon us."

The subject is part of the second strain of the hymn-melody.

"Kyrie eleison."

"LORD, have mercy upon us."

This is a double fugue, one of the subjects being a portion of the third strain of the hymn-melody.

*(Gloria in Excelsis.)*

"Gloria in excelsis Deo, et in terra pax hominibus bonæ voluntatis. Laudamus te, benedicimus te, adoramus te, glorificamus te, gratias agimus tibi propter magnam gloriam tuam, Domine Deus, Rex cœlestis, Deus Pater omnipotens.

"Domine Fili Unigenite Jesu Christe Domine Deus, Agnus Dei, Filius Patris, Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram. Qui sedes ad dexteram Patris, miserere nobis.

"Quoniam tu solus sanctus, tu solus Dominus, tu solus altissimus, Jesu Christe, cum Sancto Spiritu in gloria Dei Patris. Amen."

"Glory be to God on high, and in earth peace to men of good will. We praise Thee, we bless Thee," &c., (as in our Communion Service.)

At the words *et in terra pax* the Treble leads off with the fourth strain of the hymn melody, which is identical with the first, the Alto following in canon as far as the end of the fourth bar.

*(Credo.)*

"Credo in unum Deum, Patrem Omnipotentem, factorem cœli et terræ, visibilium omnium et invisibilium :

"I believe in one GOD, the FATHER Almighty," &c.

"Et in unum Dominum Jesum Christum, Filium Dei unigenitum, et ex Patre natum ante omnia secula, Deum de Deo, lumen de lumine, Deum verum de Deo vero, genitum, non factum, consubstantialem Patri, per quem omnia facta sunt : Qui propter nos homines et propter nostram salutem descendit de cœlis, et incarnatus est de Spiritu Sancto ex Maria Virgine, et Homo factus est : Crucifixus etiam pro nobis sub Pontio Pilato, passus et sepultus est ; et resurrexit tertia die secundum scripturas, et ascendit in cœlum, sedet ad dextram Patris, et iterum venturus est cum gloria judicare vivos et mortuos, cujus regni non erit finis :

"Et in Spiritum Sanctum, Dominum et vivificantem, qui ex Patre Filioque procedit, qui cum Patre et Filio simul adoratur et conglorificatur, qui locutus est per prophetas ; et unam Sanctam Catholicam et Apostolicam Ecclesiam ; confiteor unum Baptisma in remissionem peccatorum : et expecto resurrectionem mortuorum, et vitam venturi seculi. Amen."

The Alto leads off at first with the first strain of the hymn, the Treble following. The second subject, at the words "visibilium omnium," is part of the second strain of the hymn. At the words "Et in Spiritum," the introduction of triple rhythm and plain counterpoint has a very good effect.

*(Sanctus.)*

"Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth ! Pleni sunt cœli et terra gloria tua. Osanna in excelsis.

"Benedictus qui venit in nomine Domini. Osanna in excelsis."

"Holy, Holy, Holy LORD GOD of Sabaoth ! Heaven and earth are full of Thy glory. Hosanna in the highest.

"Blessed is he that cometh in the name of the LORD. Hosanna in the highest."

In this again the hymn-melody is completely employed, except the

ending of the third strain. The second strain is brought in at the words "Dominus Deus," the third at "Pleni sunt," and the fourth at "Osanna." The "Benedictus qui venit," (for three voices,) is founded upon the second and third strains of the melody, the "Osanna" bringing in the fourth again.

*(Agnus Dei.)*

"Agnus Dei, qui tollis peccata mundi, miserere nobis. Agnus Dei, qui tollis peccata mundi, dona nobis pacem."

"O LAMB of GOD, that takest away the sins of the world, have mercy upon us. O LAMB of GOD, that takest away the sins of the world, grant us peace."

The first part of this is constructed upon the first three strains of the hymn-melody; the second is for five voices, and is constructed upon the first, second, and fourth strains.

VI. *Hymn, "Vexilla Regis,"* No. 22 in the *Hymnal*. This is the ancient hymn appointed to be used from the 5th Sunday to Wednesday before Easter inclusive, set to its proper melody. In the third stanza the allusion is to a very ancient but now generally rejected reading of the 96th Psalm 10th verse; "the LORD hath reigned from the tree."

VII. *Anthem for 6 voice-parts, by the Rev. S. S. Greatheed :*

"O SAVIOUR of the world, Who by Thy Cross and precious Blood hast redeemed us, save us and help us, we humbly beseech Thee, O LORD."  
(From the Order for the Visitation of the Sick.)

A specimen of the effect which the study of the ancient masters may produce on a musical mind of the present age. Those who are well acquainted with the style of the 16th century will perceive that the composer of this anthem has not aimed at producing a servile imitation of it. More than one adaptation from the works of Palestrina to these words have appeared during the interval between the first commencement of this piece and its publication; and consequently it would not have been published at all, except for the consideration that original compositions must always have some advantages over adaptations as regards force of expression,—a point, the importance of which is proportionate to the dignity of the subject.

VIII. *Motett by Morales :*

"Me have ye bereaved of my children; Joseph is not, and Simeon is not, and ye will take Benjamin away; all these things are against me, and ye will bring down my gray hairs with sorrow to the grave." (Gen. xlii. 36, 38.)

Christopher Morales was a native of Seville, and held the place of a singer in the Pope's chapel before the middle of the 16th century. The English words of the present motett correspond to the original Latin.

IX. *Hymn, "Te lucis ante terminum,"* No. 9 in the *Hymnal*. An ancient hymn for the last service of the day. It has been the custom

to vary these daily hymns by using different melodies at different seasons of the ecclesiastical year. The one used on the present occasion belongs to Advent.

*X. Anthem, by John Redford, for Advent:*

"Rejoice in the LORD alway: and again I say, Rejoice. Let your moderation be known unto all men. The LORD is at hand. Be careful for nothing, but in everything by prayer and supplication, with thanksgiving, let your requests be made known unto GOD. And the peace of GOD, which passeth all understanding, shall keep your hearts and minds through CHRIST JESUS." (Phil. iv. 4—8.)

This musician was master of the choristers of S. Paul's Cathedral between the years 1530 and 1540. This specimen of his talents possesses much sublimity and sweetness. At the beginning is a canon between the treble and alto, four bars in length, which is repeated by the tenor and bass, with the addition of a third part by the alto. Several other points are afterwards introduced and worked out, with passages of plain counterpoint between them.

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*The following music is intended to be sung at the Meeting of July 7.*

I. *Hymn, "Jam lucis orto sidere,"* No. 4 in the *Hymnal*. An ancient hymn for the hour of prime. The melody is one appointed to be used on ordinary days, and is very simple. It will be observed that the second half of the tune differs from the first only in the last two notes.

*II. Anthem, Tallis:*

All people that on earth do dwell,  
Sing to the LORD with cheerful  
voice;  
Him serve with fear, His praise forth  
tell,  
Come ye before Him and rejoice.  
The LORD, ye know, is GOD indeed,  
Without our aid He did us make;  
We are His flock, He doth us feed,  
And for His sheep He doth us take.

O enter then His gates with praise,  
Approach with joy His courts unto,  
Praise, laud, and bless His Name  
always,  
For it is seemly so to do.

For why? the LORD our GOD is good,  
His mercy is for ever sure,  
His truth hath always firmly stood,  
And shall from age to age endure.  
Amen.

*III. Motett, Palestrina, for 5 voice-parts:*

"Cœnantibus illis accepit Jesus panem, benedixit ac fregit deditque discipulis suis, et ait, Accipite et comedite, hoc est Corpus Meum."

"As they were eating, Jesus took bread, and blessed it, and brake it, and gave it to the disciples, and said, Take, eat, this is My Body." (S. Matt. xxvi. 26.)

A work which exhibits the usual characteristics of this eminent composer.

IV. *Hymn, "Angulare fundamentum,"* No. 44 in the *Hymnal*. Appropriate for the dedication of a church, and the anniversaries of the same.

V. *Anthem, Orlando Gibbons :*

"Why art thou so heavy, O my soul? and why art thou so disquieted within me? O put thy trust in God, for I will yet give Him thanks, which is the help of my countenance and my God. Amen." (Ps. xliii. 5, 6.)

This begins, like many other works of the same age, with a canon between two parts. The first four bars are strictly in the third ecclesiastical mode transposed on A.

VI. *Hymn, "Jesu Salvator seculi,"* No. 30 in the *Hymnal*. Used at night in the season after Easter.

VII. *Anthem by the Rev. S. S. Greatheed :*

"O God, Thou art worthy to be praised with all pure and holy praise; therefore let Thy saints praise Thee with all Thy creatures: and let all Thine angels and Thine elect praise Thee for ever." (Tobit viii. 15.)

This is an anthem which may be sung by any tolerably well trained parish-choir. It is a production of the current year, and has not till now been sung in public.

VIII. "*Nunc dimittis*:" to the 3rd Gregorian Tone, 2nd ending.IX. *Anthem, from Orlando di Lasso, for five vocal parts :*

"O praise the LORD, all ye heathen; praise Him, all ye nations; for His merciful kindness is ever more and more towards us, and the truth of the LORD endureth for ever. Amen." (Ps. cxvii.)

X. *Hymn, "Rerum Deus tenax vigor,"* No. 7 in the *Hymnal*. For the afternoon. The melody is of extreme simplicity, but when it is judiciously accompanied with harmony in the true church-style, the effect is truly sublime.

## OXFORD ARCHITECTURAL SOCIETY.

THIS Society held their first meeting this term on Wednesday, April 27, at the rooms in Holywell Street, the Principal of Brasenose College, President, in the chair. The Hon. W. Byron, Fellow of All Souls, Mr. Daniell, of Merton College, and Mr. Bradfield, of Broad Street, were elected members.

The 2nd volume of Domestic Architecture of the Middle Ages was presented by Mr. Parker, a rubbing of a large brass by the Rev. J. E. Cross; the transactions of the Architectural Institute of Scotland were forwarded by that Society, and the *Ecclesiologist* for April was laid on the table. The Secretary, the Hon. F. Lygon, All Souls, then read the report which adverted to the joint Architectural Meeting to be held at Banbury, on May 24th and 25th by the Oxford, Beds, Bucks, and Northamptonshire Societies. This will furnish a most valuable opportunity for studying the very interesting churches and domestic remains

in that neighbourhood. Bloxham, Broughton, Adderbury, and Kings Sutton churches with many others, while Broughton Castle, Wroxton Abbey, and Compton Wynyate will also each be visited. Communications to be addressed to the Rev. W. S. Miller, Sibford Gower, Banbury, who has kindly consented to act as local Secretary.

The Report expressed a hope that the University in sanctioning the expenditure of £50,000 on the proposed museum would carefully guard against the adoption of any style unsuited to the climate of England, or which required shams and deceptions to adapt it to the objects for which the institution is to be undertaken.

The Rev. F. Meyrick, M.A., of Trinity College, resigned the post of Secretary.

Mr. Frederic G. Lee, of S. Edmund Hall, then proceeded according to announcement to read a paper containing *some remarks on Christian Epitaphs*, in which he gave a brief sketch of the various styles of inscriptions which have been in vogue from the earliest ages of Christianity to the present time. The catacombs of Rome, and the epitaphs preserved in the Lapidarian Gallery of the Vatican, supplied several specimens, as did also the sepulchral slabs of Cornwall and the northern counties. Having proceeded to observe the peculiar beauty and simplicity of the epitaphs of the 13th and 14th centuries, and the different forms of expression then used, he alluded most forcibly to the great degeneracy of style, and in many cases the utter absence of any religious feeling whatsoever, which characterize the majority of epitaphs erected since the middle of the 16th century. Mr. Lee introduced several post-reformation inscriptions which created great amusement, some of which served admirably to render his argument more forcible, viz.—that as the epitaphs of the 13th and 14th centuries always profess a religious character, and those put up during the last 300 years are mere laudatory commemorations, and in many instances positively offensive, a return to the simple and Christian style of past ages is much to be desired. He then concluded by quoting some practical remarks from the Rev. J. M. Neale concerning the phraseology of modern inscriptions, which, if followed, would prevent our churchyards from being deluged either with extravagant eulogies or pagan epitaphs.

The President returned thanks to Mr. Lee for his kindness in reading this paper, and after some remarks from Mr. Freeman, the Secretary, and the President, the meeting adjourned.

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A meeting of this Society was held in their rooms in Holywell Street, on Wednesday, May 11, at eight o'clock, the Rev. S. W. Wayte, Fellow, Tutor, and Dean of Trinity College, Treasurer of the Society in the chair. Mr. Payne and the Rev. Lewis Gilbertson were proposed as candidates for election at the next meeting. Webb's *Continental Ecclesiology* was presented to the Society by Mr. F. G. Lee, of S. Edmund Hall. The Report of the Committee stated that Mr. Egerton, of Christ Church had been elected Secretary in the room of Mr. Meyrick. Through the munificence of the Librarian, Mr. J. H. Parker, the Committee had been enabled to lay upon the table a revised edition

of the catalogue of valuable books in the possession of the Society, with the rules, and list of members. The meeting fixed for May the 25th was postponed till the subsequent Wednesday to avoid clashing with the joint meeting at Banbury, when it was hoped many members would attend; the Committee had agreed to lend books and rubbings of brasses to increase the interest of the evening meetings.

A grant of £5 was made towards the restoration of S. Michael's church, Oxford, and also £3 to Shottesbrooke church.

The Report was adopted, and a vote of thanks to the Librarian unanimously carried for his kind liberality. The chairman then called on Mr. Lygon to read a paper "on the Influence of Detail on general Design." Mr. Lygon remarked that Architecture was a petrification, not only of religion but of history and mind, and that all architecture expressed the tone of mind prevailing in the age. The tendency of this age, he considered, was to exaggerate detail at the expense of general design, whereas detail, however valuable and graceful an adjunct to correct design, no more compensated for its absence than the gilded binding of a worthless book compensated for the literary defects of the work. Mr. Lygon illustrated this by the Houses of Parliament, and applied to them the well known words,

"Lo! what huge heaps of littleness abound,  
The whole a laboured quarry above ground."

The same principle, he continued, would hold good of pseudo-classical architecture. No Greek architect of old, if he could be charged with the task of building a museum in England in the nineteenth century, would produce a structure like the Taylor buildings in Oxford. We should not be content with borrowing details, but we should work out the principles of design which actuated the great mediæval architects, for the exploded beauties of a pagan world are unsuited to the colder climate and purer faith of England at the present day.

The chairman tendered the thanks of the Society to Mr. Lygon.

Mr. Thornton, of S. John's College, and Mr. G. E. Street enforced the views laid down in Mr. Lygon's paper, and after some discussion the meeting adjourned.

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## CAMBRIDGE ARCHITECTURAL SOCIETY.

THE first meeting for the Easter Term, was held at the Society's rooms, on Wednesday, April 20; the Rev. the president in the chair. After the minutes of the preceding meeting had been read, the following gentlemen, proposed at the last meeting of the Lent Term, were balloted for and elected:—

Rev. H. M. Ingram, M.A., Trinity College.  
Rev. S. T. Gibson, M.A., Queen's College.  
E. W. Blore, B.A., Trinity College.  
J. T. Walford, King's College.  
F. C. Wilson, Trinity College.  
H. Geldart, Clare Hall.  
J. H. Fleisher, Christ's College.

The following gentlemen were proposed and seconded for election at the next meeting :—

Rev. S. B. Sealey, M.A., S. Peter's College.  
 Hon. E. F. Nelson, Trinity College.  
 Gerald Fitzgerald, Trinity College.  
 C. P. Ingram, Scholar of Trinity College.  
 J. Lindsay, Trinity College.  
 F. Darby, Christ's College.

In the absence of the Treasurer (Mr. G. A. Lowndes, B.A., Trinity College), the balance-sheet for the last Term was produced and read by the Junior Secretary (Mr. C. J. Evans, K.C.)

Thanks were voted for the following presents ;—

The last number of the *Instrumenta Ecclesiastica. Transactions of the Architectural Institute of Scotland.*

A sheet of designs for Christian Monuments, from Mr. Laurie, mason and sculptor, Downham Market.

Several views of S. Mary's Church, Cambridge, from Mr. J. H. Cooper, Trinity College.

It was announced that the committee were ready to receive suggestions on the subject of excursions to view objects of interest in the neighbourhood.

It was resolved, on the motion of the Junior Secretary, that the committee to inspect the state of Barnwell Priory Church and Stourbridge Chapel, consist of the committee of the Society, with such other members as they may associate with themselves for that purpose. It was mentioned that a report might be expected from the committee before the end of Term.

Some papers were distributed on the subject of the Architectural Museum, which Mr. G. G. Scott is forming in Canon Row, Westminster.

The Meeting then adjourned to Wednesday, May 4.

The second meeting for the Easter Term, was held at the Society's room, on Wednesday, the 4th of May. In the absence of the President and Vice-Presidents, the Rev. G. F. Reyner, B.D., Fellow of S. John's College, kindly consented to take the chair.

The following gentlemen, proposed at the last meeting, were balloted for and elected :—

Rev. S. B. Sealey, M.A., S. Peter's College.  
 Hon. E. F. Nelson, Trinity College.  
 Gerald Fitzgerald, Trinity College.  
 C. P. Ingram, Scholar of Trinity College.  
 J. Lindsay, Trinity College.  
 F. Darby, Christ's College.

The following were proposed for election at the next meeting :—

O. C. Waterfield, King's College.  
 L. M. Rate, Jesus College.  
 J. M. Hamilton, Trinity College.  
 R. Laycock, Trinity College.  
 E. Cooper, Trinity College.  
 P. W. Curtis, S. John's College.

Thanks were voted to G. M. Gorham, B.A., Trinity College, for an account of the Restoration of the Church at S. Mary, Ottery : Mr. J. H. Parker, Oxford, for his work on the Domestic Architecture of the Middle Ages ; Wells Architectural Society, for a paper on the Four Seasons of Gothic Architecture, read before them.

The Rev. C. E. R. Robinson, B.A., Trinity College, read a paper on the Temple Church, London. He gave a sketch of its history, commencing with its condition under the Knights Templars, and a notice of the fortunes of that powerful body, passing on to its acquisition by the "learned and honourable societies" who now possess it; recounting the indignities it suffered at their hands during the last two centuries, and the noble manner in which it has lately been restored to its pristine beauty. The writer concluded by inviting the members of the Society to visit the Church under his guidance at the beginning of the long vacation.

On the motion of the Junior Secretary (Mr. C. J. Evans, K.C.), seconded by Mr. A. Johnson, B.A., Trinity College, the thanks of the Society were voted to Mr. Robinson.

Mr. H. R. Bailey, Scholar of S. John's College, was elected Treasurer of the Society, in the room of Mr. Lowndes, B.A., of Trinity College, who has resigned.

Mr. H. J. Hose, B.A., was elected a Corresponding Secretary for Westminster.

Mr. Robinson moved, and the Junior Secretary seconded, a vote of thanks to Mr. Reyner, for his kindness in taking the chair, which was carried, and the Meeting then adjourned to Wednesday, May 11th.

The third meeting for the Easter term was held at eight o'clock on Wednesday, the 11th inst., at the Society's Rooms; the Rev. the President in the chair.

After the minutes of the preceding meeting had been read, the thanks of the meeting were voted to the junior secretary (Mr. C. J. Evans, K.C.), for a copy of the Illustrations of the Catalogue of MSS. in Caius College Library, by the Rev. J. J. Smith.

The following gentlemen proposed at the last meeting, were balloted for and duly elected :—

O. C. Waterfield, King's College.  
 L. M. Rate, Jesus College.  
 E. Cooper, Trinity College.  
 R. Laycock, Trinity College.  
 J. M. Hamilton, Trinity College.  
 P. W. Curtis, S. John's College.

The Rev. J. Ingle, of Trinity College, was proposed for election at the next meeting.

Mr. S. B. Gould, of Clare Hall, read a paper in which the principles of Gothic Architecture, and the rules by which the employment of colour in churches should be guided, were very ably discussed. At the conclusion of his remarks, which were received with much applause,

Mr. Gould announced his intention of pursuing the subject further on some future occasion.

In moving and seconding a vote of thanks to Mr. Gould, Mr. R. R. Rowe and the Treasurer made some observations illustrative of several points in that gentleman's paper.

Mr. C. D. Nix, of Trinity College, read a notice of Doncaster Church. His description of this well known building, and his appeal for assistance to the inhabitants of Doncaster in their efforts to rebuild their church, were listened to with much interest by the meeting.

In seconding a vote of thanks to Mr. Nix, which was carried, Mr. E. S. Lowndes, of Christ's College, described a visit paid by him to the church, shortly before its recent destruction by fire.

The Junior Secretary read a paper, giving some account of S. Ninian's Cathedral, Perth; Trinity College, Glenalmond; and the College of the Holy Spirit, Cumbrae. At its conclusion, Mr. J. Ramsay, of Trinity College, in supporting a motion for a vote of thanks to the Secretary, enlarged upon the interest attaching to these and similar undertakings of the Church in Scotland.

It was announced that Mr. Searle, of Queen's College, had resigned the office of Auditor; and Mr. E. S. Lowndes, of Christ's College, was elected to the vacant office.

The President expressed his desire of entertaining any Members of the Society, who might be desirous of visiting Ely; and Tuesday the 24th inst., was fixed on as a suitable day for such an excursion.

The Junior Secretary requested that members who were desirous of joining a party to be formed for the purpose of visiting the Temple Church, London, would favour him with their names at their earliest convenience.

On the motion of Mr. R. R. Rowe, seconded by the Junior Secretary, the Rev. S. B. Sealey, M.A., was added to the Committee for inspecting the state of Barnwell Priory Church.

The thanks of the Society were voted to Mr. G. A. Lowndes, B.A., of Trinity College, for the manner in which he had discharged the duties of Treasurer to the Society, on the motion of Mr. R. R. Rowe, seconded by Mr. Brundrit, of Christ's College.

The meeting then adjourned to Wednesday, May 25.

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## ARCHITECTURAL SOCIETY OF THE ARCHDEACONRY OF NORTHAMPTON.

At a Committee meeting, held April 11, the Chancellor of Peterborough in the chair, at which several members were present, the Minutes of the last meeting having been read, the following presents were received:—*Transactions of the Architectural Institute of Scotland*; *Archæologia Cambrensis*; *A Plea for the True Principles of Architecture*, by G. E. Street, from the Author; *Design for New Theological College at Cuddesden*, from the Architect, G. E. Street, Esq.;

Drawing of Open Seats lately restored at Hazelbeech, from W. Slater, Esq., Architect. Mr. Morton exhibited a drawing, by Mr. Scott, for the east window of Harleston church; and communicated some valuable information on some MSS. existing in the British Museum, relating to churches in Northamptonshire, which he was requested to draw up at greater length, for the use of the Society, in order that copies might be obtained of any documents which bore immediately on the architectural history of the county. Some new church-plate, manufactured after ancient models, by Mr. Skidmore, of Coventry, for the church of Boughton, was sent for inspection by the rector. Lord A. Compton called the attention of the Committee to the probable destruction of the existing land-marks of the old Castle of Northampton, by the new Station of the North-Western Railway. It was resolved, that Sir Henry Dryden be requested to procure plans, to be made for the Society, of the existing site, before the ground was disturbed by railway operations.

Mr. De Sausmarez produced the accounts of the restoration of S. Peter's, by which it appeared that there was still a deficiency of about £20, and that £100 more was required to complete the wood work of the interior. The accounts will be laid before a special Committee for S. Peter's.

Plans for a new Chapel of Ease, about to be erected at Yardley Gobion, were exhibited by the architect, Mr. E. F. Law. The Committee, regretting the abandonment of the former far superior design by the same architect, withheld their approval of the present plans till certain alterations, concurred in by the architect, were adopted.

The new volume of Reports and Papers was laid on the table, and will shortly be distributed among the members, together with the List of Architects and Artificers in Church work. It was agreed to issue a circular, calling the attention of the members to the facilities offered by the new room for increasing the Library and Museum of the Society, and requesting additions thereto. It was also agreed that the public Spring Meeting should be held, in conjunction with the Oxfordshire, Bedfordshire, and Buckinghamshire Societies, at Banbury, on Tuesday, May 24th, and excursions made on the following days. The Rev. Wm. S. Miller, of Sibford Gower, has undertaken to act as local Secretary.

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## ARCHITECTURAL INSTITUTE OF SCOTLAND.

At the meeting on Feb. 10, 1853, an interesting paper was read by Mr. R. W. Billings, Associate of the Royal Institute of British Architects, on "Certain Features of the Ancient Architecture of Scotland." Mr. Billings began by remarking on the great abundance of architectural antiquities in Scotland, and the great ignorance prevailing as to their extent and value. Next he enlarged on the peculiarities of Scottish window-tracery, and on the general fitness and common sense of ancient design. He observed that in an exposed and hilly country

none but stunted towers would be found, spires being reserved for "quiet valleys, where the wind never reaches them."<sup>1</sup>

Mr. Billings traces the influence of the somewhat parsimonious spirit of the Scotch in the curious fact that, as at Roslin and Melrose, their architectural decoration is wholly confined to the parts that are in full sight; this he contrasts with the English practice, in which, he says, "in sight or out of sight, the work is all finished in the same way." Scotch architecture is remarkable for the simple materials of which it makes use, and for its unchangeable character. Mr. Billings asserts that the bead-moulding is the "staple of all the ornamentation of the country," and speaks of the universal use of the chamfer in the place of more complicated mouldings. Next he refers to the circular staircase as a distinguishing peculiarity of Scottish Domestic Pointed, and claims for the open turret an earlier introduction in Scotland than in France. The following quotations are interesting:—

"Another very distinguishing feature of Scottish architecture is the jutting lines,—lines breaking all over the building; and, in attempting to analyse the design, you never can tell whether the perpendicular or horizontal line of composition prevails. These lines are often exceedingly picturesque, and are to be found wherever we get a building on an irregular site. Like the bead-moulding and the chamfer, they are common to all periods, and the baronial mansion took it from ecclesiastical buildings. You may see an early specimen of these economic decorations at the Nunnery of Iona. There is a play of line about them, and an artistic effect which there is no mistaking. Again, at Dryburg, which is rather more recent than Iona, there is a capital illustration of the design suiting itself to the rising of the ground entirely by means of broken lines. The old Scottish buildings seem really to take root into the soil."

"Nothing can be more remarkable in the irregularity of their plans than the old Scottish churches. They are, so far as churches can be changed, as varied as castles, and all of them depend on the ground for the distribution of their parts. While Melrose Abbey is nearly all nave, Kelso Abbey is nearly all choir, though the latter peculiarity has given rise to the idea that at Kelso, as at York and Lincoln, there must have been originally a double transept. Elgin Cathedral has five divisions, while Melrose Abbey has but four; some have three, and some only two, while some are without divisions. And in the Tweed buildings, in particular, it is not only in the plans of the churches that the architects seem to have scorned uniformity, but even in the very details. In the clerestory of Dryburgh Abbey one arch in the series is two feet below the others, for no reason that I can perceive, but that the architect had a contempt for symmetry."

Mr. Billings further asserted that the form of the arch is a far less certain indication of style in Scotland than elsewhere, since the circular arch is common to all successive periods; and he concluded his paper with some observations about the Scottish window-tracery.

<sup>1</sup> This is not strictly true: for ancient spires may be found in very lofty and exposed situations: e.g. at Chelmorton (said to be on the highest level above the sea of any church in England), and at Monyash, neighbouring churches in the limestone uplands of Derbyshire.

At a subsequent meeting of the Institute, held at Glasgow, on Feb. 24, Mr. John Baird read a paper on the ruins of S. Blane's Chapel, Bute. That island retains also the remains of the cell of the first Christian missionary from Ireland, S. Cattán (A.D. 539), who was S. Blane's uncle. The remains of S. Blane's Chapel are, according to Mr. Baird, of the age of Alexander I. or David I.,—i. e., the first half of the twelfth century. The chapel consisted of a nave 51 feet long, by 16 ft. 8 in. broad, and a chancel about 13 ft. 6 in. square, which was, however, lengthened at a subsequent period. The walls are three feet thick. The chancel arch, which was not exactly in the middle either of the nave or the chancel, is a fine example of Romanesque. The chancel was lengthened to 26 feet in the First-Pointed period. The earlier work was of freestone ashlar, externally and internally, but the later work was of plastered rubble. Mr. Baird's interesting paper concludes with these words:—"I have thus briefly brought under your notice the remains of what cannot but be considered a very interesting fragment of one of the earliest of our ancient ecclesiastical buildings, unhappily so few of which are now remaining, and which, from its present shattered condition, cannot much longer brave the fury of the winter's storm. It is perhaps owing to its very secluded site that it has been spared to our own time in even such a perfect state, for it does not appear to have suffered from the iconoclastic zeal that levelled to the dust such interesting memorials of the olden time, but solely to 'decay's effacing fingers.' Neither do the materials seem to have been carried off to be used for some more base or vulgar purpose, such as has doomed to destruction some of the most beautiful and interesting of our ancient structures; for, I believe, if a search were made round these ruins, nearly the whole of the materials would be found,—and who knows how many beautiful fragments of detail, both of doors and windows, may be among them. In conclusion, I would call on all such as are informed of the existence of antiquities of a like interesting nature, and they may be more numerous than has been imagined, to rescue them before it is too late from the fate that is yearly threatening them, and thereby promote one of the objects,—neither the least interesting, least useful, nor the least instructive,—for which this Institute has been formed, for 'antiquities are the registers, the chronicles of the age they were made in, and speak the history better than a hundred of your printed commentaries.'"

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## NEW CHURCHES.

WE owe to the courtesy of Mr. J. P. St. Aubyn the opportunity of inspecting, and comparing together, the drawings of four churches, S. Paul's, S. James', S. Mary's, and S. Stephen's, built from his designs for Peel districts in Devonport, within the last few years. Of one of them (S. Stephen's) we have already given some account in an earlier number. This church is not yet finished, but the three others have been consecrated.

Built in a town, where ground is valuable, the sites of at least three of these churches were limited and intractable. Mr. St. Aubyn has, upon the whole, dealt with these difficulties very skilfully, and has also availed himself successfully of the advantages, as to picturesque effect, afforded by the unusual difference of levels of the respective sites.

We proceed to notice these churches in the order of their erection.

*S. Paul's, Devonport.*—This church, which accommodates 716 persons, and cost £3,210, is built on a most confined site, with a frontage on two opposite sides in two streets, and with houses on the other two sides. The two streets not being parallel, the ground-plan is irregular,—the west side, rectangular with the building, ranging with Morice Square, while the east end, instead of being parallel with the west end, inclines from north-east to south-west. We do not wish to speak disapprovingly of this arrangement under the circumstances, but we should certainly have preferred a rectangular east wall, and, anyhow, should have recommended the east walls of the chancel and its two aisles to be, as it were, stepped rectangularly, instead of being in a continuous line,—we mean that the east end of the north aisle might well have projected a foot or so further than that of the chancel, and the chancel again further than its south aisle, all of them being ended rectangularly. The whole area, which is now an imperfect square, is divided by two similar arcades of six arches into three parallel and nearly equal aisles (so to speak). There is no constructional division between nave and chancel. There is a west door; and a tower serving as a porch at the north-west end of the north side; and a building attached to the middle of the north side, which contains, in three stories, a heating apparatus, a vestry, and an organ-chamber. Owing to the adjoining houses, there are no windows, except to the east and west sides. We will mention the internal arrangements before speaking of the exterior. Two bays (eastward) of the central compartment are devoted to the chancel and sanctuary; the remaining area is quite full of open seats (of deal), the chancel aisles being occupied with benches for children facing north and south. The pulpit is on the north side of the chancel arch, the font close by the door opening into the inner porch.

In such a site as this, a town church ought to have a clerestory, in order to obtain enough light. We regret that, instead of this,—a plan too by which he could have gained imposing external height,—Mr. St. Aubyn has preferred three equal gables. The east and west elevations, therefore, show nothing but three low gables, with Middle-Pointed windows of three, four, and five lights, with fair tracery, all the three western windows being reticulated. The tower, which is surmounted by a stone broach spire, is of three stages, with double belfry windows, and two ranges of spire-lights. It is too small for its design, and—a cardinal fault—its belfry stage is not clear above the ridge of the nearest aisle-roof.

*S. James, Devonport,* holds 1,093 persons, and cost £6,288. Here we have a more regular plan, comprising nave and aisles, chancel aisles not quite co-extensive in length with the chancel, a north porch, and a south porch forming the lowest stage of a tower, and a vestry and

organ-chamber on the north-east side of the north aisle of the nave. The nave arcades are of five arches; and an arcade of two arches separates the chancel on each side from its aisles. The ritual arrangements are here satisfactory; the chancel, which is spacious, has longitudinal seats and subsellæ, and there is a good sanctuary, with credence and sedilia. The sanctuary, however, is in no way constructionally distinguished from the chancel, as it ought rather to be. It is here divided from the chancel by a step, placed irregularly, and not in any fixed proportion to the area of the whole chancel. The pulpit is against the second pier of the north arcade, counting from the chancel arch—a good position. The font is against the pier west of the south door. The whole nave and aisles are full of open seats, of deal; but the passages up the centres of the nave and aisles much want breadth. There can be no dignity of internal effect where the passages are too narrow; but probably this is not the fault of the architect, but of the excessive amount of accommodation required. The chancel aisles have longitudinal benches for the school-children. The doors being placed in this church in the second bay from the west end, the transverse passage across the nave leaves no less than seven rows of seats, divided by the passage from the bulk of the congregation. We cannot but think that this is a great practical inconvenience in a building where every foot of space is intended to be available; and though precedent is in favour of this position for the doors, we should in this case—especially as there is no west door—have preferred a more westernly position.

The style of this church is Middle-Pointed, but the general impression left by it is, that it is somewhat too late in the style. The piers are clustered of four, with better caps than bases, but their height, contrasted with the arches which they support, gives a Third-Pointed effect. The church has, we are glad to see, a clerestory, of five couplets of two-light windows. The roofs are open, and of good pitch. We have not much to remark upon the exterior, which is church-like, but rather tame and too uniform in its design. The tower and spire,—the latter of which (like that of S. Paul's) is an octagonal broach,—are not lofty enough, the lower string of the belfry stage not being much higher than the base of the nave roof. The detached position of the tower, which is separated from the nave by the lean-to roof of the aisle, is disadvantageous to it.

*S. Mary, Devonport*, cost £5,800, and accommodates 809 persons. Here again the plan is irregular; the church fills a rectangular corner between James Street and S. Mary's Lane, the former bounding its east, and the latter its west side. Dockwall Street, at the west end, goes off at a sharp angle to the north-west, and this end of the church follows its line. The level, too, is so quick a rise from the west to the east end, that there is room for spacious schools beneath the western part of the nave, and this irregularity of ground has given Mr. St. Aubyn scope for some effectual architectural combinations. The ground-plan shows a chancel of two bays, with a large aisle on each side, a projecting sanctuary, with a vestry in the angle between the sanctuary and the south chancel aisle; a nave with a north aisle

divided from it by an arcade of five arches, and a south aisle divided from it by three and a half arches, and an engaged tower at the south-west angle. This tower forms a porch, and, owing to the great height of the horizontal level of the church at the west end, there is a considerable flight of steps within it. The other entrance to the church is at the east end of the south wall of the south aisle, where the church is almost on a level with S. Mary's Lane. Opposite to this door, on the north side, is an organ chamber, entered from the north aisle by an arch. There is here a considerable and very effective rise to the chancel and its aisles, and a further ascent to the sanctuary. The chancel is properly fitted with longitudinal seats and subsellæ, and the sanctuary is limited by the constructional projecting part. The aisles to the chancel are again devoted to the school-children; the nave and its aisles have uniform open seats, all of oak; the pulpit adjoins the first pier of the south arcade of the nave, counting from the east; the font stands close by the door from the south-western tower. The interior detail in this building seems to us better than in the other churches noticed above, and there is a good chancel arch. There is, however, no clerestory, but a repetition of the three gabled roofs of S. Paul's. The east window of the south chancel aisle is a circular one, owing to the lean-to roof of the sacristy at its west end. The others are geometrical windows, of much excellence and variety. The west elevation is the most striking, as here there are, flanked by the south-west tower and spire, the gables of the nave and north aisles, raised on a basement containing the doors and windows of the schools below the nave. The school-windows are of five graduated trefoil-headed lights, under large discharging arches. The tower is of three stages, well proportioned, with an octagonal staircase-turret at its north-west angle. It is battlemented, with angular pinnacles and an octagonal spire, with rather richly moulded spire-lights. The outline is certainly very pleasing, though here again we desiderate a somewhat greater height, and though the effect is to some degree later than the architect wished. The half-subterranean schools are of necessity somewhat cramped and confined.

*S. Stephen's, Devonport.*—This church—the latest, and in many respects the best (especially as to the arrangement of the choir and sanctuary) of Mr. St. Aubyn's four churches—accommodates 764 persons, and costs £6,839. The seats in this church are of oak. We have already criticised this design, at page 68 of our twelfth volume, and need not repeat our remarks. Much credit is due, we think, to the energy and spirit with which the clergy attached to S. Stephen's have determined to build a really good and unusually costly church in one of the poorest districts of the town. We wish them all success in their arduous task of raising sufficient funds, and we are sure that their exertions will prove not to have been thrown away. It is a matter of great satisfaction that the Peel districts of Devonport have fallen into such good hands as those of Mr. St. Aubyn.

*Christ Church, Baling.*—This church deserved an earlier notice in the *Ecclesiologist*, as being one of the most felicitous in design and construction of the present day. It is a sumptuous edifice, effectively placed within a sweep of the Uxbridge road, and screened by a few

well grown elms.—The plan consists of western tower, nave and aisles, south porch, chancel, with aisles permitting the sanctuary to project eastward of them, and north sacristy. The material employed externally, is squared rag, with quoins and mouldings of Bath stone; the style is early Middle-Pointed. Mr. G. G. Scott is the architect. The tower attached to the nave is square at the base, becomes octagonal above, and carries a stone spire of the latter form. It is supported by diagonal buttresses, on the haunches of which boldly sculptured figures of the evangelistic symbols are seated at the belfry stage, and which terminate at the foot of the spire in pinnacles. On the south face is a stair turret, giving access to the belfry, (where it is weathered off), and also to a gallery within the tower, which was, we believe, insisted on as the receptacle for the organ. The west face contains a four-light window over the doorway; then the ringers' stage, lighted by single apertures; above this a couple of two-light transomed windows, (which recur on each cardinal side of the octagon); and, under a canopy beneath the parapet of the spire, the figure of the Good Shepherd, with pastoral staff and globe. The spire rises to a considerable elevation; has spire-lights on the four principal sides, and is pierced by ornamental perforations on all; its angles are ribbed, and its apex bears the cross and cock. The relative proportions of the nave and chancel are very satisfactory; the roofs of both are of high pitch, are covered with slate, and have a plain ridge; their parapets and gables are finished with handsomely-moulded copings; the gables have elegant crosses at the summit, and at the base diagonal buttresses, carrying elaborately crocketed pinnacles. The west windows of the aisles are of three lights, the north of two, as are also the side windows of the south chancel aisle; while those of the south nave aisle are capriciously enlarged to three. The clerestory windows are again of two lights; the noble altar window is subdivided into five. The tracing of all is discontinuous, and varied; all have moulded jambs, and hoods. The porch, in the usual position, is pleasingly treated, but the arcades on its sides are quite First-Pointed in character. The interior in no way disappoints expectation. We find the tower opening to the nave by a lofty arch. This is, unfortunately, intersected by the gallery already mentioned; but the arrangement is rendered as unobtrusive as possible. The arcade of five bays, with its graceful clustered columns, foliated capitals, and moulded architraves, with hoods, is very beautiful. The roof deserves especial notice: the wall-pieces spring from bunches of sculptured foliage almost too luxuriant, and support spandrel braces and hammer-beams; the ridge rises to a great height. The chancel-arch, with carved soffit, is more than usually enriched. The chancel is divided from its aisles by a column on either side, upholding two sub-arches, beneath a containing arch of large span; the spandrel spaces are occupied by tracery. On the south of the sanctuary is a window, of which the sill is brought down to form a bench, by way of sedilia; on the north blank wall a mural marble has been erected to the memory of the parents of the foundress. Beneath the altar window, (there being no reredos) the masonry is decorated with painted diaper and inscriptions. The altar is raised on a footpace, the pavement of

which, and indeed of the whole sanctuary, is richly embellished with encaustic tiles. The chancel is not stalled, but contains two rows of fixed longitudinal benches on either side. The pulpit of stone stands at the north side of the chancel steps; the reading and prayer desks, facing respectively west and north, are on the opposite side. These are of oak, as are also the open fixed benches throughout the nave and aisles. A clerk's chair and desk of the same material, and moveable, have been added since the consecration; they are very plain, unassuming little luxuries, and *only* cost £75! The font is placed in correct position; its bowl rests on a stout cylindrical stem, encircled with six detached shafts, supporting a series of pointed trefoil panels. We cannot but extend the criticism already made on the arcading of the porch to this font, which indeed is, we think, altogether unworthy of a church in most respects so admirable. There is as yet no painted glass. Handsome brass standards are fixed at the verge of the chancel and of the sanctuary; the nave and aisles are lighted by gas standards of oak, with floriated branches of brass.—We have entered rather fully into a description of this church, as we esteem it one of extraordinary merit. Externally, remarkable solidity and loftiness of construction give it dignity; skilful grouping of parts adds considerable picturesqueness; and the careful treatment of details satisfies the eye as it passes from the mass to examine some individual feature with attention. Internally, the effect is sumptuous in the extreme. We miss indeed some particulars, which we would gladly have seen added, such as screen and parclose, super-altar, altar-cross, candlesticks, and font-cover; we find some which we would fain had been omitted, as reading-desk, altar chairs, and clerk's paraphernalia. But these defects and exuberances are insignificant in comparison with the constructional grandeur of the church, its costly embellishment, and general propriety of arrangement. We congratulate the neighbourhood on their acquisition,—the lovers of church art on a striking monument of its progress,—the architect on his masterly work,—and the foundress on the happy accomplishment of her munificent design.

*All Saints', Kensington.*—We have been gratified with the inspection of the working drawings for this church, which is now rapidly rising. But we must reserve a detailed criticism till the building is further advanced, and till we can actually visit it. Meantime, we will observe that much internal constructive coloration is intended to be used in the walls, and there will also be coloured bands in the tower, of red sandstone and Bath stone alternating. The coloured bands in the interior seemed to us too nearly equal in breadth to be properly effective. The transepts appeared to us to be borrowed in idea from Hackington: the want of proper transept arches in the interior is to be lamented. The arcades also are scarcely large and aspiring enough for the aim of the building; the porch is small, and placed too far eastwards for the real convenience of the interior fittings; and the *sanctuary* itself struck us as being too small for a church of such pretensions. And we must protest strongly against the vesica-shaped window in the south aisle to the west of the porch. We mention these points here

in the hope that it is not too late to correct or modify some of them. There are many merits, and much promise in the design, of which we trust we shall be able to speak hereafter more fully.

*S. Stephen, Chorlton-upon-Medlock, Manchester.*—We quite agree with a correspondent, who has forwarded to us the following description of this proposed church, as given in a local newspaper—that it is likely to be a specimen of perhaps the most offensive kind of modern church. We need not do more than call attention to the ground-plan without any chancel, the breadth of the nave, the proportion of the transepts, the “pinnacle,” the galleries, the position of the choir, and the congeries of “reading-desk, pulpit, and font,” just in front of the altar. Such church arrangement in 1853 is, indeed, a step backwards. “The foundation-stone of a new church, to be built at the junction of Everton Road, leading out of Shakspeare Street, and of Milton Street, leading out of Stockport Road, Chorlton-upon-Medlock, and to be dedicated to S. Stephen, was laid on Thursday morning week, by the Bishop of Manchester. The church is to be built of stone, in the geometric Decorated gothic style, from the designs of Mr. E. H. Sheldard. It is to consist of a broad nave, measuring 80 ft. 7 in. by 40 ft. 10 in. internally, and two transepts 25 ft. 10 in. wide, and projecting 19 ft. from the nave. There is to be no chancel, and each transept is cut off from the nave by a two-centred arch 23 ft. wide. At the south-east corner there will be a tower of three stages, 18 ft. 3 in. square, without the buttresses, and 56 ft. high, finished by pinnacles and cornice, and supporting an elegant spire of the height of 69 ft. from its base to the top of the vane, making the total height of the tower and spire 125 ft. The principal front will be to Milton Street, and it will consist of the tower (through which is to be the main entrance to the sacred building), and a fine window of five lights, with ornamental tracery in the head of a characteristic description. A large pinnacle, with boldly crocketed head, is to flank and relieve the mass of wall about this window, and to lighten the aspect of the front. The other windows in the place are mostly of four lights, and of elegant design. The internal arrangements have been made to afford accommodation for about 1,000 persons, and about one-third of the sittings will be free. The transepts are covered by galleries, supported on light iron columns, and there is a choir gallery, similarly supported, at the end opposite to the communion table, in which the singers, the organ, and probably the Sunday School children will be placed. The entrance to it will be from the tower, those to the transeptal galleries will be from the exterior by porched doorways. The reading-desk, pulpit, and font are in front of the communion table, a step higher than the body of the church, and so arranged that they can be seen by all the occupants of the church, those in the transept as well as those in the nave. The roof timbers will be open and stained, and all the wood-work of the pews, which are very plain in character, will also be stained. The cost of the building is to be about £3,000.”

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## NEW SCHOOLS, ETC.

*Charlton Mackrell, Somersetshire.*—A school is about to be built in this village from the designs of Mr. C. E. Giles, of Taunton, as a memorial to the late Archdeacon Brymer. The design comprises two equal-sized rooms, which may be thrown into one by the removal of a screen, with a teacher's house, a class room, and offices attached. We are very glad to observe that there is a separate entrance and separate exit for boys and girls. But the offices are perhaps too near the main building, and those for the girls and the coal-cellar are accessible only through the school-room. The porches are very picturesque, of wood with open tracery. In such cases however hat and bonnet rooms become necessary, since open porches can scarcely be so used. The teacher's house is commodious, and contains, we are glad to see, three bedrooms besides a store room up stairs. Externally the group, which is in Middle-Pointed, is more picturesque than need be, and the copings, ridge-crests, chimney-cappings, and bell-gable are perhaps a little in excess; but this is accounted for by the fact that the whole building is intended to be a memorial of the very munificent and much lamented dignitary, whose parish this was.

*S. Mary, Reading.*—A very nice school has recently been built in Hosier Street; the buildings are well grouped.

New Schools of very similar architecture have just been finished in *S. Giles' Parish*; and are now being built in the Parish of *S. Lawrence, Reading*.

*Exning, Suffolk.*—A new school is building here, from the designs of Mr. White. It is of clunch, roofed with tiles, and accommodates 200 children. The cost, including a master's residence, is £660. The design is, perhaps, somewhat over-picturesque.

*House of Mercy, Bussage, Gloucestershire.*—A very simple but satisfactory design by Mr. White.

## CHURCH RESTORATIONS.

*S. Peter, Derby.*—This is a very interesting old structure, more like a village church than one in a town, and which has suffered miserably in the way of pews and galleries in the process of fitting it for a town congregation. The present energetic vicar has made some improvements in the chancel, to adapt it for his choral daily services; the nave and aisles being left, at least for the present, in their present evil plight. The chancel, though comparatively low, is of fair proportions. The altar has been raised on a footpace, and is properly vested, though of inadequate size. The footpace does not extend round the west side of the altar, but is confined to the two ends;—an unusual and incorrect arrangement. The old piscina is opened and brought into use, and

three chairs are set on the south side, as quasi-sedilia. The old sanctuary rails remain. The walls round the sanctuary are diapered in bright colour; the pattern is a rose, and rather wants variety. An English legend in large characters is continued round the top. The space of wall behind the altar, which, owing to the lowness of the cill of the east window, is unfortunately narrow, is painted in three rows of large quatre-foiled circles, each being charged with crosses and religious emblems. The cill of the east window has received an appropriate legend. The chancel is separated from the nave by rich curtains suspended on a brass rod which has four brass uprights. This is a very simple and effective expedient:—the curtains of course are drawn aside when the nave is in use. There are stalls on each side, not returned; five only on the north side, but ten on the south side, and there are plain subsellæ. The stalls are of oak, of rich design, and with miserere-seats. They are however of a Third-Pointed type. It will have been remarked that while the south side of this chancel has two blocks of stalls and sub-sellæ,—(divided by an ancient priest's door,)—there is but one block of seats towards the west end, on the north side. The space of the wanting block of seats is occupied by a large new organ, placed on the ground; this is played openly, though there are some red curtains, very needlessly, round the organist's seat; and these curtains, added to the unwieldy and unnecessary size of the organ, block up the chancel inconveniently. The case of the organ is simple, but good, and in spite of its awkward position and size, there is much reality in its treatment and in the boldness with which, owing (we were told) to opposition on the part of the vestry, it is placed in this part of the church. In fact, the whole chancel has a very remarkable, but very "working" look. The least successful parts of this well meant restoration are the windows. The north and south windows are coloured with an ugly yellow tint with red borders; the east window, a large Third-Pointed one, of five cinq-foiled lights, supermonialled, is filled with the very worst kind of stained glass. The artist, we heard, was Mr. Barnett. The middle light contains the Crucifixion, most disagreeably treated; the other lights have the Blessed Virgin, S. John Evangelist, S. Peter, and a Bishop. The figures are most grotesque in their drawing and expression, the flesh of a dirty shaded brown colour, the backgrounds heavy and quite opaque, the canopies over-elaborate, with an infinite amount of shading and perspective. The canopies are full of small figures of angels; the supermonialled lights have small figures of saints.

*Waltham Abbey.*—We were gratified on a recent visit to Waltham, to find an instalment of the proposed restoration of the Abbey church announced some time back in the *Ecclesiologist*. Little indeed has been hitherto effected, but that little evidently with the right animus and will. The first point which struck us on revisiting this venerable fane, was the careful cleaning and repairs of the masonry and sculpture of the inner western doorway; which, in its present condition, invested again with much of its original beauty and more than its original interest, well requites the pains bestowed. Passing this satisfactory work, we found the font rescued from the corner of the north aisle (where it had previously been put out of the way,) and placed beside the chief

entrance. The marble bowl has been deterged from paint, made good where defective, and repolished; it stands on a plain column and plinth similarly polished. A space has been prepared around with seats of substantial oak for the sponsors, and a flat oak cover provided for the font. At the east end of the wilderness of high pews which occupy the major part of the nave and aisles we came upon another incipient work of improvement, consisting of a group of open benches of oak arranged longitudinally on either side of the approach to the altar, and forming the rudiment of a choir. Here ceases for the present the renovation of this monument of ancestral piety. Those who have seen it need not be reminded that the nave alone of this cruciform Romanesque church remains, dilapidated in structure, defaced with incrustured whitewash, darkened and cumbered with galleries, disfigured with pews, clerical and lay. But we trust the days of these blemishes are numbered; and that the present guardians of the fabric, inheriting, as is apparent, some sparks of the zeal which prompted its erection, will be enabled, ere long, to restore worthily the noble fragment. We shall be happy to transmit any contributions in furtherance of this object which may be entrusted to us.

*S. Bartholomew, Bathealton.*—Mr. Giles, of Taunton, is restoring this little church. It contained a nave, and chancel, with west tower, and a porch in the middle of the south side of the nave; and was full of pews with a west gallery. The exterior was very mean and poor, the tower, which is of three stages, ending in a plain embattlement. Mr. Giles proposes to add a north aisle, and a vestry in the middle of the north side of the chancel, and a spiral staircase-turret at the north-east angle of the tower. Besides which he renews all the doors, and windows, and roofs, adds a chancel arch, and re-arranges the whole interior. An organ is placed on the ground in the middle of the added aisle, and the easternmost seats in that aisle are turned so as to face the south. How much better it would have been to place the organ at the east end of the aisle—even if it dispensed with an east window—and to keep all the seats ranging uniformly to the east. The addition of a vestry, as here, in the middle of the north side of the chancel, has the inconvenience of leaving an awkward nook in the churchyard between its west wall and the east wall of the aisle. There are longitudinal seats in the chancel, and a kind of prayer desk is made on the south side, in the nave, by a seat ranging with these chancel benches. In this case the chancel seats had better have been extended, and no space left under the chancel arch. Externally the church is so much altered as to lose its identity. The tower, in particular, has the proportion of its stages altered, and though restored on a Somersetshire type, is made somewhat too ornate. The new aisle would be the better, we think, had it fewer buttresses:—in fact it wants none, any more than the rest of the church. The heavy basement-mouldings, copings, and gablets are also used here at the expense of simplicity. The new porch on the south side is of timber.

*S. Mary Magdalene, Taunton.*—This famous tower, and most exquisite specimen of its style, is about to be restored, at a cost of £4,000 by Mr. Giles, of the same town. We counsel a most faithful adherence to the existing features of the design.

*S. John, Shottesbrooke, Berkshire.*—The restoration of this interesting church has been entrusted to Mr. Street. Funds are required to restore the spire, if possible. The foot of the old spire, and the lower parts of the angle pinnacles and spire-lights, remain ; but the present spire itself is modern and bad.

*S. Andrew, Sonning, Berks.*—The restoration of this very fine old church is now rapidly approaching completion. The architect is Mr. Woodyer, and the works certainly do him credit. It consists of a clerestoried nave, with aisles (*not* lean-to) and west tower, chancel with aisles, and north porch. The tower is late Third-Pointed; the remainder of the church is Middle-Pointed. The chancel is being fitted with good oak stalls. The roof of oak is panelled, painted a deep blue, with gilt stars; the reredos is a carved diaper picked out with polychrome. The chancel is separated from the north aisle by a magnificent arch, very richly moulded, having a hollow in the centre, which is filled with a succession of niches, containing various images; the whole terminated by a finial. In this chapel is a piscina; the old screen is erected at the west end of the eastern bay, enclosing a vestry, which is surely an objectionable arrangement. The tracery of the windows in the chancel and throughout the church is very good. The south chapel is nearly filled by the vilest paganism imaginable: it consists of steps, at each corner of the uppermost of which stands a large Cupid, supporting a vast superstructure, the whole looking very like a fountain in a botanic garden. All the arcades have been cleaned, and look remarkably well, only we could have wished two of the piers had not been allowed to remain out of the perpendicular. The nave is fitted throughout with good black oak open benches, with carved ends. The font is a fine new one, with an oak canopy of great height, and finely carved. The porch is apparently new, with good doors and windows; over the exterior door is a groined niche, containing an image of S. Andrew. There is stained glass in the clerestory windows, and in two other small lights; good stained glass would be a vast improvement to this church.

*S. Mary, Reading.*—This is a curious old rambling church, which was in a state of sad disorder, but has lately been considerably improved. The chancel is very large,—so large that it was found quite impossible to avoid filling it with the laity; but all the pews have been demolished, and stalls with poppy-heads substituted. It has been paved with encaustic tiles. A very good oak lectern has been placed under the chancel arch. A few texts have been illuminated on the walls. Sedilia have been rescued from wainscot boarding. The cieling has been removed from the roof, and the spaces between the open timbers washed blue. A sacristy has been built on the north. Stained glass has been inserted in one of the chancel windows in memory of the Vicar's wife, and in the Monk aisle in memory of a former Curate of Dr. Hook. The nave is still encumbered with offensive pews, a few of which have been removed, and replaced by good seats with poppy-heads.

*S. Lawrence, Reading.*—The chancel of this church has lately been restored; pews have been removed, and stalls erected. A very fine

arcade between the chancel and S. John's Chapel, and a noble chancel arch, have been restored. Five windows have been filled with stained glass, and crosses have been placed on the gables. The nave is a hopeless mass of confusion.

*S. Aldate, Oxford.*—Some fair returned stalls have just been placed in the chancel of this church, and the fine chancel-arch thoroughly repaired. A good beginning has thus been made, but much still remains to be done. We noticed very small candlesticks on the altar, about nine inches high. The altar-rails and subseats-desks are of iron painted blue.

*King Charles the Martyr, Falmouth.*—Mr. White has lately added a good north porch, and a tolerable vestry has been built. In the interior a rather handsome illuminated reredos has been fixed, and over it some decent foreign glass, spoiled however by being forced into a hideous pagan window.

*S. Ives, Cornwall.*—Mr. White has the re-arrangement of this interesting church in hand. The old benches will be of course re-used, and the new open seats will be of oak framing, filled in with the old deal panelling. All seems to be well done.

*S. George, Doncaster.*—Mr. G. G. Scott has been entrusted with the re-building of this noble church, recently destroyed by fire, owing to bad flues, and the presence of large masses of wood work in pews and galleries.

## NOTICES AND ANSWERS TO CORRESPONDENTS.

### STOKE NEWINGTON CHURCH.

We thank a correspondent for calling attention to the following particulars, and we heartily agree with him in his disapprobation. Is it too much to hope for an explanation or a contradiction?—

*To the Editor of the Ecclesiologist.*

*Stoke Newington, May 14, 1853.*

SIR,—I am anxious to draw your attention to a church proposed to be built in this parish, knowing the weight an expression of your opinion would have, especially with the architect, (Mr. G. G. Scott.)

It is intended as a substitute for the old parish church, now too limited in size; to contain about 1,300 persons, and 700 more in galleries; the plan cruciform, with west tower; the chancel apsidal; aisles running in a series of gables. The two latter features might have been more suitable for a church at Dundee, for which the designs were originally made, but are un-English, and the gabled aisles appear to me very objectionable because they present the false idea of being a series of chantry-chapels while in reality they are mere ordinary aisles. The cruciform plan, though aesthetically correct, is generally admitted

to be ill adapted to the English church from the difficulty of seeing and hearing; it must be peculiarly so in a church capable of containing upwards of 2,000 persons. Galleries in a *new* church are always objectionable; here they appear to be gratuitously thrust in, as the *parish* (distinguished from *neighbourhood*) does not require that additional accommodation; the present church holds about 750, and 150 more places are wanted besides space for the poor; room for 1,300 (the number independent of galleries) would therefore be ample for the present population and its probable increase. I think I may safely state that not one of the committee have any knowledge of the proprieties of church building.

So much for the fabric—now with respect to the means of raising the required amount, estimated at £10,000. Half is expected from subscriptions; £1,000 from sermons by popular preachers; something from church-building societies; partly mortgage of church estates; and the remainder by pew-rents. If this arrangement is carried out (and it is said to have the Bishop's consent) upwards of 1,000 places in our parish church will be permanently charged with a pew-rent, from which at the present moment it is legally exempt.

Worst of all is the proposed fate of the present church when superseded by the new one. Two aisles will be the parish school-rooms, a third to be parted off from the nave by curtains, and to be thrown open when a vestry or other large meeting is held; this part, when not so required, to be used as a mortuary chapel, and for churchings, &c. Surely the Diocesan will not grant a faculty for this proposed plan of desecration; but its promoters state that he has heard and entirely approved of the scheme.

I am sorry to have written at such length, but do hope you will let your voice be heard before it is too late.

I am, Sir,

Your obedient servant,

A PARISHIONER.

P.S.—It is almost unnecessary to say that this has nothing whatever to do with S. Matthias' church, which, as you are probably aware, will be consecrated next month.

*To the Editor of the Ecclesiologist.*

*S. Saviour's, Southwark, May 17, 1853.*

Sir,—A few days since I visited Stoke D'Abernon church, Surrey, for the purpose of seeing, for the first time, the fine and early military brasses there, so well known to all Ecclesiologists. To my great surprise and regret, I found they were not in the church: the work of restoration and reparation has been going on in the chancel, and the spot where once lay two of the most curious and earliest brasses existing, is now covered with new encaustic tiles. Upon making inquiry what had become of them, I was informed they were still in existence, and would "*probably*" be laid down "*somewhere*" in the church, but the possibility is, I fear, that, like many other fine and interesting brasses, we may, without some vigilance, have also to

deplorable the loss of the D'Abernon brasses.—Pray, Mr. Editor, do you, or some of your Ecclesiological friends, make some attempt to see them replaced, for which I am sure you will receive the thanks of all true Ecclesiologists.

I remain, Sir, yours, &c.,

A Subscriber from No. 1.,

W. B.

*To the Editor of the Ecclesiologist.*

Sir,—The *Ecclesiologist* of this month mentions the destruction of the tower of Willingale Doe church, Essex. Will you kindly mention to the Society that, although it was absolutely necessary it should be taken down, from the shattered state it was in, I have very carefully preserved the original proportions in rebuilding it.

I am, Sir, your faithful servant.

JOSEPH CLARKE, Diocesan Architect.

13, Stratford Place, Oxford Street, April 9, 1853.

An interesting paper was read on Friday, March 4, at the Royal Institute, by Mr. E. A. FREEMAN, on the *Constructive Principles of the Principal Styles of Architecture*. In it he gave a kind of epitome of his History of Architecture.

A Correspondent in sending us an account, from a local newspaper, of the projected rebuilding of S. John's, Preston, Lancashire, by Mr. E. H. Shellard, Architect. of Manchester, complains, not unreasonably, of the bad ritual arrangements that are contemplated. There are, it seems, to be pews, stained to imitate oak, galleries on three sides, a reading desk, and the organ and choir will be placed in the western gallery. This is indeed deplorable, and most unnecessary, as the restorations of the large parish churches of Boston and Wigan—to mention no others—have shown. Our correspondent, who is a contributor to the funds, should remonstrate in that capacity.—A second correspondent has complained to us of Mr. Shellard's designs, since the above was in type.

A correspondent writes;—"Are you aware that the Dean and Chapter of Winchester are about to remove the organ from the north aisle to the screen, at a cost of nearly £3,000? I was told that Dr. Wesley, the organist, was the prime mover in the alteration."

The exterior view of Leominster church, for the use of which we have thanked Mr. Mason in a note at page 145 of this number, was not ready in time for our publication.

Received.—F. C. H.—G. A. L.—W. W.—F. G. L.—E. A. F.—Mr. M. J. Lomax (too late to be attended to)—and Mr. Tugwell's "Four Seasons in Architecture."

# THE ECCLESIOLOGIST.

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"Surge igitur et fac: et erit Dominus tecum."

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No. XCVII.—AUGUST, 1853.

(NEW SERIES, NO. LXI.)

## AN OUTLINE OF THE RECENT INVESTIGATIONS OF THE RUINS OF DONCASTER CHURCH.

*A Paper read before the Oxford Architectural Society, at their Annual Meeting on June 6, 1853. By GEORGE GILBERT SCOTT, Esq., Architect.*

ONE among the many important offices of a Society like this is to register, from time to time, accurate descriptions of ancient churches as they have been handed down to our day. The activity of the age in which we live, in matters relating to the fabrics of our churches, renders it hardly likely that any of these venerable structures will pass through it without receiving from it some impress for the better or for the worse in the way of restoration, enlargement, or other alterations. This being the case, it becomes a most important matter that an exact chronicle be kept of each church which passes through the common ordeal, that future generations may know what authorities we found for what we may have done, and how far we have acted on such authority, or been led by necessity, taste, or caprice to deviate from it; and that when the assimilating hand of time shall have thrown over them one common hue, there may be no confusion between the revived Ecclesiastical Architecture of our day, and the more indigenous productions of former ages. In the present instance, however, we have before us a somewhat different task: we have to record what can be gleaned from the fragments of a lost church,—not one of those noble ruins which give such a melancholy interest to the Ecclesiology of Yorkshire, but of a church snatched away from us as in a moment, which the setting sun left standing in stately magnificence, which the evening twilight heard to resound with the wonted hymn of praise, but which the morning twilight and the rising sun found a heap of shapeless ruin! It is this strange peculiarity of the case which I must

plead as my excuse for occupying your time with details which may appear trifling and scanty, and which in some degree rest for their interest on the sympathy which the strange circumstances of the case have directed to the church to which they belong. I must preface my observations by stating that what I have to lay before you relates solely to the architectural history of the church as evidenced by its own remains, and as distinguished from documentary records, to which I shall scarcely have the opportunity of alluding.

To the memory of those who knew Doncaster Church merely as seen from the road or the railway, or those even who have only cursorily examined its exterior, it will present itself as entirely belonging to the latest phase of Pointed architecture. Its stately lantern tower—rich with windows, canopied buttresses, pierced parapets, and pinnacles,—its clerestory, formed of one continuous range of windows,—its flat roofs, and the character of nearly every external feature, proclaimed it to the general observer as essentially a church of the 15th century, and as such it was generally known; though those who were acquainted with its interior could not fail to perceive that this prevailing character had been engrafted on a structure of a much earlier age, and that the building dated in *reality* from the 12th, though in *appearance* and general character it seemed rather to belong to the 15th, century. The principal features in which this earlier date could be distinguished were the pillars and arcades of the nave, which, though extremely simple, were clearly (where not masked by recent plaster-work) of the very earliest days of Pointed architecture, dating probably from about 1190 to 1200. Also a window, originally external, but now opening from the chancel into the side chapels, on either side of the altar, agreeing in style and date with the nave arcades, but (one of them at least) greatly exceeding them in beauty of detail. The other arches of the church were all of later date,—those to the north chapel or chancel aisle seeming to be of Middle-Pointed character, though in reality not so, while those of the south chapel were of still later date. A close examination of the exterior would, however, show traces even there of the earlier period, especially in the buttresses of the transepts and of the east and west ends, and in the block cornice or corbel-table which surmounted the clerestory of the chancel, the latter being somewhat anomalous as crowning a wall evidently of later date than itself.

For the convenience of those who were not acquainted with the church, I will give a rough outline of its general form and characteristics. It was a large cruciform church, with a nave of *five* bays, a chancel of *three* bays, and transepts, each equal to *two* bays in length. On either side of the chancel was a large chantry chapel or aisle, equal in length to the chancel itself, and in width to the projection of the transept. They were obviously of subsequent erection. From the intersection sprang the magnificent tower, by which the church was chiefly known to the public, and which was justly the pride of the town and neighbourhood. The nave arcades and some other features, extending to the four extremities of the cross, were, as I have before said, in the earliest variety of the First-Pointed style, or in the transi-

tion between Romanesque and Pointed. The tower, with the west window and that of the south transept, were early and fine specimens of the Third-Pointed or Perpendicular, and most other parts of the church were *late* specimens of the same style. There were clerestories throughout of late date, and all the roofs were low, though the marks of high-pitched roofs existed on every side of the tower. The chapel on the south side of the chancel was a pretty specimen of the Tudor period, with lofty windows and depressed arches. That on the north side was in a very debased style, and had probably been in a great measure rebuilt subsequently to the extinction of Pointed architecture. The general effect of the church was exceedingly noble, though beauty of detail was limited to the *tower* and other parts of the same or earlier dates.

I now proceed to describe the evidences of the earlier design and construction of the church supplied by the examination of the ruins, and the anatomical dissection (so to speak) to which it has been subjected through the effects of the dreadful catastrophe which has befallen it.

In viewing the remains of the chancel wall (which are still in a great measure standing), it will be seen that they are divided in their height into three stages. The lower stage is occupied by the arches opening into the chapels; over this runs a plain stringcourse, upon which is a second stage of considerable height, showing nothing internally but a plain ashlar wall; over this is the "Perpendicular" clerestory, surmounted externally by an "Early English" block cornice. The exterior of the middle stage, being included within the side chapels, had been coated with plaister, on removing which it became evident that this was the original clerestory, and it was found to contain on each side of the chancel three small lancet clerestory windows, while at its extremities were found remnants of the block cornice in its original position, the mass of it having been taken down and re-used as a finish to the loftier and more recent clerestory. Immediately upon that fragment of the cornice which adjoined the tower came the weathermould of the high roof, built in the solid of the tower wall, and clearly showing that when the tower was erected the early form of the church remained unaltered. Though the chancel is of three bays in length, only two on either side are opened by arches into the chapels. The eastern bay retains, as I have before said, on each side a beautiful lancet window, now opening into the chapels, while over the first arch from the east, on either side, were found the heads of corresponding windows, proving that two bays of the chancel were clear and unobstructed by aisles or chapels, and showing externally two ranges of windows exactly as may still be seen in the north side of the nearly contemporary chancel at Hedon. The question now arose whether such was the case with the other or western bay. The westernmost arches opening into the chancel from the chapels are each similar to their neighbours, which went in favour of the *whole* chancel having been originally clear of aisles; but on examining the arch opening from the north transept into the north chapel, its impost against the tower pier was found to be of the same section with those of the early arches in the nave;

showing that some erection must from the first have abutted against the east side of the transept and the first bay of the chancel, and, on removing the plaister from this bay, the weathering of a sloping roof was found against the chancel wall, proving that, instead of the chapels now existing, there were originally eastern aisles to the transepts abutting against the chancel, but without arches into it. It has since been proved by excavation that there were two arches to the east aisle which have since been reduced to one, and there is some reason to think that the aisles were vaulted.

The next question, and one of the most important as to the original structure, relates to the internal design of the ancient clerestory. Externally, it will be recollected, we have laid bare the original lancet windows, but internally we have as yet an unperforated ashlar wall. Let us, however, view the wall *sectionally*, as it presents itself endwise where exposed by the fall of the south-east tower pier. Here we see it divided in its thickness, about one foot from its external face being unconnected with the remainder, and which on examination proves to have an internal coating of plaister running lengthwise along the thickness of the wall, while the stringcourse which forms the base of this story extends back till it meets this internal plastered surface. This clearly shows a triforium passage running the whole length of the original clerestory, nearly level with the cills of its windows, but walled up when the later clerestory was added. This again agrees very closely with the church at Hedon.

It remains, however, to be seen what was the design of the internal face of this clerestory. This was at first only discoverable from fragments found built up as mere walling materials in the later walls of the building. Many of these fragments are not as yet assignable to their proper sites, but among them is a vast quantity of the materials of an *internal arcade* consisting of stout circular shafts with square capitals of the earliest pointed or transitional period, with obtusely pointed arches. On examining the plastered back of the triforium passage, the outline of the back of such arches may be traced, showing clearly that this arcade formed the internal face of the clerestory, a passage running all along between the arcade and the wall. The width of these arches had previously been ascertained by careful examination of the curvature of the fragments and the angle of the apex. The capitals were found to be broken off from a sort of stone bar or impost running back into the clerestory wall; and on clearing away some of the more recent ashlar, which now takes the place of the arcade, the stumps of these imposts were found remaining in the wall behind, exactly agreeing with the width of the arches already ascertained. We have thus laid open to us a beautiful and very striking feature, which must have formed the leading characteristic of the interior of the original church. An examination of the fragments will show the great boldness of their detail.

We have, however, as yet only proved the existence of this arrangement in the *chancel*; but a slight extension of our examination will prove it to have been co-extensive with the church. We find, for instance, the same section of this triforium passage in the western walls

of both transepts. It has been taken advantage of as a means of access to the belfry, in the east wall of the north transept; and we find marks of it against the huge masses of the tower walls belonging to the side facing the nave, but now lying prostrate near their original sites, while the fragments of the arcade are so abundant as to prove its extent to have been general. The height and length, too, appear to have been uniform throughout the church, and the roof marks on all sides of the tower were similar and on the same level. The ancient clerestory had dripping eaves, supported by a bold block cornice.

The next feature of this early period which presents itself consists of the remnants of two windows, similar to those in the chancel, opening from the western side of each transept. These have each lost the jamb nearest to the nave, and are blocked up by the end of the aisle walls, distinctly showing that the present aisles are much wider than the original ones. If, however, an aisle be imagined about equal in width to those of which we have marks to the eastward of the transepts, these western transept windows would be left unobstructed. The result of our investigations then is this—that the general outline of the plan of the church belongs to the transitional period, dating probably from about A.D. 1190;<sup>1</sup> that the whole outline of the nave, chancel, and transepts (considered apart from their aisles) is of this date, but that it has been deviated from in the nave by widening the aisles, and in the chancel by the substitution of large chantry chapels for the small eastern aisles or chapels originally abutting against the transepts; that there were no internal arches to the chancel, but two ranges of lancet windows, the same applying, in some degree, also to the transepts; and that the whole church had a low clerestory, internally decorated by a bold continuous arcade, with a triforium passage.

This gives us the entire original design, excepting the end elevations of the nave, chancel, and transepts, and design of the central tower. The transept elevations, however, were divided each into two bays by a central buttress, as in the contemporary church at Darlington, and probably generally resembled it in design, and we may fairly infer that the double range of windows continued across all the end elevations, with a third range in the gables, as at Hedon, Darlington, and other churches of the same period. I should mention that some purely Romanesque details have been discovered, particularly the well-known Norman "bird's beak" moulding, showing that the church dated from an earlier period than that of the leading features I have described.

I may also here call attention to the sedilia comprised under one semicircular arch and the indications of a piscina of the same date cut off by a late door-way, and to our having found parts of the capitals of the original tower piers.

I will now give a general outline of the process by which the Early-Pointed church seems gradually to have been converted into one of a totally different aspect. The first change which the structure underwent appears to have been the insertion of the great Perpendicular

<sup>1</sup> Mr. Mitchell gives some reason for thinking the church to have been rebuilt subsequently to 1204. I can, however, hardly think the work which we are describing to be quite so late in date.

windows to the west front and to the south transept. That these co-existed with the triforium passage already described, and respected it in their construction, is proved in the west window, by its having, as at York, a double range of mullions up to the transom, carrying a gallery which supplied the want of the triforium it had displaced; and in the south transept window by its having, as at S. Alban's, and as in the east windows of Howden, Selby, and Guisborough, the passage lowered to its cill and little winding staircase running up from each jamb to unite it with the old triforia on either side. These evidences would naturally lead to the conclusion that these windows were early insertions before other great alterations had been commenced, and even before the re-erection of the tower by which the triforia were obstructed, though not destroyed; and this is confirmed by a will pointed out by Mr. Mitchell in a recent paper read at Sheffield, by which a person dying about 1397 left a sum of money for the new west window in S. George's church at Doncaster.

The west window was of nine lights, of a design very common in Yorkshire, and almost exactly similar to the west window at Bridlington and the east and west windows at Beverley.

The next deviation from the original design was the re-erection of the magnificent central tower. This would appear not to have been commenced till about 1425, as it contained in a very conspicuous position, and at no very great height up, the arms of Archbishop Kempe, supported by an angel. Were it not for this evidence I should, I confess, have placed the work considerably earlier, the details are so exceedingly fine and are so early in their character. The capitals of the piers, and the four great arches in particular, one would have ascribed to the preceding century. The builders of the new tower took down the piers of the old structure to within from fifteen to twenty-five feet of the floor of the church. It had been well had they commenced from the bases, for the loss of the tower is wholly owing to the insufficient construction of the portions of the older piers thus unfortunately left. The work of Archbishop Kempe's time was admirably constructed, but unfortunately rested on piers built of crumbling rubble work, enclosed in a thin casing of ashlar, which soon yielded under the action of the fire, and left nothing capable of supporting the ponderous superstructure.

The tower is too well known to require description. The fifteenth century builders were certainly well skilled in building towers. It was the one great forte of their age, and *this* was a most noble specimen of their skill. Whether viewed in its general effect and imposing outline, its bold and well designed details, or the engineering skill shown in its construction, it is equally deserving of our admiration. It consisted of two stories above the old roofs, the lower story being open to the church as a lantern. Below the base of this story are the weather moulds of the old Early English roofs, meeting one another at the angles, but afterwards, with the lower portions of the buttresses, embedded in the later clerestory.

About the time of the erection of the tower the north chantry chapel was erected. The two arches on the east of the transept being converted into one wide arch to suit it, and two arches being opened

from it into the chancel. This chapel had at first a high-pitched roof, the marks of which are visible against the transept wall. It contained a monument to John Harrington, and Isabella, his wife, whom it describes as the first founders of this chantry, and whose family was formerly commemorated to a great extent in the stained glass. This John Harrington died in 1475, which, supposing him to have founded the charity some thirty years before his decease, would bring it within the time of Archbishop Kempe, and cotemporary with the tower.<sup>1</sup> It was certainly an inferior work to the tower, yet the similarity of the arch opening into the transept to those of the tower, and the evident reconstruction of the wall over this arch to form the approach to the tower, seems to render it probable either that the works were carried out at the same time, or that the single arch had been substituted for the original two arches earlier than the building of the chantry. I should mention to prevent misapprehension that the chapel has been in great measure reconstructed at a much later period, and in a very debased style, but that the original window jambs, &c., are still to be traced.

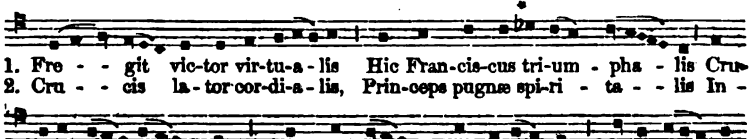
We have now brought down the church to the form in which it presented itself in the middle of the fifteenth century. The most important fact to be deduced from what we have traced out is, that the tower—the one grand feature of the exterior, and the only part which was truly noble, both in design and detail—was not designed to harmonize with, nor carried out to form a part of a church at all resembling, in its general aspect, that which has come down to our own times. This noble tower was seen for perhaps half a century as rising at the junction of four high-pitched roofs springing from low clerestories pierced by simple lancet windows; and as forming the central and culminating point of a church, which (with the exception only of the windows of *two* or perhaps *three* of its four cardinal faces) presented every feature of the very earliest variety of pointed architecture. I do not for a moment wish to argue that such a church was that which would *best* accord with such a tower. I merely state the fact that such *was* the church for which that tower was designed, and that I think it is likely that the effect was far more pleasing than that of the altered church of a later period, though probably less so than if the church had been of a date only in a smaller degree antecedent to that of the tower, as at Howden and many other of the Yorkshire churches. How entirely the aspect of the church was changed at a subsequent period, a glance at any of the published views of the church is sufficient to show. The alterations subsequent to the tower may be thus enumerated:—1st. The re-building of the greater part of the north transept. This may have been effected shortly after the tower. The window is a pretty good Perpendicular one, not very marked as to whether it is early or late in the style,—but that it is later than that to the south transept, is proved by its cutting off the old triforium passage, and supplying no provision for its approach. 2nd. The high clerestory added through-

<sup>1</sup> I am, on consideration, not quite certain, whether the alteration of the two eastern arches to each transept into *one* was not made before the erection of the chantry chapels. There is, as yet, a little ambiguity in the evidence on this point.

out the church, with the entire obliteration of the old one, the destruction of its arcaded interior and the walling up of its triforium. 3rd. The flat roofs introduced throughout the church. 4th. The entire re-building of the nave aisles at a greatly increased width, and the erection of a south porch with parvise over, and the general assimilation of other portions to the altered style. 5th. The erection of the south chantry chapel. I am not yet certain whether it was founded or rebuilt at this late period. It appears to be late in Henry VII.'s, or early in Henry VIII.'s time, but it is a good specimen of its period; indeed much the best among the later features of the church. It is said to have been founded by one Thomas Fledburgh. These alterations approached very nearly in effect to the re-building of the church, giving it so completely the character of a late fifteenth century building, that to a casual observer the tower, instead of being a grand addition to the original design, would appear (with the great west and south windows) to be its earliest feature, round which the church has grown up during the declining period of Pointed architecture. I will not trouble the meeting with any further details of the examination of the ruins now going on. There are many interesting particulars showing various alterations of minor arrangements, &c., &c., and many discoveries of lost obliterated features, but these are generally only of local interest.<sup>1</sup> I will only express my hope that the influence of this Society, particularly of such of its members as are connected with Yorkshire or its neighbourhood, will be strenuously exercised in urging the necessity of raising funds sufficient to render the re-building of this lost church, a monument worthy of an age of revived feeling in ecclesiastical architecture, and an evidence that while the necessities of the age too often confine our works within merely utilitarian limits, we have still not forgotten what a House of God ought to be.

### SEQUENTIÆ INEDITÆ.—III.

#### XII.—DE SANCTO FRANCISCO.<sup>2</sup>

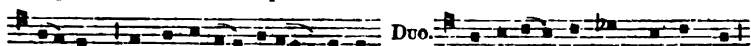


1. Fre - git vic-tor vir-tu-a-lis Hic Fran-cis-cus tri-um - pha - lis Cru-  
 2. Cru - cis la-tor cor-di-a-lis, Prin-ceps pugnæ spi-ri - ta - - lis In -  
 - ois ad-ver - sa - ri-um : 3. Quem pre-mi - sit Rex fu-tu - rus Pugna-tu - rus,  
 - signis a - man-ti-um. 4. Pre-mu-ni - vit ut se-cu - rus Su-is ar - mis

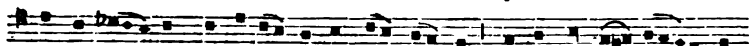
<sup>1</sup> Among these may be mentioned the doorways in the east wall of the chancel and south chantry probably leading into sacristies, the discovery of the alab and foundation of the ancient altar, &c. &c. The crypt under the north chantry is also well deserving of notice.

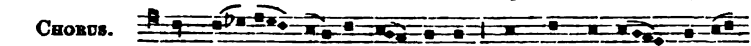
<sup>2</sup> This sequence is to be considered in the light of a literary curiosity, rather than as possessing any great merit. It was known that Thomas of Celano, the author of the *Dies Ire*, had composed two other Sequences; Wadding, the great Franciscan Annalist, writes thus:—"Sequentiæ tres scripsit, quarum prima incipit, *Fregit*

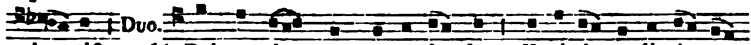
CHORUS.   
pre-vi-su-rus Ce-le-bri con - si-li - o. 5, 7, 9, 11. Di-cas no-bis, O Fran-  
con-gres-su-rus Sa-lu-bri præ - si-di - o.

Duo.   
- cis - ce, Cur af-fix-us sis in cru-ce? 6. Qui-a cru - cis con-tem-pla-tor,  
8. Qui-a mun-di ab - di-ca-tor

  
At-que car-nis sup-plant-a - tor Sem-per fu - i se-du-lus. 10. A-mor Je - su  
At-que cru-cis i - mi - ta - tor Vi - tæ Christi ba ju-lus. 12. Sur-sum fix - a

  
me ac - cen-dens At-que dul-cor cor ab - sorb-ens Au-xit de-si - de - ri - a.  
men-te ten-dens Vi-di Je-sum in - fra fer-vens, Spe-ci-e Se - ra - phicâ.

CHORUS.   
13, 15, 17, 19. Dic,<sup>1</sup> Francis - ce, quid fe - cis-ti Postquam Je-sum as-pek-

  
- is - ti? 14. Dul-cem Je - sum quo ar-do - bam, E vi-ci - no dis-tin-gue-  
16. Gra-to vul - tu es-tu-a - bam, Et ef-fectum ex-ce-de-

*victor virtualis. Secunda, Sanctitatis nova signa. Tertia, Dies iræ, dies illa.*"  
—On this, Mr. Trench observes,—"One can learn only with a deep regret that two other hymns were composed by the same author, which have now perished, or, if they still exist, lie hidden somewhere, altogether out of sight of man." Yet, he continues, "our sense of their loss is in part diminished by the extreme probability which the first line of at least one of the hymns, in connection with the known circumstances of the writer's life, suggests, that these two were not, like the *Dies Iræ*, poems of a world-wide interest, but rather the glorifyings of his great patron and friend."—Mr. Trench's guess, it will be seen, is correct. In examining the Ecclesiastical MSS. of the *Bibliotheca Nacional* at Lisbon, we discovered a small 8vo MS. of Hours (circ. 1400) with French rubrics, &c., written for some Franciscan Convent in that kingdom. At the end, occurs the "Prosa de Beato Francisco," which we now, for the first time, print. The first remark it suggests is this,—that Thomas of Celano seems to have been of the number of those who have one inspiration only:—the present composition being scarcely of second-rate merit. The second observation is suggested by a comparison of this Sequence with the *Surgit Christus cum Trophæo*, given by Mr. Neale from a Tournay Missal, at p. 48 of his collection of Sequences. One of the two is clearly a parody of the other,—as both, at the end, borrow from the *Victimæ Paschali*. The following imitations are obvious.

Dic, Maria, quid fecisti,  
Postquam Christum amisisti?

Dic, Maria, quid vidisti,  
Contemplando crucem Christi.

Certe multis argumentis,  
Signa vidi resurgentis.

Dic, Francisce, quid fecisti,  
Postquam Jesum aspexisti?

Dic, Francisce, quid fecisti,  
Contemplando plagas Christi.

Certe multis argumentis,  
Constat forma redimentis.

There is one other Sequence, (in the Mayence books) addressed to the Blessed Virgin, clearly cast in the same mould. We are disposed to think (notwithstanding the rule that, in cases of parody, the more particular is borrowed from the more general hymn) that the Sequence to S. Francis must have been the basis of the two others.

<sup>1</sup> The notes of the melody, from the second to the ninth inclusive, should probably be a third lower, as in that of the 25th verse.

\* The flats marked with an asterisk are inserted conjecturally.

- bam, As-pec-tu Se-ra - phi-co. 18. A-lis se - nis conve-la - tus, Pla-gis  
- bam, Af-fec-tu mi-ri - fi - co. 20. Mox a-mo-re sti-mu-la - tus, Et do -

qui-nis sau-ci-a-tus, To-tus di - re cru-en - ta - tus, Sic e-rat in-signi - tus.  
- lo-re con-cla-vatus, In di - lec-tum im-mu-ta - tus, In-nova-tur spi-ri - tus.

CHORUS. 21, 23. Dic, Fran-cis-ce, quid fe-cis - ti, Con-tem-plan-do pla-gas Chris-ti?

DUO. 22. Men-te mi - re in-flam-ma - ri, Et sic car-nem si-gil-la-ri, Ac di - leo -  
24. Man-us, pe - des, con-cla-va - ri, Dextrum la-tus lan-ce-a-ri, Christum ser -

- ti transfor-ma-ri In ful-gi-dam spe-ci - em. 25. CHOR. Dic Francis - ce cru-  
-vum i-mi - ta - ri, In su-â ef - fi - gi - e. 26. DUO. Cer-te mul-tis ar -

- ci-fe - re, In te sig - na sci-mus ve - re? 27, 29. Dic no-bis Francis - ce,  
- gu-mentis, Constat for - ma re - di - mentis.

DUO. quid vi-dis-ti in cruce? 28. Fi-li-um De-i vi-ven - tis, Cru-ci-fix-um pro a -  
30. Christum cla-vis con-cla-va - tum, Ca-put e - jus spinis

- mo-re gen - tia. 31. CHOR. Cre-den-dum est ma-gis so - li Francis-co ve-ra-  
co-ro-na - tum. 32. DUO. Sci-mus Christ-um per - tu-lis-se mor-tem crucis ve -

- ci, Quam mun-da-no-rum tur-bæ fal-la - ci. 2  
- re: Tu no - bis, vic - tor Rex, mi-se-re - re. Al-le - lu - ja.

XIII.—DE BEATA VIRGINE.<sup>1</sup>

Audi Virgo, Mater Christi,  
Quæ per Flamen concepiasti

Gabrielis nuncio:  
Audi quia Deo plena  
Peperisti sine poenâ  
Cum pudoris lilio.

Audi Magos<sup>4</sup> advenisse,  
Aurum, thus, myrrham dedisse  
Tuo Unigenito;

Audi, Christo moriente,  
Quis ipso triumphante  
Nostra fit<sup>5</sup> redemptio.

Audi, quia tui Nati  
Quem dolebas mortem pati  
Fulget Resurrectio;  
Audi, Christo ascendente,  
Qui in cælos, te vidente,<sup>6</sup>  
Motu fertur proprio.

<sup>1</sup> This skip of a sixth in the melody is probably an error.

<sup>2</sup> This should doubtless be the F clef.

<sup>3</sup> This sequence is copied from a diptych, of no great antiquity, preserved and used in the parish Church of Irun, in Guipuscoa. It is sung during Easter-tide. It is also found in the Missal of Strengnäs, of which we shall have more to say in the next number.

<sup>4</sup> The MS. *Magis*. (Strengn. omits the verse.)

<sup>5</sup> The MS. *fuisset*.

<sup>6</sup> Strengn., *Cælos et quod te vidente*.

Audi quæ post ipsum scandis,  
Et est tibi honor grandis  
In cœli palatio;

Ubi fructû ventris tui  
Per te nobis detur frui  
In pœrenhi gaudio.

XIV.—IN FESTO SANCTI MICHAELIS.

*E Missali Pictaviensi MS.<sup>1</sup>*

In triplici hierarchiâ  
Nova sonet armonia  
Supernorum ordinum;  
Sub divinâ Monarchiâ  
Disponuntur, et in Viâ  
Sunt custodes hominum.

Seraphim stant in ardore,—  
Cherubim stant in splendore,—  
Throni dant judicia:  
Dei fervent in amore,  
Regem vident in decore,  
Fortem in justitiâ.

Ordo Dominationum  
Habet dominandi donum  
Honoribus debitis;  
Principatus revereri  
Deum docent, et timeri  
Omnibus a subditis.

Hostem pellunt Potestates;  
Dant Virtutes dignitates,  
Miracula varia:  
Archangeli ad majora  
Et Angeli ad minora  
Mittuntur officia.

Sic decenter ordinantur  
Novem drachmæ<sup>2</sup> quæ signantur  
E Regis imagine:

Cum repertâ drachmâ vadunt  
Quam signandam<sup>3</sup> Regi tradunt  
Vultus ejus lumine.<sup>4</sup>

Super turmas sui primas  
Ordinis est dux et primas  
Archangelus Michael:  
Gabriel stat dux virtutis;  
Nostræ bajulus salutis,  
Medicina, Raphael.

Angelica creatura  
Immutata tenet jura  
Sub divino munere:  
Ut cum summo Rege curâ  
Cuncta tenens in mensurâ,  
Numero et pondere.

Licet ad nos huc mittantur,  
Semper Deum contemplantur  
Spiritali oculo:  
Vident Deum,—quid acturi  
Et quid nobis sint dicturi  
Eternali speculo.

Hi sunt nonaginta novem  
Qui centenam ducunt ovem  
Ad prata virentia;  
Ubi flores vernant grati,—  
Ubi summæ Trinitati  
Datur laus et gloria. Amen.

XV.—DE SANCTA TRINITATE.

*Ex eodem Missali.*

Patrem, Natum, Paracletum,<sup>5</sup>  
Unâ in Essentiâ,  
Deum Unum, vere tamen  
Tria singularia:  
Per ea quæ singulorum  
Singula, sunt propria:

Sic divisa, ut nec plura  
Sint convenientia  
Ulli Trium atque Tribus  
Aliqua communia:  
Sed diversa de diversis  
Sunt prædicabilia.

<sup>1</sup> This Poitevin Missal, of the end of the 14th century, is in the *Bibliotheca Nacional* at Lisbon.

<sup>2</sup> The poet refers to the mediæval explanation of the parable concerning the ten pieces of silver. The nine which were never lost are the nine orders of angels; the tenth, which was lost and found, represents man, ruined and redeemed.

<sup>3</sup> The MS., *signantem*.

<sup>4</sup> The reference is to Psalm iv. 8. Signatum est super nos lumen vultus tui, Domine.

<sup>5</sup> This rhythm, which is not very usual, seems to have been a favourite one of the Church of Poitiers. Two other examples are given in Mr. Neale's book.

Non est enim Natus, Pater,  
 Et ab eis alia  
 Est qui spirat ab utroque  
 Omnium concordia.  
 Sunt tamen existens unum  
 Absque differentiâ,  
 Prorsus idem, simplex, unum,  
 Non tria simplicita :  
 Unum rerum principium,  
 Non multa principia :  
 Unus Auctor, unum esse,  
 Quo solo sunt omnia,

Quæ creata, multis modis  
 Sunt variabilia.  
 Nec sunt ipsum, quod sunt vere  
 Multis subsistentia :  
 Soli namque sunt id quod sunt,  
 Et unus substantiâ,  
 Deus Pater, et ex eo  
 Nata Sapientia,  
 Atque Spiritus amborum  
 Qui datur in gratia :  
 Quibus uni vero Deo  
 Honor sit et gloria. Amen.

## XVI.—IN FESTO S. AGNETIS.

*E Missali Hafniensi.*

Agnus Dei collaudetur,  
 Orbis totus colletetur,  
 Ut festive celebretur  
 Agnetis Martyrium :  
 Castitas congratuletur,  
 Mens, manus, vox, incitetur ;  
 Omnis ætas veneretur  
 Virginis præconium.

Hæc est Agnes agnæ Dei,  
 Vas fidei, scala spei,  
 Canticum hujus diei  
 Et laudis materia :  
 Habes hoc quod imiteris,  
 Nec minus quod admireris :  
 Sed si rationem queris,  
 Fit ex Christi gratiâ.

Ab annis infantis  
 Studet innocentis,  
 Castrum pudicitis  
 Servans illibatum :  
 Ipsi stans in acie  
 Pugnat verbis gratiæ :  
 Tyrannum, potestatis  
 Spem dominatum.

Ab incesto casta concupiscitur :  
 Spretus in lucem impugnans moritur :  
 Orat : vita redditur.  
 Lupanari denudata trahitur :  
 Fuso crine corpus omne tegitur :  
 Luce circumfunditur.

Forma, robur, sexus, setas,  
 Ad certandum reddit lætas  
 Mentis intuentium :  
 Cum naturæ vincunt metas,  
 Constantes servant athletas  
 Ad mortis supplicium.

Salve Virgo, Martyr alma,  
 Quæ jam cum victrice palmâ  
 Transis ad cœlestia ;  
 Agnes Agnum imitaria,  
 Et ab Agno coronaris ;  
 Sponsa es et filia.

Audi preces, vide vota,  
 Quæ tibi mente devotâ  
 Plebs offert fidelium,  
 Et post hujus vitæ statum  
 Duc nos tecum ad optatum  
 Sanctorum consortium. Amen.

## XVII.—IN FESTO EPIPHANIE.

*E Missali Pallantino.<sup>1</sup>*

Gaudete vos fideles, gentium pars electa :  
 Ethiopum nigredo in Judæam est translata.<sup>2</sup>  
 Offerunt Arabes aurum, Tharsis myrrham, thus Saba.  
 Ostendunt mystice quia sit cui sua præbent dona.  
 Rex per aurum, per thus Sacerdos,<sup>3</sup> per myrrham sepultura.  
 Offeramus re verâ Christo quod Reges in figurâ.

<sup>1</sup> This and the following are the only sequences we at present know which seem of Spanish origin ; the Spanish Church apparently having had the same repugnance to sequences that marks the Italian. The Palencia Missal of 1568, whence it is taken, is not a very uncommon book in Spanish libraries.

<sup>2</sup> Perhaps we may read *transvecta*.

<sup>3</sup> We have omitted *et*, for the sake of the rhythm.

Examinemus mentes ; et aurum est in arâ.  
 Mortificemur culpis ; et sic offertur myrrha.  
 Thuris odor balsami, quod Sabæa protulit, ad virtutum pertinet sacra-  
 mento.  
 Cujus salutifera, lustrant nostra vitia ad salutem, annua flagramenta.  
 Ad ultimum laus est dicta : psallat chorus Amen ; Alleluia.

XVIII.—IN FESTO S. ANTONINI.

*E Missali Pallantino.*

Christi miles Antonine  
 Decus urbis Pallantinæ,  
 Holocaustum Pamisæ,  
 Nos in unam coæcerva,  
 Nos unanimes conserva,  
 Sordis a congerie.  
 Ut qui terræ de profundo  
 Fontem tibi sitibundo  
 Præpotens elicit,

Qui salutem potu sacro,  
 Vel salvifico lavacro,  
 Languidis restituit.  
 Sicut nos audivimus,  
 Ita quoque vidimus  
 Civitate Domini ;  
 Hic et tuis precibus  
 Subveni supplicibus  
 Nunc ubique et semper.  
 Quod pius ipse Deus tribuat.  
 Amen.

XIX.—PER OCTAVAM NATIVITATIS B. M. V.

*E Missali Moricensi.*

Lignum vitæ quærimus,  
 Qui vitam amisimus  
 Fructu ligni vetiti :  
 Nec inventum noverit  
 Qui fructum non viderit  
 Adherentem stipiti.

Caritas sub latere  
 Nescit hic latere.  
 Hic adherens pectori  
 Pascitur ab ubere :  
 Hic affixus arbori  
 Pascit nos ex vulnere.

Fructus, per quem vivitur,  
 Pendet, sicut creditur,  
 Virginis ad ubera :  
 Et ad crucem iterum  
 Inter viros scelerum  
 Passus quinque vulnera.

Crux ministras pabula,  
 Fructu nos reficiens :  
 Mater est præambula,  
 Fructum nobis nutriens.

Hæc Virgo puerpera,  
 Hæc crux salutifera,  
 Ambo ligna mystica :  
 Hæc yasopus humilis,—  
 Illa cedrus nobilis,  
 Utraque vivifica.

Crux in loco pascuus  
 Pascit nos præcipue :  
 Sed Virgo præcipua  
 Pascit ipsa pascua.

Tandem ad hoc trahitur  
 Finalis sententia,  
 Quod nemo consequitur  
 Unam sine aliâ.

Positas in medio,  
 Quo me vertam nescio :  
 In hoc dulci dubio  
 Dulcis est collatio.  
 Hic, complexus brachiis,  
 Modis vagit variis :  
 Hic extendit brachia,  
 Amplexurus omnia.

Qui crucem elegerit,  
 Nec sic Matrem deserit :  
 Cum ad Crucem venerit,  
 Matrem ibi poterit  
 Stantem invenire :  
 Nec qui Matrem eligit,  
 Crucem prorsus abigit,  
 Si modum intelligit  
 Per quem Matrem contigit  
 Gladium transire.

Carum mater tenere  
 Novit hic tenere : .

Ergo qui utramlibet  
Optat, illam adeat :  
Ex quo nihil prohibet  
Quin utroque gaudeat.  
Fili Matris Unice,  
Matris Cruci fixæ,

Nos de Cruce respice,  
Fili Crucifixæ :  
Fructus o vivificæ,  
Fructus ligni vitæ,  
Nos te ipso refice,  
: Nobis da frui te. Amen.

XX.—IN COMMUNI PLURIUM SANCTORUM PARTICULARIUM.

*E Missali Cameracensi.*

Adest dies lætitiæ  
Quâ de valle miseris  
Iste beatus exiit :  
Exutus carnis carie,  
Indutus stolâ gloriæ,  
Gaudens ad cælum transiit.

Qui post aurum non abiit,  
Nec spem suam posuit  
In thesauris pecuniæ :  
Sed solam vitam petiit,  
Quam Deus illi tribuit  
In sempiternâ requie.

Nos ergo qui quotidie  
Conditionis propriæ  
Obvolvimur mœstitiâ,  
Resolvamur lætitiâ,  
Celebrantes solemniam  
Beati Patris hodie.

Ut post istius anxietatis  
Vitæ visque deviciæ  
Procellosa naufragia,  
Per istius suffragia  
Mereamur consortia  
Curæ curæ nescia.<sup>1</sup> Amen.

XXI.—PER OCTAVAM S. JOHANNIS BAPTISTÆ.

*E Missali Cameracensi.*

Vox clamantis in deserto  
More sonans in experto  
Voces nostras in aperto  
Conclamare faciat :  
Istum decent melodiæ,  
Cujus ortum Zachariæ  
Missus idem qui Mariæ  
Partum Verbi nuntiat.

Senex mater et effeta  
Novo sentit in prophetâ  
Quod naturæ nescit meta,  
Novi partus gratiam :

Verbi vates incarnati  
Præferendus omni vati  
Necdum natus necdum nati  
Prophetat præsentiam.

O Præcursor summi Regis,  
Lumen vitæ, limes legis,  
Pium melos tui gregis  
In sublime referas :  
Per te viam teneamus,  
A quâ per nos deviamus,  
Ut, te duce, transeamus  
Hinc ad sedes superas.

Amen.

XXII.—IN FESTO SANCTI KANUTI.

D. VII. JANUAR.

*E Missali Hafniensi.*

Preciosa mors Sanctorum  
In conspectu Domini :  
Quanta salus sit iustorum  
Sancto patet homini  
Qui in tanto se adaptavit  
Christiano nomini,  
Quod se totum copulavit  
Veritatis lumini.

Invitatur hæc in die  
Ad Regis convivium ;  
Universæ carnis visæ  
Sanctus tangit bravium ;  
Causa mortis diffinitæ  
Rei dat iudicium,  
Quod sit finis hujus vitæ  
Vitale initium.

<sup>1</sup> The poet is imitating Adam of S. Victor :—  
Et quam beata Curia  
Quæ curæ prorsus nescia.

Pater Regis et Regis filius  
 Dictus [est] Dux : Rex dici melius  
 Vir justus poterit :  
 Se regebat Rege nobilius,  
 Fœdus pacis servans fidelius,  
 Ut res innotuit <sup>1</sup>.

Hunc ad pœnas innocentum,  
 Vel ad paces persequentum  
 Fideles Ecclesiæ,  
 Non vox flectit suggerentis,  
 Nec jus movent <sup>2</sup> justæ mentis  
 Preces aut pecuniæ.  
 Salus erat suæ gentis :  
 Virtus recte incedentis  
 Causa fit invidiæ :  
 Zelus patet sævientis :  
 Contra Ducem incedentis  
 Grassantur insidiæ.

Erat sancto sanguine  
 Cunctus magnus nomine :  
 Nil in nequam homine  
 Profuit propinquitas :  
 Ducem, decus Daciæ  
 Circumcinxit acie  
 Et sub pacis fœdere  
 Prodiit iniquitas.

Auctor doli duci soli  
 Velle loqui simulat :

Sanctus credit et obedit ;  
 Solus ei obviat.

Dum tractatur et causatur  
 De regni regimine,  
 Vulneratur, morti datur  
 Martyr sine crimine.

Est indutus Dux Kanutus  
 Togâ tinctâ sanguine :  
 Nuptialis vestis talis  
 Est coelestis gratiæ.

Vita vilis et exilis  
 Transiit per martyrium :  
 Quo est Vita acquisita  
 Quæ non habet terminum.

Preciosa mora Kanuti :  
 Surdi, cæci, claudi, muti  
 Sunt saluti restituti  
 Ejus patrocinio :  
 Hujus prece nos adjuti  
 De salute simus tuti,  
 Ne tradamur servituti  
 Demonis dominio.

Martyr sancte, mortis tuæ  
 Agentes memoriam  
 Nobis datus advocatus  
 Tecum duc ad gloriam  
 Sempiternam. Amen.

## THE ARCHITECTURAL ROOM OF THE ROYAL ACADEMY, 1853.

WE were accidentally prevented from noticing as usual the Architectural Room of the Royal Academy in our last number, and our criticism has therefore the disadvantage of appearing after the close of the Exhibition itself. This, and the actually small number of ecclesiastical designs contributed this year, counsel brevity in our remarks. We shall not pretend to criticise such a design as that of Mr. Scott's noble Ely reredos, which it would be wrong to comment upon except from an examination of the original ; nor yet that of the church of All Saints, Kensington, by Mr. White, which we have described at some length, and will again do after actual inspection. A similar silence is imposed upon us regarding the large Irvingite place of worship in Gordon Square, of which a view of the interior in perspective is exhibited.

We cannot say much for Messrs. Coe and Goodwin's Coatham church, (1115.) Mr. R. H. Potter's Church of England Educational Institution, Bolton, (1120) is rather too ambitious. The belfry story in the

<sup>1</sup> Liber, *innotuit*.

<sup>2</sup> Liber, *movent*.

same architect's church (1136) is not sufficiently high. Messrs. Peach and Lote exhibit a design submitted in competition for the proposed new church at Old Brentford, (1128,)—cruciform, and Middle-Pointed, with a tower of Third-Pointed conception, bearing the Kentish beacon turret. We fear we cannot say much for this proposed church,—but how are we to notice another design submitted in the same competition by the gentlemen entitled Spurr and Arnold, "comprising also accommodation beneath for the male and female Sunday Schools," (1195)? The church, we believe, stands up two pairs of stairs, and the whole composition tries to look something like a German cathedral, which it about as much resembles as Mr. Wyld's Globe is like the Pantheon at Rome. Ordinary terms of ecclesiological description fail with such a hybrid, and we therefore gladly refrain from the impossible task. The church of the Holy Trinity, New Hithe, East Malling, Kent, (1150,) by Messrs. Kendall and Pope, is a small church consisting of nave, and aisle, and chancel, built in the style transitional between First and Middle-Pointed, of which both exterior and interior views are given. The western bell gable is too heavy. The arrangements seem well intended. We cannot say much for Mr. Breakspear's remodelled tower and spire to Bridgewater church, (1172.) The bell gable of Mr. James's church at Smethwick (1174) is exaggerated.

One of the most ambitious designs in the Exhibition, is (1181) by Mr. Ward, of a series of "submitted" buildings "secular, ecclesiastical, and educational," to be erected at Belmont, Vauxhall, (Price's Candle Manufactory,) where an open work central spire contrasts infelicitously with a western one of the usual English type. Messrs. Smith and Thurston's design, submitted for the enlargement and restoration of Walton church, Surrey, (1203) breaks out into a wonderful superfluity of transepts and other projections. A "congregational church," Lewisham Road, "for Mr. Alderman Wire," by Messrs. Coe and Goodwin, (1205) affects the ecclesiastical and cruciform. Messrs. Wehnert and Ashdown's new church about to be erected at Tulse Hill, (1206) is a pretentious preaching-house, tricked out in the clumsy resemblance of an apsidal church of a German character, with large pedimented windows. Mr. T. Harris contributes a well-meant "interior of the chapel of the new Workhouse, for the parish of S. George's, Hanover Square" (1210):—the whole effect is somewhat too much that of a hall. We have heard of Lowestoft as a watering-place of a retired description: we never could, however, have imagined that it was so far behind civilization as to have afforded a committee which could have "selected for consideration" the design submitted in competition for a new church, by Mr. J. Nicholls (1212). This wonderful effort of Ecclesiological Art for 1853, consists of a structure destitute of aisles, but sprouting into long transepts, and efflorescent with spirelets, greater and smaller, of which we counted no less than four upon the design.

On the whole the Architectural Room of the Royal Academy of the present year, was admirably adapted to show the curious what the actual condition of ecclesiastical art is *not*.

## “QUIRES AND PLACES WHERE THEY SING.”

WE think we cannot better employ some of our pages in this and several succeeding numbers, than by giving an account of the present state of things as regards the celebration of Divine Service in our cathedrals, and other places where choral foundations exist. It is fit that Churchmen should be informed, from time to time, what improvements have been made; for such are both subjects for thankfulness and examples for imitation. And, on the other hand, we may possibly further the accomplishment of the many reforms that are still needed, by respectfully hinting what ought to be done.

As to the importance of a general devout and careful manner of celebrating Divine Offices in the principal churches of a diocese, we will suppose the authorities of those churches to be sensible of it; or if they unhappily are not, we leave them to be rebuked by those whose business it is to do so, seeing that this is not the place for a Charge or a Visitation Sermon.

In case these pages should meet the eye of a person who has not considered the use of choral foundations, (and too many such there seem to be, even among the members of them,) we will just state our belief, which we hold in common with a long chain of wise and pious Churchmen,—that the object of such foundations is to offer, day by day, the sacrifice of prayer and praise in as perfect a form as the circumstances of the country admit: that this ought to be done, both because we are taught that such acts are acceptable to Almighty God, through the Divine Head of the Church; and because it is a great benefit to every devout Christian to have an opportunity of joining in such specimens of public worship—a kind of worship which, in proportion as the true idea of it is realized, approaches nearer and nearer to that which will be the employment of a blessed eternity. Through the establishment of choral worship in every cathedral, the advantage of attending it may be sometimes enjoyed by all who wish: and the co-existence of the two facts, that, of all countries in which the English language is spoken, England proper contains by far the greatest number of choral foundations in actual working, and the least amount of religious error in proportion to its population, deserves to be well considered.

The following are the heads under which our observations will be arranged:—

1. What members of the foundation attend the several services.
2. Whether they enter the quire in procession.
3. The customs of the place with respect to intoning the prayers.
4. The style in which it is done.
5. The customs of the place with respect to the responses of the Quire, and the style in which they are made.
6. The manner of chanting the Psalms.
7. The style of Services and Anthems used, and of their performance.

8. Whether Anthems are always sung in the proper place.

9. Whether there be weekly Communion.

10. The place of the afternoon sermon.

We proceed to make a few preliminary remarks on these heads, which will apply to most of the churches we shall afterwards review.

1. As to the question, What members of a cathedral or collegiate church ought habitually to reside, and consequently to attend daily Service, where they have no reasonable hindrance,—we abstain from giving an opinion, except so far as concerns the actual celebration of Divine Worship. Now the common sense of musicians, no less than the statutes of the churches in question, indicates *twelve* as the lowest number of adult singers proper for a double Quire. That this number is not kept up in all our cathedrals and collegiate churches, is chiefly attributable to the sacrilegious avarice of Deans and Chapters in times past not allowing such salaries to the inferior members of the foundation, as are necessary in order for their constant attendance.

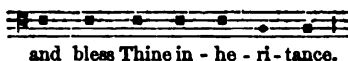
2. The second point is one to which, we are glad to perceive, a due regard is paid in many Quires. Not to do so is a violation of the very letter of an Apostolic command; for it cannot be maintained that when the surpliced members come in straggling one after another, things are "done decently and in order," (*εὐσχημόνως καὶ κατὰ τάξιν*); and when the service is begun thus badly, it is not likely to be conducted properly in other respects.

3. A no less painful absurdity is even now committed, to some extent in most places, by the priest reading prayers in a manner not materially different from that of ordinary conversation, while the Quire respond musically; and this happens most frequently in that highest part of Christian worship, the Holy Communion. The advantages of the authorized ecclesiastical chant for audibility and solemnity have been so often set forth, and are now so generally allowed, that we need not enlarge upon them, but only refer our readers to the well known "Apology for Cathedral Service," to "Jebb on the Choral Service of the Church," (a work which we hope is in every Cathedral library,) and to the papers by the Rev. T. Helmore which appeared in the numbers of this periodical for April and August, 1850. We would not say that inability to chant should disqualify a learned and pious priest from holding a canonry; but we incline to think that such a one ought to content himself with reading the lessons and preaching, and to procure a substitute to officiate for him in the other parts of divine service. We trust that before the year 1900 it will be a rare thing for a Dean or Canon to be unable to chant. As to the ecclesiastical chant, there are several slight local variations which will deserve to be noticed in their place.

4. Defects relating to this head arise either from want of reverence natural infirmity, or ignorance of the proper management of the voice. The first of these being a moral fault, we can only hope that it may be cured by supernatural means. The remedies of the others are sufficiently obvious.

5. That our Quires used Marbeck as their text-book at the time when the English Prayer Book was first set forth, and afterwards at

its restoration in 1558, appears to have been the case from the fundamental agreement which they still exhibit among one another and with it. There are some variations which can be easily traced to innovations of recent times, but if we except these, the most considerable of the existing diversities occur in those parts of the service which were not in the first English Prayer Book, and consequently not set by Marbeck, particularly in the response "'The Lord's Name be praised,'" before the Psalms. But several of the ancient cadences are very much corrupted; thus, one of the responses after the Apostles' Creed, the original notation of which was,



and endeavour to keep them up to the standard, the quire will certainly get into degenerate, slovenly ways. Where they do not sing wrong notes, there is still a fault into which quires are apt to fall as regards the responses, namely, a very rapid, and consequently indistinct utterance, the evil of which is obvious to every devout Churchman.

We must defer our remarks on the remaining heads till the succeeding number.

G.

## THE CHURCH OF OUR FATHERS.

*The Church of our Fathers.* By DANIEL ROCK, D.D. London: Dolman, 1853.

DR. ROCK has at last brought to a conclusion this valuable and erudite work; one peculiarly interesting to Ecclesiologists of every Church, but more especially to Englishmen, as containing the fullest and most complete account which we possess of the religious observances and worship of our forefathers. It must hereafter become the manual of ritualists, for the most minute particulars have not escaped the diligence of the learned author, and he has explained many matters which have been left unnoticed by former writers, even by Ducange and his later editor; whilst on many of those ceremonies and customs which are noticed in former treatises, his researches have often thrown a new and unexpected light. The wood engravings also, which are good of their kind, supply information which no words can give. We wish they had been more numerous in the latter volume; he might have introduced many instructive illustrations from the MS. Missals and printed Service books of the fourteenth, fifteenth, and the first half of the sixteenth centuries. And we desiderate a ground plan of Salisbury Cathedral, as it stood before the Reformation, which would have supplied a key to unlock many of the difficulties of the ancient rite, which even Dr. Rock's learning does not always enable us satisfactorily to solve. Moreover,—what is a most serious defect in a work of this nature,—there is no sufficient index; and as the account is given with no regular plan, but rather under the form of a continuous narrative, the subjects of which seem continually to have enlarged as the writer proceeded, it is really very difficult to find any information of which we may be in search; and this mode of treatment of his subjects has occasioned no little repetition and irregularity.

This last volume opens with an account of the public services of the Anglo-Saxons, their liturgies and faith having been treated of in the preceding portions of the book. The first words are characteristic, "Together with their faith from Rome it was that the Anglo-Saxons drew their liturgy also, and those books in which its rites were set forth." This indeed is the text whereto the whole of the remainder of the treatise is appended, and whereof it is an expansion. We are bound to protest against this most unphilosophical, and we must add,

partial mode of viewing this subject. It is the great fault of the whole work ; for the author does not classify and state his facts, and then beg the reader to draw certain inferences with him from them, but adopts at once a questionable and foregone conclusion, and adapts all his reasons, and arranges all his facts accordingly ; so that matters of ritual history, disposed and ordered after his method, often bear a very different aspect indeed from what they would do if put forward in their natural sequence and fair juxtaposition. The inevitable consequence is, that the work has the air of being that of a partisan, rather than of a searcher after truth. We are involuntarily driven to suspect suppression or misquotation, where there may be neither, and although we believe Dr. Rock is not wilfully guilty of either, yet we must warn the student not to suppose that here he has the whole of the question completely set before him ; for instance, the Greek and Gallican element introduced by Archbishop Theodore and S. Augustine, is left wholly unnoticed. This defect is the more to be lamented, as it was one from which the late lamented Dr. Lingard was singularly free. That honoured and impartial historian had, in his history of the Anglo-Saxon Church, studiously omitted all questions of doctrine as beyond his province ; but the author of these dissertations has aimed at supplying that which he considers a defect ; and, accordingly, the three first parts contain, according to his own admission, an elaborate attempt to show from the vestments, practices, books, and other remains of Anglo-Saxondom and of the Norman period, that " the Church of our fathers in England " held precisely the same *doctrine* as the Church of Rome at the present day. Thus the whole of his first volume is dedicated to proving that transubstantiation was the received tenet of the English Church from the beginning, and that the laity communicated under one kind only (see p. 169). The second to establish their identity in vestments, and ceremonial, and belief in purgatory ; the former part of the third to the exact coincidence of their opinions as to saint-worship, veneration of relics, and the invocation of the Blessed Virgin. Doubtless an immense amount of recondite learning and information has been displayed by Dr. Rock in treating of these subjects, yet it is avowedly a partial, warped, and one-sided view of them ; and the fact that *doctrine* mainly, not mere ritualism or ecclesiology is the subject of discussion, has formed a legitimate reason why this work has not been hitherto noticed in these pages. The author himself furnishes us with a convincing proof of the great inconvenience of dealing with ecclesiastical history in the mode which he has adopted. He has in more places than one contradicted or varied in his later chapters the statements which he had made in the former portions of his book. One instance shall suffice. In his first volume (p. 169) he makes, as we have seen, an unqualified assertion, that " the Anglo-Saxons received the Divine Eucharist under one kind only." The evidence which he tenders in proof of this proposition, is manifestly inapplicable and insufficient. Yet we are somewhat surprised to find in the fourth volume (p. 41, et seq.) a detailed account of the celebration of the Sacrament of the Altar, by Bishop Leofric, in the eleventh century, wherein no notice is taken of the former statement, but from which it is abundantly evident

that both kinds were then habitually administered to the laity, as well as clergy.

Without enlarging further on this painful point, let us proceed to state that the account Dr. Rock gives of the Anglo-Saxon Church services is very instructive, and displays much research. The canonical Hours, with the variations for the Seasons and the Festivals, the Vigils for the Dead, and the other minor services, were celebrated in the same mode substantially as in the 14th and 15th centuries, both by laymen and clerics; the Psalms (to each of which however the Anglo-Saxon Psalters always append a Collect) and Lessons from the Scripture forming the staple of each, the course of which is noted in the margin of all the Biblical MSS. A fault however has, as we have already intimated, undoubtedly been committed in not sufficiently distinguishing the altered usages of the later Anglo-Saxon and Norman ritual; as for instance, in not informing us when the withdrawal of the cup from the laity first took place in this country, and what were the differences between the indigenous and the imported rite; moreover, in so utterly confounding the continental practice as detailed by Amalarius, with that of England. (See pp. 18, 28.)

We think the author is wrong in supposing that in the time of Beda hymnody was not used as part of the public worship. Beda himself composed many hymns in the very metres now used in the Church, most suitable for popular singing, and which were accordingly adopted into the public devotions of the Anglo-Saxons. No subsequent change in this respect is noted by their writers, and the use was common in the 9th century. In S. Aldhelm's poem on the church erected by the daughter of King Centwine (Op. Edit. Giles, 115, circa 650) he uses these words (quoted by Dr. Rock himself, p. 14):

"Dulcibus antiphonæ pulsent accentibus aures,  
Classibus et geminis psalmorum concrepet oda;  
Hymnistæ crebro vox articulata resultet,  
Et celsum quatiat clamoso carmine culmen."

Let antiphons in sweetest modulations strike the ear,  
From twin responding ranks Psalms echo far and near;  
And let the hymnist's jointed voice be heard around,  
Till with his intoned verse the lofty roofs resound.

There can be but one meaning to these words. Besides, in the venerable manuscript Psalter (Vespas. A. 1 of the Cotton Library) in the British Museum, assuredly of Roman caligraphy, and of the late part of the 6th or early in the 7th century, with an early Anglo-Saxon interlinear version (cited too by Dr. Rock himself), there are hymns specially appointed for Sundays and other days; and similar hymns are also found in another manual of devotion in the Royal Library, of the 8th century.

With the Anglo-Saxons, in their magnificent celebration of the Sacrament of the Altar, the differences were very considerable, both from the Sarum use and that of modern Rome, which are scarcely set forth with sufficient distinctness by Dr. Rock.

Amongst others, there were no candles on the altar, though many

around it, and there was no elevation of the elements. Proses of rhythmical sentences and Antiphons as set forth in the curious MSS. called Tropers, and Sequences became intermingled to a great extent with the Canon. The altar was placed at a distance from the east wall; the people made the offering of bread and wine; there was a solemn Benediction before Communion, and the whole congregation communicated in both kinds, which were distributed by the Bishop or Priest going down among the people, sometimes after the conclusion of the service. The Canon, if the celebration was by a Bishop, is said by Dr. Rock to have been repeated to himself, and not aloud (though there is no English evidence for this circumstance); the usual parochial Mass was at nine o'clock, that is, after Terce, and continued to be so until the Reformation, and the women, as Beda first informs us, came to church with their heads veiled.

With respect to the Sequence, Dr. Rock has established, from an ancient manuscript "Tropes," of Ethelred the Second's reign, that is the end of the 10th century [Bodl. 775], that it was then in general use, having been first introduced by Alcuin and Adrian II., as appears from a MS. in the Royal Library at Paris, quoted at page 22. A rubric in the "Tropes" reads thus :

"Hic Tibi cantori sunt cuncta sequentia præsto,  
Quæ circulo annorum modulantur ordine pulchro."

But the word *Sequence*, up to the year 1020 or 1030, meant simply the *neuma* at the end of the Alleluia which concluded the Gradual,—the *Caudatum Alleluia*, as it was sometimes called. When S. Notker Balbulus,—or, as Dr. Rock contends, Alcuin,—first introduced his rhythmical words instead of the *neuma*, or *Sequence*, they were at first called *Proses*, but in process of time took the name of that which they supplanted, and were called *Sequences*. Since the year 1100, *Sequence* and *Prose* have been usually convertible terms, though not always,—for perhaps the Notkerian or syllabic kind are more commonly called *Proses* than *Sequences*, and the Victorine, or rhythmical and rhyming verses, more commonly *Sequences* than *Proses*; and the hymns interspersed with Alleluias (found in the Sarum Processional), which were sung in the Processions in Christmas and Easter-tide, at matins or at vespers, bear the peculiar name of *Proses*. The derivation of the new from the old *Sequence* (in other words, of the *Prose* from the Tailed Alleluia) gives rise to the following Sarum Rubric:—"Deinde clerici incipiunt Alleluia sine pneumate: quod per totum annum observatur, quando dicitur *Sequentia tantum*." In other words, when they gave the substitute for the *neuma*, they were not to give the *neuma* also: "*Quando vero non habetur Sequentia, tum dicitur pneumata a toto choro*." In the Southern Churches, the Priest sometimes intoned the *Sequence*, but this was not the case in England. We think that Dr. Rock might have explained this matter a little more clearly.

To pass over many other most interesting matters it would seem that both in the Anglo-Saxon church and that of S. Osmond seven deacons and seven acolytes assisted the priest at the Sacrament of the altar, and

in the Procession at the highest festivals—and that the Litanies were at each period sung nearly in the same manner, the Septiform Litany consisting in the repetition of each of the introductory sentences of the Litany thrice by each of the seven deacons successively; the Quinquiform by each of five deacons successively; whilst in the ordinary form they were repeated thrice by each of three deacons, or by one only, as the case might be (p. 100). We may here however observe that these Litanies varied much in England, and certainly followed no Roman type, but rather a Greek one.

From Easter to Whitsuntide, from the time of Beda up to the Reformation, it was the invariable custom to stand at prayer in the English Church, "in memoriam Dominicæ vel in spem nostræ resurrectionis," (p 106.) We must here express our thanks to Dr. Rock for having read so carefully the writings of Beda, whose works contain liturgical intimations of the greatest value which however have been heretofore overlooked.

In this twelfth chapter Dr. Rock proceeds to the consideration of the Sarum Rite, continuing to preach indefatigably from the same text, the conformity of the whole to Rome, although we have already seen the very considerable distinctions between the Sarum and, at all events, the modern Roman rule; and that in many points, as for instance in their Litanies and the seven Hours of the divine offices they undoubtedly did no more than follow the usage of the rest of Christendom, eastern and southern as well as western.

The Author has taken his account of the Sarum Rite, mainly from the Consuetudinary of S. Osmond, which he has printed from the manuscript in the Salisbury Library, (another version, differing little, was published in the British Magazine some years since from a manuscript in Trinity College Library, Dublin, from which Mr. Chambers has extracted the portions relating to the Breviary Service in his edition of the Psalter of Sarum,) and to use his own expression from "the Portous, or Portifory, or Breviary of Sarum," from the *Legenda*, the *Passionale*, the *Martyrology*, the *Antiphonar*, the *Psalter*, the *Missal*, the *Gradual*, the *Troper* (a rare book), the *Processional*, the *Benedictional*, the *Manual*, the *Ordinal*. The *Antiphonar* being in fact a noted Breviary, the *Gradual* a noted Missal, the *Processional* containing the *Proses Responsories* and *Litanies* said in *Processions*, the *Ordinal* corresponding with the *Pica* or *Pie*, showing the order of service for each day in the year, and the *Manual* setting forth the occasional offices. However the Breviary, or *Antiphonarium*, is in point of fact the great authority for all the liturgical usages of the Sarum Service, as it contains nearly the whole of them.

With much deference to such authority as Dr. Rock, we think he has fallen here into a mistake of much importance. He speaks of the ordinary printed Portous, or Portifory, as being the true form of this Breviary, whereas in truth it certainly was not so, but only a portable edition abbreviated and curtailed for private use, as its name implies. The true and perfect Breviary, and that which agrees with the *Antiphonaries* and other MSS. was printed in folio by Byrkman at Paris in 1516, and again by Chevallon in 1538, entitled expressly "*Breviarium seu Hora-*

*rium domesticum sive Choro Ecclesiastico deserviens*," copies of which are in the Bodleian, Exeter College, the Lambeth Library, and British Museum. They contain the Ordinal and Lessons entire, and several other matters which are omitted in the shorter books. These editions coincide also with the larger noted manuscript Breviaries, and doubtless contained the form used in the cathedral church.

Hence Dr. Rock's observation that "the Lessons in the Sarum Matins were shorter than those in the Roman Breviary" is not true; they are in fact in all the offices much longer and more varied. The office for the Corpus Christi Day is in the true Breviary the same with the Roman; but in the Portifory it will be found considerably abridged. Neither is it correct that there "is no variation between the Sarum Office for Terce, Sext and None and that in the Roman model," (p. 130.) There was at least one great difference; the Preces or Petitions are not said at these Hours according to Roman use, but in the Sarum these "Preces" were always said at the small Hours. The Rubric (omitted in the smaller book) is express in the larger:—"Hæ Preces predictæ dicantur supradicto modo ad Matutinas et ad iii., vi., ix., et ad Vesperas in omnibus feriis," &c. We may observe, moreover, that the larger Breviaries contain several festivals,—as, for instance, that "Iconiæ Salvatoris,"—not found in the smaller, and there are other variations which we have not space to mention. The above-mentioned circumstances are all pointed out in Mr. Chambers's edition of the Sarum Psalter, which Dr. Rock would have done well to have consulted.

The author is likewise of opinion that Matins and Lauds was the service ordinarily frequented by the people in the morning; but his authorities scarcely bear out that assertion. On the contrary, the scarce book, "The Myrroure of Our Ladie" (lxxv. b), states distinctly that the Creed "Quicumque" was ordered to be sung at Prime, "because people use that time most to come to church."

This will be the proper place to notice another mistake into which Dr. Rock has, we think, fallen with respect to some of the liturgical usages of the Sarum Church. With him, "*Missa in Capitulo*," "*Servitium in Capitulo*," means mass or service in the Chapter-house (see p. 126). A former writer in these pages has demonstrated that this is an impossible construction, and that the Chapter-house, having no altar, was at no period a place where the Divine offices could be celebrated. What, then, is the meaning of this expression "in Capitulo," which is frequently made use of? A careful investigation will, in our opinion, show that "Servitium in Capitulo" was not intended to designate any particular place, but should be translated "Service in Chapter,"—i. e., "extra chorum," confined to their own cathedral and corporate body, opposed, as it usually is, to "Servitium in Conventu," or "in choro," which last-mentioned Service was in the choir of the cathedral, and was open to the public generally. The place used at Salisbury for these capitular services was apparently at the extreme east of the church, in the Lady Chapel, where are still the remains of a second choir appropriate for that purpose. The "Missa" was, we apprehend, always "in capitulo," i. e., at the High or principal Altar, dedicated to the Holy Trinity, near where the other chapter

services were said, except when it was sung at the altar dedicated to any particular saint.

We have already seen that in the celebration of the Sacrament of the Altar considerable differences existed between the ancient English and Roman rite. That used in this country was longer and more magnificent, and, by Dr. Rock's own confession, the devotions were more fervent and beautiful, and, except as to the actual Canon, varied much from the foreign form. Two candles only stood on the altar; the vestments were less varied; the noble hymns beginning "*Kyrie Eleison*," probably composed by S. Dunstan, were sung before the Epistle at festival times, and the Sequences before the Gospel. The Elements (none of which were afterwards reserved) were brought in after the introit from the vestry by Acolytes in procession, and deposited on the credence: "*Locum ubi panis et vinum et aqua ad Eucharistiæ ministrationem disponuntur*." After the reception of the Body by the people, which was sometimes done after the service was over, common wine was given them, to enable them to swallow It the better; and there was a regular offertory before the Oblation. The Pax, or Kiss of Peace, was given before actual communion, by sending the "*Osculatorium*," or "*Tabula Pacis*," (a figure of our Lord Crucified painted or carved on a board) round for the people to kiss. A fan was used to drive away insects from the Altar. A canopy hung over the High Altar, admirable private and other devotions for priests and people were interspersed in different portions of the office, and there were other variations, for which we refer the reader to the long and most instructive account given in the book itself.

The work concludes with an account of the ritual or festival year of the Sarum Books, which we could have wished had been somewhat fuller, as there are such ample materials available for a more complete and correct detail. Thus, for instance, the solemnity of the Boy Bishop is referred by Dr. Rock almost wholly to S. Nicholas, and the ceremonial is treated of as if belonging entirely to him; whereas the Breviary, Ordinal and Missal themselves never mention his name at all, but the celebration is wholly referred to the honourable remembrance of the Holy Innocents, by way of memorial that the youngest member of the Church, and even infants, may be highest in the Kingdom of God.

Want of space compels us here to close our notice of this elaborate work. A sense of duty has compelled us to point out some of its defects. Notwithstanding, we do not hesitate to pronounce it one of the most valuable contributions to English Ecclesiological and Liturgical science that has appeared for many years.

We have received the following note from a contributor;—

"When you notice the concluding volume of Dr. Rock's '*Church of our Fathers*,' I hope you will not overlook a rather singular oversight which its learned author has committed. In page 224 is given a woodcut from a Flemish Book of Hours, of clearly the 15th century, showing a church in its Lent hangings. An altar is seen upon a footpace, with reredos and curtains, and surmounted by the vested Rood, S. Mary, and S. John. Westward are seen the stalls, or rather stall-like

benches, on one of which a priest is sitting, hearing a confession. The whole most clearly shows the interior of a *chancel*. Dr. Rock, however, interpreting the design as would seem under the colouring of an *idée fixe* of old English ritual, sees in it a *nave*, and takes the rood and figures surmounting (as is so often the case) the High Altar for those of the chancel screen. The (*palpably*) reredos and the stalls he does not seem to have realised, calling the latter a 'bench,' without perceiving that it is *fixed* in front of a pillar, and that it runs from east to west, and is backed by high wainscot-work.

It is not a little singular that Dr. Rock has committed this *identical* mistake in his second volume also, p. 499, in describing a print which he gives of the herse of Abbot Islip, in which the reredos of Westminster Abbey, as it now stands, is clearly given, with its doors north and south, and between them the High Altar. The herse stands on the floor of the "Sacrarium,"—the head of the high tomb of Edmund Crouchback peeps over the veils which screen the sacred enclosure, and the spandrels of the arches have the diaper-work, which, as we well know, does not extend to the westward of the ancient site of the rood-loft. And yet Dr. Rock calls the High Altar a "temporary altar," indicating that he imagined that the *locale* of the representation was the nave, and the reredos the rood-screen. It is to be noticed that the High Altar at Westminster is here represented as surmounted with the Rood, S. Mary, and S. John, like the above-mentioned Flemish church.

## AN ECCLESIOLOGICAL TOUR IN PORTUGAL.

*To the Editor of the Ecclesiologist.*

LETTER II.—BURGOS, PALENCIA, VALLADOLID.

*Vinhaes, Tras os Montes, May 21, 1853.*<sup>1</sup>

MY DEAR MR. EDITOR,

It was on a slate-coloured, bitterly cold evening, that my companions in the diligence, pointing across a dreary, moorland waste to the right, exclaimed, "There is Burgos!" I looked out, and saw the two fairy-like spires that I knew so well from prints, a huge mass of building rising close to them, and a few uninteresting towers raising themselves above the faint outline of the distant city. I can conceive nothing more dreary and tiresome than the high plateau of Castille, over which we had been passing; more colourless than the Cambridgeshire fens, it might be drawn with chalk and ashes; it gives the effect of one perpetual February afternoon. Shivering and wretched, we found ourselves in the *Parador de las Diligencias*: and a stormy night ushered in a day of continual rain for ecclesiologising Burgos.

The cathedral and metropolitical church of S. Mary, at Burgos, as

<sup>1</sup> It is proper to state that much of this letter has been written since the return of the writer to England.

it now exists, was commenced on the 20th of July, 1220, by the Bishop D. Mauricio, the intimate friend of S. Ferdinand, by whom the greater part of the fabric was also finished. You will remember that my business was with the Portuguese, more than with the Spanish, churches; and I shall therefore content myself with a few notes on, rather than an elaborate description of, the latter. The present church is of the usual cathedral shape, has two western spires, a central octagonal lantern, and a kind of polygonal lantern over the Capilla del Condestable towards the east end. To commence with the western façade. I cannot but think that it has been a good deal overrated. The spires, composed of pierced tiers of quatrefoils, trefoils, foliated saltires, &c., disposed in bands, are too short for the towers; their finish is heavy and clumsy, and the upper part of the façade that unites them is a mere sham, a lean-to built on to the top of the roof. The delicacy of the work, however, is admirable; the angular pinnacles of the towers, the four windows, two and two, which compose their belfry stage; the arcading, disposed in the form of two four-light windows, that ornaments the inter-façade; and the pierced battlements of letters. Under the cresting, that unites the two towers, and on each side of a pinnacled niche that rises from it, and contains our Lady, we read *Pulchra es et decora*: at the summit of the towers respectively, *Ecce Agnus Dei*, and *Pax vobis*: at the apex of the spires, *Sancta Maria* and *Jesus*. The western window is a marigold: its centre, two intersecting equilateral triangles; its exterior, ten quatrefoils. The lowest stage of the west end was spoilt in 1794; the door, called the *Puerta del Perdon*, was then stripped of its statuary, and a Grecian thing erected in the interior of the original shell. In fact the whole, as high as to the top of the aisles, has been denuded of all ornament, and presents a wretched and mangy appearance.

The nave is arranged in the usual Spanish way. Of its six bays, three are occupied by the ritual choir. The more one sees this arrangement the more one feels that its rise and progress deserve a thorough investigation. Why, when the tendency in Italy and the South of France was to interpose the sanctuary between the choir and the nave, the one idea here should have been to interpose a good piece of the nave, and in the Portuguese churches ALL the nave, between the sanctuary and choir, is a phenomenon which must some day receive explanation. I have in vain endeavoured to trace any connection of ideas between it and the requirements of the Mozarabic ritual, or any explanation in the best commentators on that rite, as Leslie and Arevalus. The key-stone to the mystery will, I suspect, be found in the Asturias and in Galicia; there are the oldest and the most interesting churches of Spain; and the ecclesiologist who would investigate those provinces, from Santander to Vigo, could hardly fail to learn something of its rise and development. The awkwardnesses of the arrangement are patent to every one. It renders the ritual nave utterly useless during either Mass or choir services; it destroys all effect by filling the *entrecoros* with laity, the narrow isthmus excepted which is railed off for a communication between sanctuary and choir; it utterly destroys the vista which forms so great a beauty in a French,

English, or German cathedral; for the roodscreen, being set so near to the west end, cannot be surmounted by the eye, as is the case when it is placed in the chancel arch; and the choir is darkened to an extent which could scarcely be believed, and of which I shall have more to say presently. Processions are also necessarily much injured, both as to arrangement and effect. The one single æsthetical advantage, of which it takes no long time to become sensible, is this: it gives a dignity to the place appropriated to the Bishop, which is neither bestowed by the primitive synthronus, nor by the modern position of the throne. He here sits in the centre of the west end, the dignitaries on his immediate right and left, the other Canons north and south.

I have seen the cathedral of Seville, and can quite feel that it does not shame the capitular act of its founder: *Fagamos una Iglesia tal, que los venideros post nos nos tengan per locos*: "let us make such a church, that they who come after us may take us to have been mad." But, notwithstanding my remembrance of it as I first beheld it in all the brightness of an Andalusian summer, Burgos, I confess, struck me still more. The nave piers are purely First-Pointed, clustered of eight; the three interior orders have circular cap and square base, the exterior a square cap; but the sixth pier is clustered of twelve, and is truly magnificent. In each bay of the triforium is tracery of five-lights trefoiled; two of these form the west end. The clerestory has in each bay two great lancets, with a quatrefoil in head. In the north aisle, the first and second bays open into the fine Flamboyant chapel of S. Anne, by iron grills; it has a magnificent retablo. In the centre of the chapel is a fine recumbent episcopal effigy (1495): at the west end, a magnificent recessed high tomb, supporting a coped Priest (1490). The third, fourth, fifth, and sixth bays open into the chapel of S. Antony of Padua, itself a large church, but almost entirely modernised: there is an enormous renaissance retablo. The vaulting shafts of this aisle are circular, with square base, and square Corinthian-like capitals. The south side is a good deal more broken up. The first bay opens into the chapel *de las Reliquias*, small and Flamboyant: this communicates by a western passage with another chapel, in which, among other relics, I noticed some of S. Edward of England. The third and fourth bays open into a chapel modernised, and in no wise remarkable, but possessing good Flamboyant windows. The fifth bay leads into the chapel of the Presentation, founded by Juan de Lerma, in 1518. He lies on a high tomb in the centre. The arrangement of the stalls for the chaplains in these kind of chapels seems to have been the same in Spain as in England; they occupy the two adjacent sides of an angle. The chapel of the Presentation communicates by two fine Flamboyant arches with the *Capilla de los remedios*, or *de Santísimo Christo*: the effigy which forms the normal crucifix of the city. Our Lord is vested in a loose gown, fastened round the waist.

The central lantern, which was not finished till 1550, has, notwithstanding the arabesque character of its details, a very great effect. It has two interior galleries; above each is a Flamboyant window on each face, of two lights, trefoiled; the mullions are classical. The vaulting of the roof is exaggerated, as so often in this late work; a

legend runs round above the piers,—“*In medio templi tui laudabo te, et gloriam dicam nomini tuo, Domine.*” Between each of the lower tier of windows is a statue. The exterior of this lantern is a gorgeous mass of arcading and buttresses; the latter run up into eight prettily flowered pinnacles, surmounted by angels holding a cross. The view from the top is superb; the enormous mass of the cathedral gives an impression of external vastness that I never saw elsewhere; to look down on the roofs,—where, by the bye, the tiles simply lie, without any fastening whatever,—is like looking down on a plain.

I have not as yet spoken of the choir,—nor can I do so at any length, for all the notes I made of it were unfortunately lost. Its clerestory windows are generally speaking of two unfoliated lights, with a quatrefoil in the head; those of its adjacent chapels for the most part the same, only with a circle instead of a quatrefoil. The external work is good and rich, especially at the north-east angle, by the *Puerta de la Pellegria*. The two pier arches are simple enough; the triforium, in some instances of four, in some of six lights, very late, yet not ungraceful; in particular the way in which a crocketed pinnacle runs up and intermingles with each of the shafts is happy. The *reja* is of good modern iron-work; the ambores are also classical. The back of the Trasaltar is a noble piece of Flamboyant sculpture: the Crucifixion in the centre (there are Four Nails, as almost always here).—the Passion to the south, or rather south-east,—the Entombment on the opposite side.

Beyond this is the *Capilla del Condestable*, commenced in 1487, which the officials consider “*la mejor joya de la catedral.*” Its polygonal lantern, its three-light clerestory windows, with thoroughly French tracery, transomed, not as with us, but into absolutely separate windows,—the pinnacles into which the pier arches rise, and which carry a saint above the aforesaid transoms,—the painful elaboration of each part, and the entire absence of all effect,—make this erection very instructive, but very wearisome. In the centre are the low tombs of D. Pedro de Velasco, and Doña Mencia, his wife.

The sacristy of the cathedral is very rich, and the copes, of the fifteenth century, are valuable studies. One more especially is to be noticed, as showing what great effect may be given by very simple means,—that of Don Alonzo de Cacillalega (I am not sure that I spell the name right), brought back from the Council of Basle.

Not to be utterly tedious, I will mention but one thing more, the *Puerta del Claustro*. It is of the best date, and probably one of the most magnificent examples in Europe. The doorway is of three orders. The lower part is *semée* of Castille and Leon; then, under straight-sided projecting trefoiled canopies, are, on the right, David and Isaiah,—on the left, the Annunciation (Our Lady and the Archangel are both standing). In the arch are two series of seated saints, under canopies (following the curve of the arch): between them a rich order of most delicate foliage. The tympanum represents the Baptism. The door itself, which is double, was made about 1490; the canopies are superb; on the left hand, as you face it, is the Entrance of our Lord into Jerusalem; on the right, His Descent into Hell. Hell-mouth is horribly grotesque; one of the released souls has just escaped by the eye of the monster.

I must now, however unwillingly, take you away from the cathedral, for we have yet much to do in Burgos.

Of the other churches I saw seven. None are first-rate, but several have good points. *S. Niclas* has chancel, nave, and some kind of tower; the latter can neither be entered from within, nor seen from without. The east end is flat, and slopes from north to south. The retablo, of wood, fills up the whole end; it is a magnificent work of art; every inch is alive with sculpture, the subject being the legend of the patron saint. The date is 1503. There is a recessed tomb on each side of the altar,—that to the north of 1503, that to the south of 1520. The effigies, man and wife in each case, are of the kind which prevails here universally, in low relief: they slope down from the wall, so that the interior figure not only lies higher, but both look as if they must roll over. The chancel here is of one bay, the nave of three; they are separated by an arch-buttress and by a rood beam. The third bay of the nave is occupied by a good Flamboyant gallery, which is the universal arrangement of parochial churches here. The shafts which support it are rich and voluted; the balusters are well worked, and there is a pretty staircase which leads up to it. It is odd to see the English churchwardens' idea of a choir,—a western gallery,—here carried out, and that at so early a date. The aisles have nothing remarkable, except that in the north are three good recessed Flamboyant tombs, under one arch; the effigies are in low relief, as before. The font is of the same character as all in this part of Castille,—a very large basin set on a smaller inverted one. It is partly recessed, and this also we found to be the general custom here. I think that our architects might sometimes introduce the arrangement into our own churches; the recessing arch gives a good deal of scope for ornament, and there is a kind of quasi-baptistery effect about the whole which always struck me as good.

*S. Agueda*, one of the three churches in Spain, by which people are adjured, has chancel, nave, without constructional division, north chapel to the former, and classical western tower. The east end is flat; there is a tolerable retablo; and in the south of the chancel is a recessed high tomb, with an effigy in civil dress, but with sword: the date is 1521, and the formula ending *cujas animas perdone Dios*. The whole building has four bays, the work is Flamboyant and uninteresting: but in the westernmost we have a singular example of a later style falling back on Romanesque, or—which I was rather inclined to believe—original Romanesque is worked up into the new details. The adjuration is the lock, called from the Cid, because he swore Affonso VI. upon it.

*San Esteban* has chancel and nave, without constructional division, two aisles, western tower, cloisters to the south, and sacristy intervening between them and the church. The ground-work is late First-Pointed; by which I mean (as I always do in this letter) that its character, not its date, is of that epoch. For until we know much more of Spanish Ecclesiology than we do, or than Spanish Antiquaries appear to do, we must be content to speak very doubtfully of actual, and content ourselves with giving the comparative, date. There are

five pier arches (chancel and nave included :) those at the east end smaller than the rest, and turned respectively north and south : the second has circular piers with polygonal cap, and octagonal base ; the rest are clustered of eight octagonal shafts. The western bay is taken up with the Flamboyant gallery, which here only occupies the nave : the eastern arch has a fringing foliation ; the staircase at the south-west is very good. The pulpit, of Flamboyant date, small and octagonal, is excellent. The gem of the church, however, is the quasi-baptistery, at the west end of the north aisle. Recessed in the wall, it has a straight-sided canopy, richly crocketed and finialled in light pierced work, trefoiled and refoiled. The back is panelled in low relief with Our Lady, and kneeling Saints. The cloisters on the south side form a small square : there are two arches on each side, of early Middle-Pointed. These carry an upper cloister, as generally here. There is a crucifixion in the middle of the west side. The condition of the place is most filthy and disgraceful. The tower has nothing remarkable. The west window is a marigold of twenty-one lights, disposed round a ten-foiled circle : there are some remains of stained glass. The west door is magnificent, of seven orders, with a richly sculptured tympanum : and had you seen the hurricane of wind and rain which swept down from the Telegraph Hill on the exposed western platform of San Esteban, as I stood there, you would not wonder that I can give no more detailed account of its beauties.

*San Gil* has chancel with north and south chapels,—transepts,—nave with aisles, and a north west-chapel, but no tower. The apse is trigonal. The crossing arches have circular piers, with four circular deeply engaged shafts ;—the latter have square caps. The north chapel is large and fine, and of Flamboyant date : it opens by a grill to the chancel :—the east window is circular, and has a fine Flamboyant retablo beneath it. The south chapel is of much the same character, and also has a retablo ;—in the centre, in low relief, are the effigies of the founders, man and wife. The north transept has a twelve-foiled rose for its north clerestory window : under this, a modern additional transept is thrown out. In the nave are three pier arches : the piers the same as, only lower than, those of the crossing ; the bases on the north side are extraordinarily stilted. The clerestory has on the north a Flamboyant lancet in each bay, with good effect. The pulpit, small and octagonal, has its sides of fine iron grill work. The north-west chapel, of late Flamboyant date, is square, ending in an octagonal dome. Here, as elsewhere, is a western Flamboyant choir gallery.

*San Pedro, San Lorenzo, and the Cemetery Chapel*, are not worth a visit.

We were at Burgos in the Octave of the Ascension, but whatever devotion there was, seemed to be concentrated on the Month of Mary. The arrangements are not so bad as in the French churches, the Altar of Flowers being usually at the side of the nave, and not in the middle of the choir. The utter overthrow given to all early and mediæval principles of the Ecclesiastical Year must, of course, be the same everywhere ; and in the present, when not only Ascension Day, but Whitsunday, Trinity, and Corpus Christi, all fall in the month, the effect is

more striking. A daily sermon was preached in San Lorenzo, where I bought a paper containing the names of the preachers and the subjects. The first week may interest your readers :—

- May 1. *D. Tiburcio Rodriguez, Canon Penitentiary of the Holy Metropolitan Church.*—"Introduction to the Devout Exercises of the Month of Mary."
2. *D. Fernando Linage, Domestic Chaplain to the Lord Archbishop.*—"Importance of ensuring Salvation."
3. *D. Telesforo Basarte, Chaplain to the Royal Hospital.*—"Dignity and Excellence of the Soul."
4. *D. Casareo Rodrigo, Catedrático in the Seminary.*—"Patience in Troubles and Adversities."
5. *D. Isidoro Arnal y Urso, Rector of Gamonal.*<sup>1</sup>—"Importance of not procrastinating Conversion."
6. *D. Gabino Zuñeda, Subdirector of the Seminary.*—"The fearful Consequences of Sin."
7. *D. Pedro Orcajo, Sacristan of the Holy Metropolitan Church.*—"Protection of the Blessed Virgin."

Subjects for the most part, such as we should select for a similar congregation in England: it is odd to see, however, no notice at all taken of the great festivals. On Pentecost the subject is The Glory of Heaven; on Trinity, Preparation to the Holy Communion; on Corpus Christi, Imitation of the Purity of the Blessed Virgin Mary.—That of one sermon certainly requires an extreme licence of charity: "The Blessed Virgin is our Co-Redemptress": *La Virgen Santísima es Co-Redemptora nuestra.*

Perhaps I shall not be wandering too far from my subject if I say something on the fashionable devotion of the day—the *Corte de Maria*. It had its rise in 1839, when the Month of Mary was but recently introduced into Spain. The "Royal Arch-confraternity of the continual worship of the Blessed Virgin" is thus composed.—It is divided into an indefinite number of choirs, each choir consisting of thirty-one persons. The director of the choir then chooses the 31 most celebrated images of S. Mary within an easy reach, enters them in a list, and marks them 1, 2, &c.—At the end of every month, the 31 associates cast lots for the day in the next month on which their duties shall devolve upon them. He, for example, that gets number 14, will, on the 14th day of the month, have to visit the image which stands 14th in the list, (our Lady of Grace, our Lady of Victory, our Lady of the Knives, our Lady of the Conception, our Lady of Snow, or whatever else it may be.) In order that he may not forget, the following ticket is issued by the director to each member of the choir. I give an exact copy of one which I bought in a church at Zamora.

<sup>1</sup> A place half a league from Burgos, on the road to Vittoria, the Episcopal See in 1074 and 1075.

EGO DILIGENTES ME DILIGO. (PROV. 8. 17.)	
Real Archicofradía del culto continuo á la Santísima Virgen, 6 <b>CORTE DE MARIA.</b>	
Coto	N.º
D. el día        de        de 185   , visitará y hará la Corte á la Sma. Virgen en nombre de todos los asociados en su sagrada imagen        rezando la LETANIA y la SALVE, pidiéndola con mucho fervor se digne visitarlos en la hora de la muerte en premio de esta piadosa devocion.	
YO AMO A LOS QUE ME AMAN.	

The prayers are as follows : Deus in adjutorium. Gloria Patri. Ave maris stella. A Prayer for the *Corte*. Three Salutations : of which this is the first :—

“ Mary, Daughter of God the FATHER ; Mary, Mother of God the SON ; Mary, Bride of God the HOLY GHOST ; by thy most pure conception intercede for all those inscribed in thy *Corte*, in whose name I salute thee, saying with the angel,—Ave Maria, &c.

“ V. Holy, holy, holy Mary, Conqueror of hell and sin, heaven and earth are full of thy glories.

“ R. Glory to Mary, Daughter of God the FATHER ; glory to Mary, Mother of God the SON ; glory to Mary, Bride of God the HOLY GHOST.”

The first part of the other Salutations varies, the V. and R. are the same in all. Then follows the usual Litany, the *Sub præsidium*, and the *Salve Regina*.

The indulgences are enormous. Plenary, for the act of inscription in the *Corte*,—for the hour of death, on the day of the principal function which the *Corte* celebrates, at each mass for a departed associate ; once a year to the associates who shall visit a church under the invocation of the *Queen of All Saints, and Mother of Fair Love*. The last plenary indulgences given by Pius IX. are of January 15, 1847,—for the monthly visit paid in turn by the associates—and for the seven principal festivities of the Blessed Virgin. The Pope also gives a good number of lesser indulgences,—one being of seventy days for every good work done by an associate. The Archbishops and Bishops of Spain are not behind with their 520, 180, 80, or 40 days. The Bishop of Pamplona gives 40 days for the recitation of a hymn of four verses,—the merits of which may be judged of by the last.

A Dios, Reina del cielo,  
Dulce prenda de amor,  
A Dios, madre amorosa,  
A Dios, a Dios, a Dios!

On the 1st of August, 1851, there were 6,271 choirs (194,401 members) in Spain alone, and since then the number has rapidly increased.

Before I leave Burgos, I may just observe that its chapter consists of fourteen dignitaries, twenty-six Canons, twenty-five Minor Canons, and forty-five Chaplains. The dignitaries, in order of precedence, are these: Dean, Archdeacon of Burgos, Archdeacon of Briviesca, Archdeacon of Valpuesta, Abad of Covarrubias, Capiscol (precentor,) Archdeacon of Lara, Archdeacon of Palenzuela, Treasurer, Abad of Castrojerez, Master of the School, Abad of Cervatos (Canon Magistral), Abad of S. Millan (Canon Doctoral), Abad of Gamonal (Canon Lectoral).

We were now to make for Valladolid. But I was desirous of seeing, on the way, Palencia, which, as having had a printed missal of some importance, must, I was convinced, be worth a visit. Two of my companions were frightened with the accounts they received of the place, and preferred going at once to Valladolid; another member of our committee and myself determined to take our chance.

We all left Burgos together by a poor cross-country diligence, at 7 A.M. The road is not a royal route, and accordingly everything deteriorates. The country now becomes a vast plain of grass, with low hills shutting in the horizon; droves of mules are continually passing or overtaken; the road is a succession of quagmires; but still we were descending from the high plateau of Castille, and vegetation, in consequence, was forwarder every league that we went. At CELADA, while we changed horses, I ran into the church. It is an interesting building, with well-defined sanctuary, chancel, and nave. The circular apse which composes the former is Romanesque; the latter are First-Pointed. This, by the way, was the first stage of Charles V. from Burgos, on his way to his "cloister life." At TORQUEMADA we dined, having crossed the Arlanza, which gives, with its bright red waters, a most indescribable character to the landscape, and entered Leon. There are two churches in this town, but they are both modern. At MAGAZ we bade adieu to our companions, Palencia lying about six miles to the north. The church here has a very curious Romanesque apse; the rest is modern. The exterior of the apse has a corbel-table, which reminded me of the earlier part of that at Romsey; three small circular-headed lights, and between the exterior and central windows a semicircular shaft buttress, with harp capital. From this village, we were told, "a little coach" ran to Palencia. It now came, in the shape of a covered cart, the tilt being of reeds, with two animals, tandem-wise, except that the leader, a mule, had no reins, but went as seemed him good. As the cart had no springs, and the seat dangled by ropes from its sides, and our driver preferred a full gallop to any other pace, there was a good deal of motion. The country is somewhat better cultivated, and here and there pinegroves break in on the monotony of

grassy hills. Soon we saw the Cathedral rising at a league's distance, with sundry other interesting-looking towers and spires. Palencia is a very quaint, picturesque place. Old tumble-down colonnades, narrow streets, houses projecting over the road; and, as it is a great cloth manufactory, scarlet, or green, or brown bales hang out against many of the houses; and these, as the rays of a May afternoon sun streamed on them here and there through the long vistas of cross-streets, seemed to light up the whole town. We put up at the *Fonda de las Frutas*, the least bad *posada*; and, having ordered *cena a las ocho*, sallied out.

Here I learnt a lesson which any Ecclesiologist who may travel in Spain will do well to remember: therefore attend. I had thought that in May, between five in the afternoon and seven the succeeding morning, we should be able to take sufficient notes of the Cathedral, and had reckoned upon rather more than four hours' light. I was miserably disappointed. On entering the Cathedral, I found it so dark that I could hardly make out even its general features; what little I was able to do, was done on the next morning. You may judge how very gloomy it must have been by the fact that, after walking in the building till we could see nothing, I had ample light, though the evening clouded over, to "take" two churches, which in England I should have characterised as extremely dark, and to see a third.

*San Francisco* has chancel, nave, aisles to both, large western loggia, north chapel, and south clerestory to the chancel. The whole is of Transitional or First-Pointed work; though of course much later in date than it would be in England. The church is triapsidal. The central apse is so entirely blocked that nothing can be made of it. The chancel has two bays: the arches of Transitional work;—the clerestory, a broad lancet in each bay. The chancel arch is double: of well marked First-Pointed character, with an interval between the two arches. To the north chapel there is a very pretty First-Pointed arch of two orders. The north chancel aisle, though small, is very fine Transitional; the apse is trigonal, with but two lancets, however; the third being lost in the arch to the chancel. On the north, the aisle opens by an oblique Transitional arch into the north chapel: on the west, it has an excessively fine First-Pointed arch of two orders, shafts circular, interior corbelled off, capitals square and flowered; the arch itself chevroned. The south chancel aisle is much the same as the other, except that the interior order of its western arch is not corbelled off. The nave has seven bays. Of those on the north;—the first, circular, but with First-Pointed mouldings, opens into a Flamboyant chapel of S. Christopher. The second is pointed, but with mouldings of the same date. The three next are classicalised. The sixth is taken up by the choir gallery: two immense obtuse arches stretch across the nave from fine early Flamboyant piers; circular, with octagonal capital and base. The seventh bay opens into a Transitional chapel; the shafts have curious square flowered capitals. On the south side, all the bays are modernised. On the outside, the western loggia is now well nigh spoilt: but it seems to have had five lancets in its western face, with two doors, north and south of the three central

windows. Above this rise the three gables of the church, more acutely pointed than common; and that to the south carrying a campanile. In taking this loggia, I was more inconvenienced than I ever was at any other time, by the crowd of people pressing on me to see what I was doing. Though they scarcely gave me elbow room, there was not the slightest incivility; nor there, nor elsewhere, did we experience the difficulties which Spain is generally thought to present for an *impertinente curioso*. The interior of the church is boarded;—there are grills for a small nunnery, in a gallery to the south-west of the chancel. The men here seem to be arranged as at Tolosa, choirwise on benches in the nave. There was something very striking, as twilight came on, in the motionless black dresses of the kneeling women who were scattered over the nave;—and the stillness which pervaded a church tolerably full, was deep enough to make the creasing of my church-scheme, as I went on writing, an unpleasant sound.

*Santa Clara*, connected with a Clarissine convent of fourteen nuns, consists of chancel, nave, two aisles to each, and two transepts. The general character of the church would here be called First-Pointed, and in some places Transitional; but there are details, evidently contemporary, far on in Middle-Pointed. In the chancel, besides the apse, which is blocked by a huge retablo, there is one small and one large arch, First-Pointed. The crossing arches are very fine and lofty, of five orders, with circular shafts, and octagonal very curiously flowered caps. The north chancel aisle is blocked off; the south chancel aisle has a pentagonal apse, of very fine Early Middle-Pointed details. The clerestory window on the south of the apse was originally a broad lancet; now a pretty two-light window has been inserted. There is a good Middle-Pointed door, crocketed, finialled, and pinnacled, on the south side. The apse has now no altar, and is boarded, which gives it a strangely "Anglican" look. The north transept has, for its north clerestory window, a good Flamboyant marigold, sixteen leaves round a central eightfoil. The south transept had the same; it is now modernised. Under it are two massy arches, with Early Middle-Pointed mouldings, the central pier circular, with well-flowered octagonal cap; they lead into a chapel of the same date, without windows, but with good vaulting. The nave has but one bay now, the rest being grated off for the nuns, who were saying matins as I was taking the church. The arch is circular, of two orders, and First-Pointed. The south aisle has no windows; the north aisle is continued one bay further west, but is a brick addition; the corbel-table curiously resembles First-Pointed at a first glance. Between the parochial and conventual nave is a campanile, carrying two bells.

The *Iglesia Parroquial* is a modern Grecian building. It was tolerably attended for Litany when we saw it,—about 8 P.M. on the Octave of the Ascension.

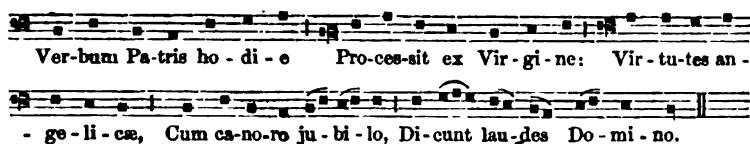
And now, if there were time, I might make you smile by details of the rancid oil, stinking sheep's cheese, and leg of mutton resembling in size, colour, and consistency an untwisted three-inch cable, which formed our supper; and the reeking straw mattresses which composed our beds. We pitied ourselves a good deal;—we might have reserved

the pity, had we known what we should meet in Portugal. But I must pass on.

A little after four the next morning, while it was yet dusk, I was on my way to the Cathedral. Those old colonnades looked so ghostly and solemn in the twilight; here and there a cloaked figure was slinking home down a bye-street,—the only sign of life in the city. I passed along the grass-grown pavement, by the side of the long, dull walls of desecrated convents, and entered the Cathedral, as last night, by the south transept. Except for the light of the Blessed Sacrament, and that of S. Antoninus, and the tapers of one altar where mass had begun, it was almost pitch dark; and it was an Ecclesiological pleasure I never had before to see triforium and pier gradually looming out of the obscurity,—the floor peopling itself with the black silent figures of women, who had come in so stealthily, or knelt there so quietly, as day was breaking,—while I walked backwards and forwards, backwards and forwards, along the enormous north aisle, till it should be light enough to make notes. There was, as I said before, scarcely time to make any.

The arrangement of the Cathedral, which is about 460 feet long, is very remarkable. An apse, with projecting Lady Chapel; a first sanctuary, apsidal, and under its own vaulting, with a *reja*, of one bay; a first *entrechoros*, of one bay; a second sanctuary, with flat east end, of two bays, (the iron grill-work round this is superb); a second *entrechoros*, of one bay; a ritual choir, in the nave, of two bays; a ritual nave, of three bays. The stall-work in the choir is magnificent Middle-Pointed; the canopies very fine; the front of the stalls in exquisite patterns, principally geometrical; the Bishop's throne, in the middle of the west end, has a light canopy; the *reja* at the east end of the choir, and that at the west end of the second sanctuary, are superb; the exterior of the choir very rich with triptychs and effigies, and the books are gorgeous. At the west end of the choir is the parochial altar; it stands high, and is ascended by two flights of steps, on the Gospel and Epistle sides respectively; between the two, another flight descends to the shrine of S. Antoninus, one of the patrons of the diocese. The tower, in the middle of the south side, is poor; the cloisters at the south-west end are large and Flamboyant, but much mutilated. As I cannot describe this church properly, and only from notes made after I had left it, I had rather content myself with recommending it most earnestly to any Ecclesiologist who may happen to be in that part of Spain.

The old books are to a certain extent used at Palencia. Two of the principal festivals are that of S. Antoninus, King and Martyr, (Sep. 2,) who appears in the arms of the See, and the *Triumphus Sanctæ Crucis*, on October 30; on the latter the victory of Affonso XI. of Castille, and Affonso IV. of Portugal over the Moors at the Salada is commemorated; the battle which, with those of Campo d'Ourique and Navas de Tolosa was a grand epoch in the downfall of the Crescent. The most remarkable deviation from the usual Mass is the substitution for *Ite Missa est* on Christmas and the Epiphany. The melody strikes me as particularly sweet.



R. (The melody is the same throughout.) *Pacem bonis omnibus Nuntiavit Angelus: Refulsit pastoribus Veri solis claritas: Dicunt Deo gratias.*

On the Epiphany:—V. *Stella fulgens hodie Conduxit ad præsepe Magos ab oriente; Qui, invento Puero, Dicunt laudes Domino.* R. *Adorantes Puerum Dant myrrham, thus, et aurum; Et laudantes Dominum, Et revertentes ad Sabba, Dicunt Deo gratias.*

The very common Sequence for Pentecost,—*Sancti Spiritus adsit nobis gratia*, is here intoned by the Priest; and then follows this remarkable rubric, *Mox columbam albam, quam manibus tenet, in sublime mittit: ut Spiritus Sancti gratia, quæ per columbam præfiguratur cœlitus mitti, distinguatur. Et statim pulsantur campanellæ, et organa, et omnia musica instrumenta. Et Chorus respondet, et prosequitur: Qui corda nostra, &c.*

The Chapter consists of thirteen Dignitaries, forty-five Canons, twenty-one Minor Canons, and twenty chaplains. The Dignitaries of the "Bishop's Choir," are the Archdeacon of Palencia, the Archdeacon of Campos, the Archdeacon of Alcor, the Treasurer, the Master of the School, the Abad of Alabanza. Those of the "Dean's Choir," the Archdeacons of Carrion and Cerrato, the Precentor, the Abads of Hermedes and S. Salvador, and the Prior.

At seven next morning we were obliged to be on the tow boat which descends the canal to Valladolid. The country is excessively dull and flat; but there are one or two church towers on the horizon, which look as if they would well repay a visit. The passage takes about five hours.

*Villa por villa  
Valladolid en Castilla,*

says the proverb; and when the boat comes to in the basin of the canal, it seems as if it would also be a most interesting Ecclesiological city, as every one knows that it was once the great school of Castilian Art. There never was a greater delusion. The spires, domes, towers, and zimbórios, which cluster so thickly to the left hand, are, some the appendages of desecrated convents, and now shells, or churchless buildings, some erections of the most outré *Churrigueresque*—all closed, and the keys scarcely to be procured, after eight or nine in the morning. And here I may say something of the general arrangements in Spain as respects these matters. Never was a Catholic country with less outward show of religion. Wayside crosses there are none; open churches there are none; the services, in all that part through which we travelled, badly attended, slovenly, and careless. If you inquire of the sacristan for the keys, he will perhaps tell you that the church will be open for an hour in the afternoon; but ten to one it is not. As

seeing a church for the sake of seeing it is an idea which, except as regards show-places, seems to be above a Spaniard's comprehension, a request for admission will always be met at first by a negative, and even a silver key will not infallibly open them. Of course, were I writing a book of travels, I might spin out a good long chapter on Valladolid, which, after all, would be little better than Ford-and-water. As it is, and I am only speaking of Ecclesiology, my account need not be very long. In the two days that I spent in Valladolid, I saw the outsides of about thirty churches, and with considerable trouble managed to get into seven: the Cathedral, *La Maddalena*, *La Antigua*, the Chapel of the Philippine College, Our Lady of the Swords, and a church of which I could not learn the dedication, near our hotel.

The Cathedral was the design of Herrera, the architect of the Escorial,—an immense Grecian pile, beautified by Churriguera. The central tower fell down in 1841, and reduced the building, so far as use is concerned, to a nave.

*La Antigua* is the most interesting church in the city. It is properly *Nuestra Señora*, but as *La Collegiada* was building at the same time, and under the same dedication, and this was finished first, the original appellation has stuck to it. The tower, and that of *La Maddalena*, form the most interesting features of Valladolid. They are both Romanesque, and very Lombard in appearance. That of *La Antigua* is tall and thin, and has a pyramidal broach spire. It is divided by four strings into five stages; there are, however, only three stages of windows, all circular-headed. The upper tier of two lights, not adjacent, with bells in them; the second of three, the third of two, in both cases adjacent. *La Maddalena* is of much the same character, only the spire is not elongated,—a mere pyramidal capping. The rest of this church is Renaissance. *La Antigua* has chancel with two chapels, nave with two aisles, transepts, and a south loggia. The apse is heptagonal. The clerestory, which does not extend to its north side, consists of four lancets, with good First-Pointed mouldings; under these, externally, are three windows, of two trefoiled lights, quatrefoiled circle in head, mouldings of four orders, shafts circular, with square flowered cap. The chancel has one bay; shafts of the arches circular, bases octagonal, caps polygonal. The north chapel has a trigonal apse, with two First-Pointed windows of four orders, one being blocked. The western arch has circular shaft, octagonal base, square flowered cap. The south chapel originally resembled the north. Here is a fine Flamboyant retablo. The four crossing arches are fine; all but the eastern one have arch buttresses. The north clerestory of the north transept was originally a marigold; it is spoilt, and there is a modern excrescence of a chapel below it. The south transept has a lean-to baptistery, built on at its southern end; it is entered by a very light and elegant Flamboyant arch, under a square label. The nave has two bays; the piers First-Pointed, circular, with square cap. The western gallery is a clear instance of Flamboyant imitativeness; it is vaulted from circular shafts; but the vaulting itself is of the very latest character. In the south aisle, to the west of the

entrance-door, is a recess in the wall, exactly such as we should set down in England as a chrismatory: First-Pointed mouldings, arched from the spring only, shallow. This door is a fine example of the same date, of six orders in the arch; it has the jambs neither shafted nor moulded.

The cloister of *San Gregorio* is the richest Flamboyant I ever saw, always excepting the *Capella de Jasigo* in the glorious church of *Batalha*, of which hereafter I shall have to speak. The double cloister has a wild richness that is perfectly astonishing. It is worthy of remark that the artist, two years after the erection of the convent, that is, in 1470, killed himself.

I hope I am not prejudiced against the Spanish Church, but *N. S. de los Cuchillos* struck me as the most revolting popular devotion I ever saw. See the chapel you must, for it is one of the lions of the place. The altar, a vile tinsel and Churrigueresque erection, is ascended by a flight of wooden steps behind. Up these you go, to see the image,—a *Mater Dolorosa*, by Juan de Juni, with the Seven material Swords by which the Seven Dolours are so frequently represented in late art; these are a modern addition. This image is invoked against assassination: can anything be more repugnant to every right feeling, when one considers the scene represented, and the use to which that representation is now applied? In another chapel adjoining this, behind the altar, is a large ghastly wax image of our Lord Entombed, with long, coarse, *natural hair* glued on to the head! The taste of this last arrangement,—not very uncommon here,—strikes me as perfectly frightful.

The Museum is a collection of works of art from the suppressed convents. Among the pictures are one or two that deserve a better fate; the images, all second or third-rate art, disposed round the walls and galleries of a desecrated college, heterogeneous coloured statues, many in violent attitudes that once meant something, but are now meaningless; a gigantic Madonna from the cupola of some ruined church, in juxtaposition to a minute S. John Baptist from its portal, give a most unpleasant feeling,—a horror, as if one had been in some way oneself guilty of the sacrilege, mixed with a sense of the ludicrousness, as if of an enormous and caricatured toy-shop. There are many sets of stalls utterly useless; none of first-rate work, but many magnificent cinquecento specimens,

In the Library of this Museum, which contains 14,000 volumes, I had hoped to find a large collection of Spanish Breviaries and Missals, —and from the latter to procure a goodly spoil of Sequences for your pages. I was disappointed; I found no Missals, and only two Breviaries with which I was not previously acquainted. The first of these was the *Palencia*, of 1545. Here there was only one hymn which I thought worth copying:—

IN FESTO S. ANTONINI.

Rex Christe, ductor prævius, Tuorum corda coelitus Perfunde cœli lumine,  
Placatus precum munere. \* Qui Antoninum martyrum Tuum fecisti nobilem  
Victorem in martyrio Tuo sacro præsidio. \* Dum dignitatis gloriam Despexit  
et victoriam, Triumphans hostem sustulit, Cœleste regnum meruit. \* Peracto

mortis prælio Angelorum mysterio Locasti caput Martyris Sacris ductum vehiculis. \* Ipsius dignis precibus, Solutis culpis omnibus, Solventes laudum munera Perduc nos ad cœlestia. Amen.

The *Triumphus Sanctæ Crucis* has the *Pange lingua gloriosi Prælium* for its hymn; but the Doxology is altered thus: "Gloria et honor Deo Usquequa altissimo; Una Patri, Filioque, Inclyto Paraclito: Qui feras gentes perdomuit Crucis Patrocinio. Amen."

In the Compostella Breviary of 1569 I found these hymns, which have not been reprinted:—

#### IN COMMUNI CONTINENTIIUM: *ad Vesperas.*

JESUS ab oræ omnium Collaudetur fidelium, Qui fecit mentem fœminæ Constantem in certamine. \* Honoravit miraculis Eam; nam e periculis Multos salvavit Dominus Hujus beatæ precibus. \* Hanc oremus suppliciter Ut nos juvet salubriter; Ne damnemur cum impiis Nos in Adventu Judicis. \* Præsta, Pater ingenite, JESU cum Sancto Pneumate, Ut ejus sanctis meritis Cœli fruamur gaudiis. Amen.

#### *Ad Matutinum.*

Novum sidus emicuit; Error vetus conticuit: Novo splendore rutilat; Plebs novas laudes jubilat. \* In cujus nunc præconia Linguam solvat Ecclesia; Novam præconis gloriam Promat sperando veniam. \* Dies solemniss agitur Dies salutis colitur, In quâ spes quæ promittitur Hac attestante additur. \* O Sancta Dei famula, Cœlo regnans per sæcula, Apud Deum nunc veniam Nobis poscas et gratiam. \* Præsta Pater, *ut supra.*

#### IN COMMUNI VIRGINUM.

Festo Sanctarum Virginum Christum laudemus Dominum, Qui Sanctis dat virginibus Gaudere cum cœlestibus. \* Prudentes vero Virgines Suas ornantes lampadas Adveniente Domino Occurrunt ei cum gaudio. \* Lætetur orbis Inclyta Ecclesia Catholica; Et meritum Virginum Pium extollat canticum. \* Cuncti lætemur hodie, Dantes vocem lætitiæ, Sub Virginum tripudio Et castitatis gaudio. \* Deo Patri sit gloria; Proli sit semper gratia; Virtus et Sancto Flamini In sempiterna sæcula. Amen.

Some of the lines in this hymn are borrowed, or rather retained, from the Mozarabic Breviary.

I must add, however, that of Spanish Ecclesiastical historians this Library of the Museum has an unrivalled and invaluable collection.

The University is not a building that I need describe; its library is not so good as that of the Museum. You may judge of the amount of learning that qualifies for the librarianship, when I tell you that the librarian professed to speak no language but his own, and could not understand the plainest Latin sentence *printed* down for him in the note-book of one of our party. Here there is only a monastic Breviary of 1544, (the title-page is gone). The only hymn among those it contains which was new to me, is the following:—

#### IN FESTO S. Mariæ MAGDALENÆ, *ad Utrasque Vesperas.*

Consonis Christum veneremur odiis Hunc diem Sanctæ celebrando festum; Nunc Magdalensæ Mariæ per orbem Congratulantes. \* Quæ caput quondam Domini perunxit, Ac pedes lavit, lacrymis rigando; Crine deterat capitis, supplexque Corde gemendo. \* Unde confestim totius reatus Contulit Christus veniam roganti; Simoni dignum paradigma pandens Ore benigno. \* Hæc tulit myrrham creperâ sub luce Ad perungendum Domini sepulchrum, Quem

resurgentem meruit beata Prima videre. \* Quam procul post hæc, tribuente Christo, Credimus cœli penetrasse culmen; Cujus obtentu miserere nobis Conditor orbis. \* Gloriam Patri pariter canamus, Gloriam Proli Flaminique pio, Semper in omni resonemus omnes Tempore sæcli. Amen.

Certainly this *cinquecento* composition falls very far short of our own *Third-Pointed* Collaudemus Magdalenzæ.

On Whitsun eve I went with the Sub-Rector of the Scotch Benedictine Convent to the Philippine College. This is a foundation of Augustinian Hermits, spared in the suppression, as having been the grand school of clergy for the Philippine Islands. The Rector is very old and infirm;—the master of the novices was kind enough to take us over the building. They have now fifty-four students, having sent out thirty-five last year. Some vestments worked by the natives are as exquisite in detail as atrocious in design, and we simultaneously exclaimed, What might not the Ecclesiological Society do, if it could command needles such as these? The quadrangle, with its lilacs, wall-flowers, and fountain is very pretty. Hence the Sub-Rector took us to the English College, where we were received by the Rector, Mr. Grant. The building has nothing remarkable, except the contemporary portraits of the Roman Catholic Martyrs in the time of Elizabeth. This college was the nursery of Roman Priests before the foundation of that of Douay. Of ritual or ecclesiology these worthy ecclesiastics had not the least idea; the English Chapel has recently been restored in the taste of the times. I was very much struck with the eagerness with which, while I was walking with Father Grant through the S. Giles' of Valladolid, children came running out of the wretched houses to kiss his hand. He told me that the age for Confirmation in this diocese is *three* years, and that there is no particular preparation for First Communion, though some Jesuits are now endeavouring to introduce it. I could not but think it a strange proof of deadness that the Spanish Church should here miss alike the usual Continental, and our own time, for impressing the minds of the young. Confirmation at three years old seems to me to have all the disadvantages, and to miss all the advantages, both of the Eastern and Western arrangement.

I have more than once spoken of the Philippine Islands. One is apt to forget what an important part they form of the Spanish Church. The Archbishopric of Manila contains 1,150,271 souls; 167 Curates: the Bishopric of Nueva Segovia, 605,506 souls, 120 Curates; that of Nueva Caceres, 428,239 souls, (besides the islands of Masbate and Ticao,) 81 Curates; that of Cebu, 1,158,167 souls, 156 Curates: total, 3,488,258 souls, 524 Curates; of whom 317 are secular, 207 religious. Thus the need both of the Augustinian House at Valladolid, and of the Jesuit College at Azpeitia is evident: as each Curate had (in 1846, the year in which these statistics are given,) an average of 6,676 parishioners.

Valladolid, as I have said, is to be raised to an Archiepiscopal See. The Chapter consists of seven Dignitaries, nineteen Canons, eleven Minor Canons, twenty Chaplains. The Bishop is Abbat *ex officio* of Junquera de Ambia. The Abbot of Medina del Campo exercises

Diocesan jurisdiction (except in matrimonial cases, and in sacrilege) over twenty-two villages in the Diocese ; and there are eight villages which, in even years are under this Abbat, in odd years under the Bishop of Avila ; a most singular arrangement.

With Valladolid I must conclude my present letter ; in my next I hope to take you to Zamora, Miranda, and Braga.

I remain, &c.,

O. A. E.

### S. JOHN'S COLLEGE, HURSTPIERPOINT.

The traveller by the Brighton Railway may see, at some little distance, on the west side of the line, between the Hayward's Heath and Hassock's Gate stations, the roofs of an immense pile of collegiate buildings, rising above the thickly-wooded level of that part of the Weald of Sussex. It is the great Middle School, affiliated to the College of S. Nicolas, Shoreham, and the first offshoot of this excellent Educational Society, for which suitable buildings have been provided. We propose now to give some account of this important edifice, which was inaugurated by a solemn ceremonial on June 21st, and the actual use of which begins from the return of the pupils from the summer holidays. We have once for all to offer our very best congratulations to Mr. Carpenter on the success which he has obtained in this building, and on the great addition to his fame as an Ecclesiastical architect which will accrue to him as the designer of the College of S. John the Evangelist, Hurstpierpoint.

The pile stands facing south on a noble artificial *plateau*, opposite one of the most striking points of the South Downs. The general plan is of the form of the letter H. Two immense parallel ranges of building, about 300 feet long, are connected in the middle at right angles by a transverse range, 150 feet in length ; one of the quadrangles thus formed being left open to the south, without a fourth side, while the other will be completed by the hall and chapel, forming the north side of the inner court. The chapel, which, however, is not yet built, will project nearly fifty feet eastwards beyond the range of the inner quadrangle ; and, opposite to it, at the west side, the kitchens and servants' apartments form a large group projecting beyond the hall ; so that the whole northern façade, when finished, will be about 350 feet in length. This description will give some idea of the great scale of the building.

Approaching the college from the south, you pass through the open quadrangle to the chief entrance, which is the middle of the transverse range. Through this you pass into the inner court, surrounded by a cloister, the opposite side being devoted to the dining-hall, to the west, while to the east will hereafter rise the high-roof and the transeptal ante-chapel, surmounted by a tower, of the college chapel. Instead, however, of entering the inner court, let us turn westwards, to our left hand, in the cloister. A length of 75 feet,

with a range of glazed windows on the right hand, and on the left a number of apartments and the main staircase to the upper story, leads at right angles into the great west side of the college. Hence the left-hand cloister conducts to the general school-room and some class-rooms,—that on the right-hand to libraries, museum, class-rooms, and apartments for pupil-teachers; and at its end is a handsome stair-case, mounting to the hall, and an approach to the crypt or undercroft of the hall, hereafter to be used as workshops, but at present serving as a temporary chapel. Were the chapel itself built, we might pass from this point, by a cloister sirting the south sides of chapel and of hall, across the north end of the inner court, and we should then find ourselves at the north end of a cloister extending 250 feet, the whole length of the east range. This eastern part of the building contains two immense dormitories, each for fifty boys, with rooms for masters and attendants and lavatories and wardrobes; and from the middle of this range the cloister returns, along the transverse building, to the central entrance. The upper story, which, like the lower one, has glazed cloisters through its whole extent, contains two dormitories in each of the long eastern and western ranges, while the transverse range contains apartments for the provost and chaplain. The whole accommodation, therefore, is adapted for 300 boys, besides a very numerous staff of chaplains, masters, and pupil-teachers; and we have no hesitation in saying that the whole arrangement and distribution of the College is most masterly and complete.

To proceed now to the general aspect of the building. The material is flint, the quoins and dressings being of Caen-stone. The design is so simple as to be austere. There is scarcely a stringcourse or a buttress to the whole fabric, and the great length of each façade, with the lofty roofs, covered with deep red tiles, and the endless ranges of windows to the corridors or dormitories,—all of trefoiled lights, in different combinations of one, two, or three lights,—produce a most imposing effect. The chimneys are quite destitute of ornament, and are a thousand times more satisfactory in their simplicity than the exaggeratedly picturesque chimney-stacks so often found in modern collegiate designs. Indeed, the mass of the building is scarcely broken at all by any aspiring feature. There is, indeed, a rich and graceful bell-turret crowning a spiral stair-case from the lower to the upper corridor, in the middle of the transverse range, and this exception to the prevailing character of the design is both allowable and is effected with extreme good taste. Besides this, the huge roof of the hall, quite plain and unadorned, predominates over the lower ranges of roofing. Hereafter the still higher roof of the chapel, and a very massive though not lofty tower over the transeptal ante-chapel, will give great dignity and variety to the whole pile, and to the north quadrangle in particular.

Undoubtedly, had there been in this case a superabundance of funds, a still finer architectural effect could have been produced by isolating (for example) the great school room, or by adding an entrance tower, and making the staircases conspicuous features in the external design. Mr. Carpenter has judged well, we think, in restricting himself to the simplest possible method of providing the requisite accommodation.

He has not even availed himself of the possibility of increasing the span of his roofs to thirty feet, by embracing under a common roof the dormitories and the corridors. The corridors have a separate roof of their own, parallel with the higher roofs of the great ranges of the building. We think it a proof of great common sense, both in the projectors and in the architect, that a continuous and glazed cloister should have been provided to the whole building. We are satisfied that, in this climate, a covered connection between one part of a large collegiate establishment and another is most desirable on all accounts. We noticed that no infirmary had been provided: but doubtless among the many groups of apartments, designed for pupil teachers, and obtained (structurally) by occasionally making three, instead of two, stories in certain parts of the building,—or else in the almost detached *insula* of buildings at the west end of the hall,—rooms might be found for this purpose, should it unfortunately be required,—and we should press an early attention being paid to such appropriation.

The chapel, when built, will be a very fine structure ;—a lofty choir of seven bays, with large two-light windows, of a rather foreign type of Middle-Pointed, and an imposing transeptal ante-chapel. The hall is of five bays, very plain, with an open roof and arched braces, and five windows on the south side,—broad, segmental-headed, each of three cinq-foiled lights. There is a dais, but no oriel. The north wall is blank : the door is at the west end. The crypt below this, separated into three parallel divisions by strong timber piers, is very suitable for temporary use as a chapel. A *chorus* is formed at its eastern end, and a temporary apse is built eastward to form a sanctuary. The school-room is the only other large room demanding notice. It is very spacious, and well arranged as to seats and galleries : and, like the dormitories, appears exceedingly well ventilated. Here, as elsewhere in the building, the wood-work of deal, merely varnished, with no staining, is very light and pretty. The lower corridors are throughout vaulted with a light-coloured brick in an obtuse arch, producing an effect of great perspective length, and much solidity. This vault is finished by pointing, without any plaister, and in its very simplicity, it shows talent. The upper corridors have three-sided boarded roofs of varnished deal ; and we may here observe a pretty application of the three-sided form in several of the smaller doorheads.

We do not know whether we have succeeded in giving our readers an idea of this most important and most successful architectural work. We know of no equal to it in modern times, except S. Augustine's, at Canterbury ; although, what with training colleges and the like, our generation has been very productive of large collegiate buildings, many of them of great merit. It is singular that with so many examples of a recent date of good collegiate design in the Pointed style, it should be reserved to the ancient Universities to perpetuate pseudo-classical architecture. The new works just finished at Trinity Hall, in Cambridge, and the new hall just commenced at Caius College, both by Mr. Salvin, are specimens of an unsuitable revived Italian, which is not even good of its kind.

## S. MATTHIAS, STOKE NEWINGTON.

SINCE our last publication, this important church by Mr. Butterfield, of which, in its first conception, we have already given a description, with a ground plan and an external view, has been consecrated. It is altogether a most striking design, very characteristic of its architect, and very unlike any other modern church with which we are acquainted. Mr. Butterfield resolved to make S. Matthias a *town* church, not such a building as would stand equally well in a rural churchyard. Accordingly its huge clerestory, and high roof, and unusual gabled tower, stand out in marked contrast to the modern rows of houses which are rapidly rising round the site of the new church; arresting the eye at once, and affording an image of architectural grandeur and dignity—most remarkable when the small sum expended on it is considered—which is exactly the relief that is wanted from the miserable mushroom houses of the neighbourhood. Having begun to speak of its exterior, we will finish our remarks on the outside, before entering the church. It is of common white brick, with very little stone-dressing: an abstinence which is most judicious in all respects. The clerestory, of unusual height,—and which would be most striking from its proportions, even if the aisles had not been, as they have been, kept down a little too low by comparison—has five traceried windows, each of three lights, of a bold and massive type. The aisles, which have lean-to roofs, are (as we have said) somewhat too low: their windows are accordingly sacrificed, being of a very squat form, of three lights, with segmental heads, and treated *panel-wise* with reference to the wall in which they are pierced. The tracery chosen for these windows is, we cannot but think, of a very ungraceful kind. The porch stands at the extreme west end of the south side; is very boldly designed, and, though lofty, in comparison with the towering clerestory, looks—what a modern porch so seldom does—a *mere* porch. The tower rises eastward of the nave, over the western part of the chancel, and the sanctuary extends beyond it to the east. The clerestory of the nave is continued with good effect under the tower along the *western* part of the chancel. But the sanctuary has nothing answering to this clerestory, and the ridge of its roof is far lower than that of the nave, which abuts against the west face of the tower. The consequence of this is, that, externally, the church seems to have nothing but a “budding chancel.” Had the chancel roof been of the same height as that of the nave, the effect would have been, we imagine, far more satisfactory. The tower itself is very massive, and has a gabled roof parallel with the axis of the church. The gable-sides have immense belfry windows, of four lights, with tracery, and on the other sides the same stage has two adjacent windows, each of two lights. The tower is certainly nobly designed and proportioned, and its brick-work is excellently managed. All the roofs are of blue slate, with simple ridge-crests of red tiles. The aisles, with their low lean-to roofs, extend eastward along the base of the tower. The sacristy, which has two stories,

and is gabled transversely, would look too much like a misplaced transept, were it not placed at the extreme east end of the north wall of the chancel. There is a west door, formed in the thickened west wall, canopied with a very massive pediment, which mounts up into a huge buttress. This would be a novel and good treatment, if the buttress sustained anything. But, by some singular oversight, the architect has combined this with an immense west window, of which this buttress entirely blocks the middle light. Accordingly, from the outside, the buttress appears to support nothing but the traceried circle in the head of the west window, while on each side of it are two lights of that intercepted window. This blank space, blocking up the central light, is almost equally perplexing—though the buttress, of course, is not visible—from within. The spectator is quite at a loss to know why the middle light of the window should be solidly blocked up. The east window is of five cinque-foiled lights, with a traceried circle. The tracery is of early geometrical character, and rather wants elegance. Both here and in the west window it is treated more like panel-work than like jointed tracery.

Upon entering the church, its fine proportions, vast height (70 feet up to the ridge), and unencumbered area, are most striking. Its total length is about 135 feet, and the breadth about 45. The nave has five bays, the arches being broad and somewhat low; the westernmost arch on each side has a pier instead of a column, and thus a constructional kind of "narthex" or vestibule is obtained. Into this bay the west and south doors open; and here stands the font, which, by the way, is more convenient than beautiful, although of polished marble, with marble shafts round a central stem. The clerestory is especially imposing from within; the nave roof is of a cradle form, unboarded, like that of the nave of Ely Cathedral.

The tower, it will be remembered, is over the choir. It is carried by two transverse arches, which span the church, and form a chancel- and a sanctuary-arch. These arches spring from most vigorously-carved corbels; and there are no piers to intercept sight or sound. But to our eye the arches are too low; a defect arising from the insufficient height of the sanctuary, to which we have already alluded in our notice of the exterior. A great blank space of wall is left eastward of the nave, over the chancel arch, and this and the sanctuary arch intercept from the west end the view of the head of the east window. It seems a pity that they were not kept higher. As it is, they contain a kind of lantern, over the *chorus*, with windows (the continuation of the clerestory) north and south, and a flat roof. The sanctuary beyond, of a lower height, has a vaulted roof of continuous-stone ribs, with the spaces of red brick. The effect of this is exceedingly good. It will be seen that the sanctuary has a very marked constructional division. There is an arch on each side of the choir into the chancel aisle, and the organ, (a very fine instrument, by Willis, in an excellently designed organ-case, and which is played on the floor and in sight of the congregation) occupies the southern aisle.

It would be difficult to speak too highly of the genius and power shown in the design of this fine church, and the admirable adaptation

of its plan and arrangements to the proper performance of Divine Service is equally conspicuous. We miss, indeed, a chancel screen and parclose, but the stalls and subseellæ, the sanctuary and its fittings, the convenient open seats in the nave, and the pulpit, fixed to the second pier on the north side, are all excellent. The church is lighted by gas standards, elegantly designed and wrought, and forming beautiful pyramids of flame when lighted. In this detail of ornamentation Mr. Butterfield has been unusually successful; but we cannot leave the subject without protesting against the general type of the woodwork, than which we have seldom seen anything more positively ugly. Heavy in construction, and inelegant in form, it is, as it seems to us, a great blemish to the church. In the window tracery also we noticed before a general tendency to uncouth and cumbersome ornamentation, against which Mr. Butterfield would surely do well to be on his guard. For natural as is the reaction from the prettiness and frippery of much modern design, it would be almost equally reprehensible to go into the opposite extreme. It is to this extreme, we need not say, that Mr. Butterfield's manly and vigorous type of design is likely to tend.

We may notice that the reredos,—an experimental design of tessellation,—is not very successful, since it has exactly the effect of Tunbridge-ware when seen from a distance, and the tiles are too highly glazed.

The sedilia, recessed into the wall and fitted with wooden seats, are of a very sensible plan. We likewise noticed with satisfaction the ample outlets secured for communicants into the chancel aisles.

The only stained glass as yet in the church is the east window, by Mr. Wailes. The circle and tracery are filled with foliage and patterns in which red predominates. The five lights contain two ranges of figures. In the upper row there is a figure of our Lord, enthroned in majesty, between SS. Peter and Matthew, and SS. Paul and John. Below, counting from the north, are S. Mark, S. Stephen, S. Matthias, S. John Baptist, and S. Luke. The back ground is a cold grisaille; and the canopies are stiff and conventional Middle-Pointed. The window did not seem to us very successful, though a great deal better than many of the same artist's, and free from some conspicuous mannerisms:—besides which, its details had been evidently very carefully considered. The figures are fairly drawn, and of bright tinctures; but they seem rather too large for the lights containing them, and the faces and the hair are of a most displeasing type and colour. The Majesty in particular is vulgar and staring. What we miss in this window is the eye of a master—a really skilful and consistent harmony of colour.

The criticisms of certain details which we have thus been constrained to make, do not, we need not say, make any abatement to the high praise we think due to the distinguished architect of S. Matthias, for this remarkable church. It is surprising that so great an effect could possibly have been produced for so small a sum as £7,000. In conclusion, we must likewise congratulate the zealous and self-denying layman, whose devotion founded the church, and whose exertions procured the means which have led to its completion.

## ECCLESIOLOGICAL LATE CAMBRIDGE CAMDEN SOCIETY.

THE fourteenth anniversary of this Society was held on Thursday, June 2, at No. 1, Adam Street, Adelphi. The chair was taken at two o'clock by the Rev. Dr. Mill, Regius Professor of Hebrew at Cambridge, one of the vice-presidents. He explained the unavoidable absence of the President, who was now engaged in the visitation of his Archdeaconry, and read a letter from the Bishop of Cape Town, expressing his regret at being unable to attend.

The following Annual Report was read by the Rev. B. Webb, Honorary Secretary:—

## REPORT.

"To-day the Committee beg leave to present the Fourteenth Annual Report of the Ecclesiological late Cambridge Camden Society.

"The Society has sustained a loss, in common with the Church at large, by the death of the Bishop of Sydney, one of its patrons, since the last anniversary. It is hoped that the proposal, originated by one of our own officers, of finishing the metropolitan church at Sydney in memory of the deceased prelate, its founder, and the first Australian Bishop, may be carried out; and it may be added that the Bishop's constant patronage of this Society may well recommend to the liberality of our members a work in which throughout his episcopate he took so lively an interest.

"The number of members elected during the past year has been eighteen.

"Your Committee have been chiefly occupied in the regular publication of the *Ecclesiologist*, and in issuing several parts of the second series of the *Instrumenta Ecclesiastica*. In the *Ecclesiologist* they would call attention to a series of papers, commenced with the present year, which will contain a collection of Sequences hitherto unedited, as being of great value and interest to hymnologists. The first of a series of papers has also appeared 'On the Roodscreen and Iconostasis.' Our thanks are due to the writers of papers on the Ecclesiology of Ireland and of Paris; to the contributor of a paper on Church Peals in Middlesex; to Mr. Beckman, of Copenhagen, for a Review; and to the authors of several communications illustrative of the Ecclesiology of Melbourne, Tasmania, and Newfoundland. Several papers read before the Oxford Architectural Society have also been printed in our pages; and we have been enabled to report the proceedings of the various architectural societies with fulness and regularity.

"The Committee have to report that the sale of the *Ecclesiologist* continues to be satisfactory. They much regret, however, that they are not yet able to make arrangements for circulating it gratuitously among the members, one great obstacle being the fact that the list of members contains so many names of persons who became life members at a time when the sum fixed for composition was only three guineas.

"In the *Instrumenta Ecclesiastica* there have appeared the designs for

a building intended to serve both as a chapel and school, for which great praise is due to Mr. Carpenter. Mr. Butterfield has contributed designs for schools, and schoolmasters' houses, in which it has been endeavoured to call especial attention to the great moral necessity for care in the arrangement and isolation of the necessary school offices. Mr. Carpenter has now in preparation the designs for an iron church for the same series.

" A grant of £5 has been made during the year to the fund for providing bells for the Cathedral of Fredericton; a grant of £5 to the restoration of Dorchester church, Oxfordshire; and the same sum has been given towards the fund raised for providing certain casts for the Architectural Museum in Canon Row, Westminster.

" The casts and models belonging to this Society have been transferred since the last anniversary, as was then announced, to the Architectural Museum; and the books, and drawings, and engravings, are now about to be deposited in the same place, the council of the Architectural Museum having made arrangements for receiving them. It was proposed as a condition by our Committee, and was accepted, that all members of the Ecclesiological Society should have the right of access to the books and plates, and that any member of the Committee might take away any book or plate for the purpose of study. It is hoped that the prospects of the Architectural Museum and School of Art are really encouraging. Its progress has been noticed from time to time in the pages of the *Ecclesiologist*, and a sub-committee has been nominated in order to co-operate with Mr. G. G. Scott and the Architectural Council in obtaining, if possible, some independent aid from Government for this practical School of Art.

" This transfer of our books and casts to a museum where it is likely that they will be far more extensively useful, and far more often consulted than in our own rooms, has also made it possible to save the considerable sum hitherto spent annually, and without any corresponding advantage, for rent. It has been determined to spend at least a portion of the sum thus saved in paying the expenses of members to visit any new churches or church restorations of unusual interest. It is believed that this will be one of the most useful ways in which the Society's funds can be expended, since of late many important Ecclesiological works have been left wholly unnoticed from the want of personal inspection by any of our more competent members. The *Ecclesiologist* is so often invited by its correspondents to devote more of its space to the description of new churches, that it is hoped this resolution will be found both satisfactory to our members and useful to the cause of a sound architectural criticism.

" We have again to report that but little progress has been made in the matter of the proposed burial guild. Comparatively few names have been received, and there are many practical difficulties to be overcome. However, decent furniture for funerals can still be obtained from Mr. Adams, of Albion Street, Stoke Newington, (the person formerly recommended by the Committee), and during the past year the Committee have had the gratification of providing, through Mr. Street, good designs for the metal furniture and ornaments of coffins,

which Mr. Cooksey, of Birmingham, one of the few manufacturers of this kind of metal work in England, has undertaken to make and sell.

"Your Committee are glad to be able to report a continued interchange of communications with most of the allied architectural societies, including the Oxford Architectural Society, the Exeter Diocesan Architectural Society, the Cambridge Architectural Society, and the Architectural Society for the Archdeaconry of Northampton. The Lincolnshire Architectural Society has been merged into a Lincoln Diocesan Architectural Society, and thus now includes the county of Nottingham. The Liverpool Architectural Society has published a volume of Proceedings; and with the lately founded Architectural Institute of Scotland your Committee have agreed to exchange the *Ecclesiologist* for their Transactions. The Danish Church History Society has forwarded a valuable parcel of their various historical and archaeological publications.

"The Committee will briefly mention in this place that the amalgamation of the Motett Society has taken place, and that the property of that Society is now in the hands of our officers. In compliance with the condition on which the amalgamation was made,—viz., that there should be three meetings in each season for the practice of ecclesiastical music,—the Committee gave one on the 7th of April, in the Grammar School adjoining S. Paul's, Knightsbridge, and have announced other meetings for the evenings of the present day and of July 7, in the school-room adjoining Christ Church, S. Pancras. The Committee have elected a sub-committee for the purpose of managing the musical business of the Society, and another sub-committee has been actively engaged in preparing the second part of the 'Hymnal Noted.' Some time must yet elapse, however, before the second part can be ready for publication.

"The Committee have made arrangements with Mr. Novello respecting the copyright of the 'Hymnal Noted.'

"The Society will hear with regret that Mr. Luard, our Treasurer, having ceased to reside in London, will be obliged to resign his office. Our thanks are due to him for the way in which he has discharged the duties of his post for three years.

"The Committee take the present opportunity of expressing once more their deep sense of the irreparable loss sustained by the cause of Christian art in the death of Mr. Pugin. In the last Annual Report the failure of Mr. Pugin's intellectual powers was recorded, and we have now to express publicly our regret at his sudden and early decease.

"The Committee turn now to the consideration of the progress made during the past year in our science. It is most gratifying to be able to speak with hope of the results of the well-meant and well-directed efforts of the Department of Practical Art for spreading a better art-education among the people. Your Committee have watched with great interest the various steps taken in the prosecution of this great end, and in particular they look for excellent results from the projected foundation of an Industrial University. It is a great satis-

faction to see these principles of truthfulness and fitness, which for some years we stood almost alone in asserting, now widely recognized and ably enforced,—theoretically by the press, and practically in so many flourishing schools of art.

“ To come now to the short review we have been accustomed to make at each anniversary of the principal architectural works of the past year. The important church of All Saints, Margaret Street, is still unfinished, though an opinion can now well be formed of its architectural merits. Its ornamentation is still too incomplete for a satisfactory criticism to be given to it. Mr. Butterfield's other London church of S. Matthias, Stoke Newington, will be consecrated on Monday next (June 6th), and is a very masterly design. The great church which was projected for Liverpool, and which was to be intrusted to Mr. Butterfield, has not yet been put in hand.

“ Mr. Carpenter's fine design for the great Middle School at Hurstpierpoint is so far advanced that the buildings will be opened in a few days. We may notice, from the same architect, very characteristic designs for a church at Gravesend, and one at Galashiels, N. B.

“ Among many new churches by Mr. G. G. Scott, we would particularise those of Eastnor and of Christ Church, Ealing, as of unusual beauty.

“ The Theological College building at Cuddesden, from the drawings of Mr. Street, is a design of unusual excellence. Mr. Street has also designed a spire for S. Mary's, Lichfield, which deserves to be here noticed.

“ In All Saints, Kensington, Mr. White is building a church of large size and great cost, in which also the use of constructional colour will be exemplified. A design by Mr. White for the Bishop's College at Woodlands, near Cape Town, has also received the approbation of the Committee.

“ Mr. St. Aubyn deserves great credit for four churches which he has built with progressive advance of merit in the town of Devonport.

“ Among church restorations, we must specify that of S. Botolph's, Boston, by Mr. G. G. Place, as the most remarkable. It is a great thing that so noble a church has fallen into such able hands. Mr. G. G. Scott has in hand the restoration of the great church of Newark, and the rebuilding of the very important church of Doncaster. Ely Cathedral, under the care of the same architect, is proceeding most satisfactorily. We can commend also the reredos at Hereford, under Mr. Cottingham. Kemerton church, that of our President, has received additions and enrichments under the care of Mr. Carpenter.

“ Among books published during the past year, we would notice with especial praise Mr. Parker's volume of ‘ Domestic Architecture in England in the Fourteenth Century ; ’ and the beautiful coloured plates, published at Munich, of the windows of Munich glass in the church of Kilndown, in Kent. Of ‘ The History of S. David's, ’ by Messrs. Freeman and Jones, two parts have been published.

“ In conclusion, your Committee think that, in reviewing the past year, there is every reason to believe that our principles are widely extending their growth and influence, and that the worst of our new

churches or restorations are better than the best of a few years since; while in the better specimens of the present state of Christian art there is every sign of further and most hopeful progress, and every evidence of the wide acceptance of a correct and sound Ecclesiology."

The adoption of the Report was moved by the Hon. Colin Lindsay, and seconded by Mr. A. J. B. Hope, and adopted unanimously.

The following Report of the musical proceedings of the Society for the past year was then read by the Rev. T. Helmore.

#### MUSIC REPORT.

"The operations of your committee during the past year have been directed principally to the consolidation of the union effected between the Motett Society and ourselves. A brief sketch of what that Society had done during its previous existence may not, it is hoped, be out of place here, as it is in a certain degree necessary for the due appreciation of our own difficulties, and of the success with which they have been met since the union.

"It may be remembered by many of our members that in 1841 a few zealous Churchmen, anxious to revive the study and practice of the ancient choral music of the Church, formed themselves into a society, which, in order to mark as definitely as possible the particular style and class of music it was their wish to restore, was styled the Motett Society. One of the first notices in the secretary's minute-book is a *nota-bene* that 'donations towards a fund for purchasing a stock of music for the use of the Society will be received, and gifts or loans of music suited for its purposes will be thankfully acknowledged.'

"The next minute is a P.S. to the following effect:—"It is contemplated to prepare a series of selections of standard Church Music, to be printed for the use of the Society."

"On the 16th May, next year, the musical meetings and the compositions performed begin to be regularly recorded. Of the six meetings in the first year no other notice appears on the books besides a memorandum in the accounts of £15. 4s. paid to the singers for six meetings. The practical energy of the Society may not perhaps be unfairly estimated by the number of music meetings in each year. These will be found as follows, in the records of the Secretary and Choral Directors:—

In 1841 — 6 meetings (as above stated).

1842 — 7     "

1843 — 8     "

1844 — 5     "

1845 — None.

"Revived in 1846 — 8 (to Aug. 17):—

From Nov. 1st, 1846, to June 21st, 1847 — 16 meetings.

From Oct. 4th, 1847, to June 19th, 1848 — 17     "

From Oct. 2nd, 1848, to Dec. 18th, 1848 — 6     "

"At these meetings some of the works of the great English masters of the 16th and 17th centuries, as well as many of those of their Italian contemporaries,—i. e., of Palestrina and his school,—were dili-

gently practised and highly appreciated by most of those who attended the meetings, either as singers or as listeners. Meantime the promise of the Society to provide a suitable collection of such music for the use of the members generally was well redeemed, notwithstanding some difficulties and delays, which rendered the circulation of their works less regular, and consequently less extensive, than it would otherwise have been. Three volumes, beautifully engraved and printed, and in general well adapted for English use, have thus been given to the Church of this country through that Society's labours. While this artistic and sublime style has been presented to the notice of all, and brought within the actual hearing of many, not only in the meetings of the Society, but in various places of worship, either constantly and in large numbers, as at S. Mark's, Chelsea, or occasionally, as at the Chapel Royal, S. Barnabas, and at Withyham, and other places in the country, the Motett Society were not unmindful of that simpler and more ancient Plain Song which forms the basis of Catholic Choralism, and is the substratum of these solemn and graceful superstructures. So far as inquiry, and their then means of accomplishing it, allowed, they gave their members the opportunity of practising and hearing this Canto Fermo, or Gregorian music, *particularly*—it may perhaps be more properly said *exclusively*,—the ancient psalm melodies in their usual forms.

“Such, in general, had been the work accomplished by the Motett Society before its slumbers of 1849, '50, and '51. It had sown the seed of which this Society is (it may be confidently expected) about to reap the fruit.

The members of the Motett Society, though no longer working in combination, were here and there dressing the soil, and tending the growth of a richer and more satisfactory harvest of Church Music than their immediate predecessors in the field could have wished for or expected. But one harvest only brings round another seed-time, and highly as the committee of this Society appreciated the labours of the Motett Society, they felt that more was still needed of similar labour and more extensive research, before the good work they had begun could be either satisfactorily completed by themselves or made generally available to others. Hence, after long and careful consideration and due consultation with the committee of the Motett Society, that union was effected, the first public announcement of which was made in the Ecclesiological Music Meeting of June 9, 1852, four days after the final adoption of the proposed amalgamation by the Motett committee. Since that time fourteen meetings similar in most respects to those of the Motett Society have been held for choral practice, at the S. Barnabas school-rooms, and one general meeting at S. Paul's grammar-school, Knightsbridge. In these, besides many of the old Motetts and Anthems of the former Society, the Ancient Hymns of the Church, published in the First Part of the Ecclesiological Society's Hymnal, have also been practised, as well as some music written in the proper ecclesiastical style by one of our most zealous and accomplished members, the Rev. S. S. Greatheed.

“Many ladies and gentlemen, as well as the S. Barnabas Choral So-

ciety, have volunteered their services as a choir, so that the funds have been this year relieved from the expense attending the employment of professional singers—and although there are many reasons why, if the funds allowed, some of these more skilful persons should be added to our numbers, there are others why, for the present at least, the committee are of opinion that the ends of the Society will prove to have been far better answered by this arrangement.

“Your committee have been anxious to secure to those who have thus come forward to give illustrations of their Hymnal and practical effect to their musical operations generally, every facility in their power for practising that style of music to which both by their own principles and by the terms of agreement with the Motett Society, they are pledged—they have accordingly made a proposition to Mr. Novello to supply a sufficient stock of Hymnals and the Harmonies for their use, and have opened a separate fund for the purchase of those parts of the Motett Society’s publications which have been published since the transfer of the property to Mr. Chappell and Dr. Rimbault in November 1843.

“Twelve copies of these, exclusive of binding, will be allowed by Mr. Novello (who has recently purchased the work, and is also reprinting each composition in a separate form,) for £21. 8s.; twenty for £34. 5s.; thirty for £49. 5s.

“The Hymnal committee have been diligently occupied in the course of the year in considering and revising the translations for the Second Part, and the musical editors are also preparing the notation.

“The music meeting of April 7th, as well as those of (this evening) June 2nd and July 7th, will, it is believed, prove the best report of the Society’s actual progress in the way of increasing the taste for good Church Music and skill in its performance.

“Your committee cannot however conclude this statement without congratulating the Society on many other indications of the deep root which they believe right notions on this subject are already taking, both at home and abroad. Among these may be mentioned the excellence of Mr. Goss’s Funeral Anthem for the Duke of Wellington, as well as the general grandeur of the music at S. Paul’s on that memorable occasion, the more recent performance in that cathedral of Gibbons’ *God is gone up*, the adoption of the Manual of Plain Song in the matin services of a small church in S. Kitt’s, West Indies, and its direct sanction and encouragement by the Bishop of Oxford at the laying of the first stone of the Theological College, Cuddesden, and in allowing his name to be used on the occasion of recent lectures delivered by your Music Secretary in Oxford, as well as the introduction of this music in its integrity at Culham, under the direction of the zealous Principal the Rev. A. R. Ashwell.

“The continued and increasing excellence of the Plain Song services of S. Barnabas, Pimlico, ought not to be omitted as a subject of hearty gratitude.”

Mr. Luard moved, and Sir J. E. Harington, Bart., seconded the adoption of this Report, which was adopted.

The Treasurer, Mr. Luard, then read an audited statement of the accounts, showing a balance in hand of £36.

Mr. Hope proposed, and the Rev. B. Webb seconded, a vote of thanks to Mr. Luard on his retirement from the office of treasurer.

The Rev. W. Scott, in proposing the election, as the members of the new committee, of Mr. A. J. B. Hope, the Rev. J. M. Neale, the Rev. B. Webb, the Rev. S. S. Greatheed, the Rev. T. Helmore, and Mr. F. S. Gosling, took occasion to urge upon the members present the necessity of continuing their exertions in the cause of Ecclesiology, chiefly because their success had been so great. He concurred entirely in the concluding paragraph of the Report just presented; it was quite true that the very worst of the new churches of the present day was infinitely better than the very best of those which were building when the Society commenced its operations. But though the evil which the Society had so successfully resisted was scotched, it was not killed. Once let the Society relax its labours, and the old spirit would revive. It was unquestionable that in many quarters the ancient Paganism had not been eradicated. As soon as we cease to watch new churches, and the general tendencies of Christian art, we may reasonably fear that we shall have to begin our work again. He could not, in nominating the new committee, but say a single word on its constitution. The first names which met his eye were those of Messrs. Hope, Webb, and Neale. At this moment it would be superfluous to congratulate those gentlemen on the successes of the Society of which he believed they were the founders. But it was an important and interesting thing to trace the successes of Church architecture, connected so intimately with the labours of this Society, and now coterminous only with the limits of the Church of England itself, back to their modest if not insignificant beginnings in an undergraduate's room in Cambridge. The Society had achieved unquestionable triumphs; by steady resolution and a firm adherence to principles, it had lived down much of misrepresentation and misunderstanding; and its history was a useful lesson to us all not to despise small beginnings, and its present state was a great encouragement to perseverance. He (Mr. Scott) had, perhaps, a peculiar right to say this, because, though in a very little way, it had been his privilege, and he might add his happiness, to co-operate for some years with the gentlemen whom he now nominated for the new Committee, he had nothing whatever to do with originating the Society, nor had he any share in its first and more arduous labours, when its objects had been pursued under difficulties which had now passed away.

Mr. Dickinson having seconded the motion, the above-named gentlemen were elected.

Sir John Harington proposed, and the Rev. J. F. Russell seconded, the election of Mr. Beckford Bevan and the Rev. Edward Stuart, as auditors for the ensuing year.

Mr. A. J. B. Hope then gave a description of the structure and restoration of the abbey at S. Denis, near Paris, briefly recapitulating the features of its structure, especially the various changes of its ritual arrangements. He illustrated his remarks by ground plans from the

history of the abbey by Felibien, and the recent monography by Baron de Guilhermy. He criticised the painted glass and the other unfortunate restorations by M. Debret, in the reign of Louis Philippe, and the more successful re-restoration now in progress under the able superintendence of M. Viollet Le Duc.

A discussion then followed upon constructional galleries in mediæval churches, in which Mr. Chambers, Mr. Scott, Mr. Dickinson, Mr. Hope, and other members took part.

Afterwards Mr. W. White read a paper upon the geometrical proportions of ecclesiastical architecture, illustrated by a great number of diagrams.

A diptych, attributed to Simone Memmi or Martini, representing on the left wing the Blessed Virgin and Child, enthroned, between S. James, S. John Baptist, and two Angels; on the right, our Blessed Lord on the Cross, between the Blessed Virgin and S. John Evangelist—the Cross being embraced by S. Mary Magdalene—was shown by its possessor, the Rev. J. F. Russell, of Ponder's-end.

Mr. St. Aubyn exhibited designs submitted by him in competition for a new church at S. James's, Plymouth. Mr. Truefitt presented large lithographs of a lamp erected by him at Portsmouth, as a memorial of Lord F. Fitzclarence. A collection of Sequences, some of them with their musical notation, copied from the original MSS.—some of them unique—of the missals of Sweden and Denmark, copied by Mr. G. J. R. Gordon and Professor Stephens, of Copenhagen, were presented by the former.

Since the Anniversary Meeting, the newly-elected members of the Committee re-elected the members of the former Committee; and Mr. Hope was elected Chairman of Committees; the Rev. S. S. Greatheed Treasurer; the Rev. B. Webb, and the Rev. J. M. Neale, Honorary Secretaries; and the Rev. T. Helmore, Honorary Secretary for Music, for the ensuing year.

A meeting of the motett choir of this Society for the practice of ecclesiastical music was held on Thursday evening at the school-room adjoining Christ Church, S. Pancras. The Rev. Dr. Mill took the chair at eight o'clock, and the music performed was as follows:—1. Hymn, "O lux beata Trinitas." 2. Motett, Palestrina, "If thou shalt confess." 3. Hymn, "Ad cenam Agni providi." 4. Hymn, "Æterna Christi munera." 5. Mass by Palestrina, founded on the last-named hymn (sung all through). 6. Hymn, "Vexilla Regis." 7. Anthem for six voice-parts, by the Rev. S. S. Greatheed, "O SAVIOUR of the world"—this was conducted by the composer. 8. Motett (Morales), "Me have ye bereaved." 9. Hymn, "Te lucis ante terminum." 10. Anthem (Redford, 1530); "Rejoice in the Lord." After the performance, the thanks of the meeting were given to the Rev. H. W. Burrows, for the use of the school-room; and a subscription was begun in aid of a fund for providing additional music for the use of the choir. The next meeting is intended to be held at the same place, on the evening of July 7.

The third and concluding meeting of this season for the practice of ecclesiastical music was held on Thursday Evening, July 7, at the School Room adjoining Christ Church, S. Pancras, in Albany Street, Regent's Park. The Rev. Dr. Mill (a Vice-President of the Society) took the chair at eight o'clock, and the following music was performed by the Motett Choir, under the direction of the Rev. T. Helmore:—

1. Hymn, "Jam lucis orto sidere," No. 4 in the *Hymnal*. An ancient hymn for the hour of prime.

2. Anthem, Tallis, "All people that on earth do dwell."

3. Motett, Palestrina, for five voice parts, "Cœnantibus illis."

4. Hymn, "Angulare fundamentum," No. 44 in the *Hymnal*. Appropriate for the dedication of a church, and the anniversaries of the same.

5. Anthem, Orlando Gibbons, "Why art thou so heavy, O my soul?" (Ps. xliii. 5, 6.)

6. Hymn, "Jesu Salvator seculi," No. 30 in the *Hymnal*. Used at night in the season after Easter.

7. Anthem by the Rev. S. S. Greatheed:—"O God, Thou art worthy to be praised with all pure and holy praise; therefore let Thy saints praise Thee with all Thy creatures, and let all Thine angels and Thine elect praise Thee for ever." (Tobit viii. 15.)

This is an anthem which may be sung by any tolerably well-trained parish choir. It is a production of the current year, and has not till now been sung in public. It was conducted by the composer, and by the unanimous wish of the meeting was sung a second time.

8. "Nunc dimittis," to the third Gregorian tone, second ending.

9. Anthem, from Orlando di Lasso, for five vocal parts, "O praise the Lord, all ye heathen." (Ps. cxvii.)

10. Hymn, "Rerum Deus tenax vigor," No. 7 in the *Hymnal*.

All the hymns on this occasion were first sung through in unison, or rather in octaves, and afterwards in harmony. The unison singing was exceedingly effective and a great number of persons present, owing to the judicious pitch at which these ancient melodies were set, were able to bear a part in the performance. The canticle was also sung through in the first instance in octaves, and afterwards in harmony, and a great practical proof was given of the fitness of this kind of ecclesiastical music for general congregational use. At former meetings, the unison singing of the hymn melodies has been less successful than could be wished; but the plan adopted on this occasion, of singing through the whole hymn in congregational unison before attempting the harmonies, seemed to please all alike—both those who love best the melodies in their ancient simplicity, and those who prefer them in their harmonized forms. Indeed, the harmonized hymns themselves were evidently better understood by the audience after the plain melody had been sung over several times by the full force of the choir.

A vote of thanks to the Rev. H. W. Barrows and the school committee was proposed by Mr. Gordon and seconded by Mr. Chambers, and unanimously carried. Further subscriptions were collected and announced, towards the fund begun at the preceding meeting, for purchasing more music for the use of the choir. At the close of the meeting Mr. Helmore announced that the choir would meet again for practice at the S. Barnabas School Room, on September 7.

## OXFORD ARCHITECTURAL SOCIETY.

THE Annual Meeting of the above Society was held in the rooms in Holywell on Monday, June 6; the Principal of Brazenose College, President, in the chair. The Lord Bishop of S. Andrew's, Dunkeld, and Dumblane, was elected Patron, and Judge Coleridge an Honorary Member of the Society. The Rev. L. Gilbertson, B.D., Jesus College, and Mr. W. Payne, High Street, Oxford, were elected Members, and some interesting presents were laid on the table; after which the Secretary read the Annual Report, as follows:—

"The committee with much pleasure remind the Society that this is the Fourteenth Anniversary of the Society's foundation. Although our existence and conduct during the past year have been rather of a routine character, yet this at once suggests that the Society has safely passed over the struggles of youth, and is now prepared to hold by its own. It is the natural course for societies such as this, formed to promote sound taste, to fall back after the first onslaught on the prevailing monstrosities of the day into a quieter and more even action, and this would obviously result from the very success and energy of the previous exertions, which contract the field for future labours, until the full working bounds are clearly defined. And such is the case with our Society. We have been accused of inaction, but it is only necessary to refer to an account of proceedings for last year to show how groundless is this charge."

After some details of the internal workings of the Society, the Report continued:—"During the past year we have held our usual meetings, and the papers read before them have for the most part been characterized by much zeal and architectural knowledge, and at these meetings the attendance of members has increased. Eleven papers have been read to us on various subjects; these may be classed under five heads:—Mr. Plenderleath's 'Remarks on Architectural Hints to be derived from Anatomy,' contained many striking suggestions, and opened a new field of analogy. Mr. Bruton's paper 'On the Causes of Changes in Detail, and want of consistency apparent in many examples of Gothic Architecture,' ably pointed out the discrepancies and anachronisms in the detail of ancient buildings, and also the result of subsequent transformations of the details of one period into those of another. Mr. Lygon's paper 'On the Influence of Detail on General Design' fills up the list of those which have contained theoretical discussion.—Next in order should be mentioned Mr. Freeman's account of Leominster church, and Mr. Wood's description of Furness Abbey. It is needless to say that Mr. Freeman's great skill in analysing ancient buildings was fully exerted on this occasion, and we have much pleasure in stating that, mainly in consequence of the exertions of our indefatigable Corresponding Secretary, backed up by applications from this and other Societies, the Board of Guardians at Leominster, with the utmost courtesy and good taste, have consented to leave open for public instruction the valuable results of the excavations made under Mr. Freeman's

superintendence. It is much to be wished that all those who are in charge of ancient buildings would take example by the public spirit of the Leominster Poor-Law Guardians. Mr. Wood's description of Furness Abbey was an interesting account of a religious edifice hitherto but little known.—After these antiquarian contributions must be mentioned the instructive account given by Mr. Thornton of the 'Ecclesiology and Ritual of Denmark,' which showed that Christian congregations in that country have permitted a very high standard of ritual and architectural embellishment. Mr. Grey (the Society's Corresponding Secretary in Newfoundland) has furnished us with an account of the state of Church Architecture in that colony. It is printed in the current number of the *Ecclesiologist*, but the committee gladly take the opportunity of quoting Mr. Grey's advice to those who purpose entering into Holy Orders,—'Here, then, the Clergy *must* be architects, and I see the necessity of their being so more and more every year. I found the necessity in England, but much more in the Colonies. Let me add my voice to those of many others who have spoken before me, and strongly advise the junior members of the University to qualify themselves for Holy Orders by a practical knowledge of Architecture. It is no disgrace to follow such men as William of Wykeham.' In these sentiments the committee concur, and would press upon all members of the Society the important confirmation of this truth given in Mr. Grey's account of 'Church Architecture in Newfoundland.'

"So much for Foreign and Colonial Architecture. Mr. Parker's dissertation on the Oriel would seem to have completely settled the long disputed meaning of this word; while Mr. Street's remarks on Domestic Architecture forcibly pointed out the reality and truthfulness of our domestic, no less than of our ecclesiastical architects.

"Mr. Codrington's description of a curious portable altar frame, for some centuries in the possession of his family, illustrated the ecclesiastical practices which prevailed in the middle ages. Mr. Lee's amusing paper on Christian Epitaphs, completes the list of this portion of the proceedings, but we must not omit to congratulate the Society on the very able manner in which our Librarian has continued the late Mr. Hudson Turner's History of Domestic Architecture. The beauty and value of this work can only be equalled by Mr. Parker's high antiquarian reputation. It is to be hoped that he will not rest contented at the close of the fourteenth century, but bring down the history of his subject to a later period.

"To turn for a short time to the losses architecture has sustained during the past year—the hopes expressed in our last Annual Report, that Mr. Pugin's health might be restored to him, have proved vain, and in common with all lovers of Mediæval Art, we have to regret the loss of one, who more than any other man, has contributed to promote sound taste and criticism: nor should we omit to mention his patron the Earl of Shrewsbury, a benefactor of our own, by whose lavish munificence Mr. Pugin was enabled to put into practice the principles he so carefully investigated. The loss of Archdeacon Brymer, one of our Vice-Presidents, and a liberal contributor to the works at Wells, will be severely felt, and Bishop Broughton, who rests far from that Cathed-

dral he laboured to build to God's Honour and Glory, must also be mentioned as one who demands at our hands a passing note of regret. Of the destruction of Doncaster church we shall say nothing, as Mr. Scott, whose presence to-day is no less an earnest of his good wishes to our Society, than of our thanks to him for what he has done, and good wishes for his success in what he has undertaken to do, has kindly consented to give us an account of it. It is our duty, furthermore, to thank him, in conjunction with Mr. Bruce Allen, for their endeavours to form a school of architectural art for workmen. This is perhaps one of the most important undertakings of late years, and under such good auspices, we may hope to see sculptors who shall rival the rare beauties of Wells and Lincoln.

"The Diocesan Training College at Culham has been so fully criticised in the Ecclesiologist, that your committee content themselves with animadverting upon the unprecedented position of the chapel. This must strike the most casual observer. The Chapel is only connected with the College buildings by a cloister, and is most conspicuously exposed to the road. This is against all precedent. Magdalene College in Oxford, and the two S. Mary Winton Colleges, tell us at once how carefully their pious founders had enclosed their respective chapels, as the chief and central feature of the whole pile. When the case is different, as at Eton and Merton, it will be found that the College Chapel served also as a parish church, but in this instance we feel bound to protest against the innovation as unwise and uncalled for. But not only at Culham has the irrepressible zeal of our Diocesan set on foot an institution for promoting sounder education throughout his Diocese, we have also the task of noticing the new Theological College arising at Cuddesden, from Mr. Street's design. The work, however, is not sufficiently advanced to call for our criticism; indeed we have hitherto always abstained from noticing any unfinished building, but your committee would advert to the new church of All Saints', Margaret Street, London, which is fast approaching completion, under the direction of Mr. Butterfield. While there is very much in this building with which we cannot agree, yet we must congratulate Mr. Butterfield on the success of his striking treatment of the brickwork, the boldness of the tower and steeple, some 270 feet high, and the skilful use of variegated marbles, polished alabaster and coloured tile. The sumptuousness of internal decoration, and the stateliness of the steeple, make us unwilling to use words of censure on any portion of so costly an offering to the service of the Church, but we regret to be unable to pronounce a favourable opinion of the glass of the west window, which has been recently put up by Monsieur Alfred Gerente. As a work of art it is far inferior to the east window of Christ Church Cathedral, for the execution of the colouring of which, we believe Monsieur Alfred Gerente is responsible.<sup>1</sup>

"The restoration of S. Botolph's, Boston, seems to have been con-

<sup>1</sup> [The Report is in error as to the height of the steeple of All Saints' church, which is 225 feet. Of course, in printing this report we do not commit ourselves to the criticism of M. Gerente's window. We reserve our own criticism of All Saints' church till we can describe it as a completed whole. Ed. Eccl.]

ducted on right principles, and to have given great satisfaction to all who have had an opportunity of inspecting it.

"It will not be beyond the province marked out for us if we express some pleasure at the check the pew-system received from the parishioners of S. Michael's in this city. The concurrence of so large a body of the laity uniting to carry out the recommendations of the architect, would show that the time was gone by for the prevalence of this odious system, against which we have waged an uncompromising war.

"The church of S. Paul's, Jericho, in this city, has received the addition of a chancel, in the windows of which Mr. Willement has placed some painted glass. Great thanks are due to the Incumbent for effecting this improvement in the ritual arrangements of the church, but we must protest against Mr. Willement's repetition of the identical figures of SS. Peter and Paul, which already grace Milton, Lambourne, and other churches in this diocese.

"In Oxford the chief architectural feature of the past year is the extensive buildings in the course of erection by Baliol College, from Mr. Salvin's designs. This will add considerably to the effect of this striking entrance into Oxford, but we regret that the architect was induced to agree to the omission of the string-courses which formed a part of his original design; their absence imparts a bareness and poverty of appearance by no means grateful to the eye.

"The zealous Incumbent of Dorchester has contributed to interfere somewhat with our meeting this day, but if it is allowed for members of the society to absent themselves from us on such an occasion, the re-opening of Dorchester church would be a justifiable plea.

"Of more immediate importance to ourselves is the fact that a considerable sum will shortly be laid out by the University in providing a building large enough to contain the collections necessary for students in Natural and Physical Science; and although Convocation have refused to sanction the immediate outlay of £50,000, yet without doubt in a short time such a building will have to be provided. Your Committee are induced to believe that it is very improbable a Classical design would be accepted by Convocation, yet we should not be behindhand in asserting the peculiar fitness of Mediæval Architecture for such an edifice. Indeed the University has learnt from experience that a classical style would involve much inconsistency and confusion, while on the other hand Mediæval Architecture is admirably adapted to fulfil all such requirements.

"Mr. Street's pamphlet has tended to clear away many prejudices on this point, and we gladly acknowledge this production of one of our most indefatigable members. Your Committee then do not seek to vindicate Mediæval Architecture, for she is rapidly winning back the proud position she once so worthily enjoyed; we do not seek to defend or apologize for this choice bequest of our forefathers, but yet it is incumbent on us to insist again and again that it is only by carrying out the *principles* of Mediæval Architecture that we shall increase the rich stores of beauty we have inherited. Those grey heaps of stone so long despised as the picturesque eccentricities of fantastic taste shall yet impart to us new lessons of loveliness, new sources of power, if we

search aright for the principles which guided their erection. To conceal under a Gothic mask a building, the spirit of which is not Gothic, is an insult to those great architects of the middle ages, of whom we know so little, but whose memory we have learnt to revere. To act thus is to disregard all we have with difficulty acquired; but 'Christendom,' in the words of Mr. Pugin, 'is awakened to an appreciation of the art and principles she created in older times. We have only to persevere, truth will triumph, and the glory of these latter times' shall far outshine the achievements of older days. Zeal, and faith, and love shall yet again be the well-springs of a purer skill, where shall flow in brighter streams the refreshing beauty of holiness and its earthly type, the exceeding glories of Christian art."

The Report was then adopted.

The Chairman then called on Mr. Scott to read his paper on Doncaster Church, which appears at length in another part of this number.

The Chairman tendered the thanks of the meeting to Mr. Scott for his valuable paper, and after some discussion the meeting adjourned.

## MEETING AT BANBURY OF ARCHITECTURAL AND ARCHÆOLOGICAL SOCIETIES.

A JOINT meeting of the Architectural and Archæological Societies of Oxfordshire, Bedfordshire, Buckinghamshire, Warwickshire, and the Archdeaconry of Northampton, was held in Banbury in the last week of May.

On Tuesday a large party visited the churches, ancient monuments, mansions, and other objects of interest at Bloxham, Adderbury, Kings' Sutton, Warkworth, and Middleton; the churches and ancient remains in Banbury were also visited the same day.

At the morning meeting, held in the Mechanics' Institute, commencing at half-past two o'clock, the Vicar of Banbury in the chair, the Rev. Lord Alwyne Compton read a paper "On Compton Wyniatas." His Lordship commenced by stating that the name of Wyniatas, by which the place he was to speak of was distinguished from other Comptons, was said by Dugdale, in his History of Warwickshire, to have arisen from the existence long since of a vineyard within the lordship, a tradition of which was still preserved among the inhabitants, the site being known. He recommended to meteorologists and political economists, as a curious question, why their ancestors had such vineyards? Was it from the greater warmth of climate at that period, so that large quantities of grapes were grown?—or was it that, from the difficulty and expense of carriage, they got less foreign wine, and so were satisfied with that of an inferior quality? His Lordship traced the manor of Wyniatas Compton before the time of Henry VII. The building took place in the year 1520, and then came nearly to its present state, being a fine specimen of the ancient manor-house, the materials of which were chiefly brought from Pulbrook, a distance of fourteen miles, where a mansion was pulled down by Sir W. Compton.

The Chairman called upon the Rev. H. J. Williams, a member of the Bedfordshire Society, to read his paper "On Druidical Remains."

The Rev. H. J. Williams commenced with some general observations on Druidical remains which were seen in monuments anterior to history, and said he was indebted to Sir Henry Dryden for some drawings and diagrams which would enable him to illustrate portions of his subject better than he could have otherwise done it. He observed that his subject had been taken up strongly by Mr. Herbert, in his learned work, *Cyclops Christianus*, but to the theory of which he was opposed. He then noticed severally those Druidical circles and temples at Avebury, Stonehenge, Rollrich, and Stanton Drew, and also referred to drawings of the remains at Stennis, in the Orkneys; he gave the number of stones in each of the four first circles, with the size of the area, the derivation of the names, and a variety of curious and instructive particulars. That those remains were originally temples for worship, he had no doubt, and he was decidedly in favour of the theory that they had existed long before the occupation of Britain by the Romans, tracing them as far back as the time of Strabo. He entered upon a train of masterly and elaborate argument, drawn from the Greek history, legends, and other sources, in support of the theory that these remains were the work of the elder druids, and in answer to Mr. Herbert's theory that they only dated back to the 5th century after CHRIST.

The Chairman called upon the Rev. J. Taddy to read his paper "on the Roman and Saxon occupation of Britain."

*The Evening Meeting.—Church Music.*

Soon after 9 o'clock the lecture room of the institute was crowded with a highly respectable assemblage of visitors and townspeople, including a large accession of ladies. Lord A. Compton was requested to take the chair, to which his Lordship acceded, and at once called upon Sir Henry Dryden to read his paper "On Church Music, and the Arrangement of Churches." [To this interesting and earnest paper we may possibly recur.]

On Wednesday morning parties were formed, who visited Broughton Castle, Swalcliffe, and Compton Wyniates, where the Rev. Lord A. Compton entertained a very large number of visitors at lunch.

*The Evening Meeting,*

which was appointed to take place at nine o'clock at the Institute, attracted a large audience, chiefly composed of those of the town and immediate neighbourhood, many of the visitors from a long distance having left Banbury.

The Rev. G. M. Nelson was appointed to preside, and then called on E. A. Freeman, Esq., of the Oxford Society, for his paper, "On the three-fold arrangement of churches."

Mr. Freeman then made some remarks illustrated by diagrams, on "The threefold division of the groundplan in churches." He contended that in most old churches a threefold division into nave, choir, or chancel, and presbytery might be observed. In the mass of English parish churches the presbytery or extreme eastern portion, where the

high altar was placed, is very slightly marked off from the chancel, while the latter is very strongly marked from the nave. But in larger churches this is sometimes reversed, as in Llandaff Cathedral, Westminster and S. Alban's Abbeys; and even in parish churches, some cases occur in which the chancel and presbytery are very clearly divided. These three parts, which may be traced up to the early basilicas (in which again the distinction was much stronger between the chancel and the presbytery than between the nave and the chancel) seem to have been considered essential; but the groundplans of large churches were often rendered much more complicated by the addition of aisles, transepts, and subordinate chapels in all directions. The transepts especially seem often to have marked the distinction between the essential portions, according to the point at which they were added. In our Norman cathedrals, and many other churches of the cross form, the choir or chancel was under the central tower, and the transepts are thrown out immediately on each side of it. Later the choir was generally placed east of the central tower, but sometimes west of it. That is, the transepts were sometimes thrown out between the nave and the choir, as in most cross churches; sometimes between the choir and the presbytery, as at Westminster, in very large churches not unfrequently at both points as in Canterbury, Salisbury, and several other cathedrals. Mr. Freeman illustrated this by taking the groundplan of Llandaff, the only English cathedral without transepts, and showing that by adding them on at different points all these different arrangements might be produced.

The Rev. W. Miller (local secretary) rose and said, since he had been in the town, he had been reminded of a subject which was one of great interest, but which had been much neglected, the brasses and other monumental remains in the churches and other places, many of which had been sadly defaced, their restoration, so far as it could be effected, being most desirable. Mr. Faulkner had collected some of those remains, and having paid much attention to the subject, if he would occupy the meeting a short time with some remarks, as there were no further papers to read, they would no doubt be much gratified.

C. Faulkner, Esq., of Deddington, on coming forward, was received with much applause. He said he had collected some of those brasses, and made rubbings from many others, because he thought the preservation of these monumental remains of considerable interest. One main object of such societies was to give an interest to everything connected with their forefathers—to connect the past with the present. Monumental brasses were thought but little of, but they were of the greatest importance as matters of pedigree. There was an old man, a poor clerk, in his own parish, who was entitled to property amounting to many thousand pounds, but he was in difficulty as to how to obtain it. Mr. Rolls took up his case, and obtained the man's rights by working out a pedigree from gravestones and memorials. There was a church in his neighbourhood where one of these brasses had been done away with, and in many parts of the country they had been destroyed, or defaced. Three causes had operated to produce this state of things, one of which was, that after the Reformation an Act of Parliament was

passed for doing away with what was called Popish inscriptions, such as "Pray for the soul," or, "On whose soul God have mercy," and in cutting out these parts the brasses had been altogether defaced. Then came the Parliamentary wars, when these brasses and other monuments were destroyed. And, thirdly, ignorant parish clerks and wardens had destroyed them and thrown them away, when clergymen took no interest in their preservation. In Warkworth church this destruction had been carried on to a very great extent: there was a record that all the brasses in this church were thrown away; and in "Beesley's History of Banbury" there was an observation that such another instance of vandalism had not taken place in this part of the country, since the destruction of Banbury church in 1790. There were three fine brasses buried in Warkworth church, which he believed, might still be procured, and it was stated that those formerly thrown away to be burned, might have been obtained of the workmen for a supply of beer. Mr. Faulkner illustrated his subject, by exhibiting from his large collection, several well-executed rubbings from brasses, which represented beautiful full-length figures of a priest, and of knights and ladies, among them were one from Christ Church College, Oxford, of the Throgmorton family, with inscriptions, and from the Adderbury brasses, found under a pew that once belonged to the Earl of Rochester.

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### CAMBRIDGE ARCHITECTURAL SOCIETY.

THE last meeting of this Society for the Easter term, was held on Wednesday, May 25, the Rev. the President in the chair.

The following presents were received:—

Rubbing of a brass at Houghton le Spring, from the Rev. A. T. Lee, B.A., a Corresponding Secretary.

Reports and proceedings of several Incorporated Societies.

Hudson Turner on the Domestic Architecture of the Middle Ages, from Mr. G. A. Lowndes, B.A., of Trin. Coll., Sen. Secretary.

On the motion of the Rev. H. M. Ingram, M.A., Chaplain of Trinity College, the thanks of the Society were given to the Rev. the President, for his kindness in having given members of the Society an opportunity of inspecting Ely Cathedral on the preceding day.

The Rev. J. Ingle, M.A., of Trinity College, was elected a member of the Society.

The following gentlemen were proposed for election at the next meeting:—

G. H. D. Matthias, King's College.  
J. W. Clark, Trinity College.  
S. Wigan, Trinity College.  
R. L. Lewellin, Trinity College.  
R. Tonge, St. John's College.  
E. J. Beck, Clare Hall.  
W. Sheepshanks, Christ's College.

Mr. C. J. Evans, of King's College (Junior Secretary) read a Report

from the Committee appointed to inquire into the state of Barnwell Priory church. After describing the neglected and desecrated condition of this interesting building, the Report stated that the cost of effectually repairing it had been estimated at £700. It was recommended that an appeal should be made to members of the University for funds to assist the parishioners in restoring their ancient House of Prayer to the uses for which it was originally intended, and at the same time, providing the additional church accommodation, of which this densely populated district stands so greatly in need. The report was adopted on the motion of Mr. G. A. Lowndes, B.A., of Trinity College, seconded by the Rev. S. B. Seely, M.A., after some observations by the Rev. B. Webb, M.A., Secretary to the Ecclesiological late Cambridge Camden Society.

On the motion of Mr. H. Bradshaw, Fellow of King's College, the President was requested to inquire whether Professor Willis would repeat the course of lectures on Church Architecture, given by him in 1849.

The meeting soon after adjourned.

A meeting of the Committee has since been held, at which Mr. J. H. Cooper, of Trinity College, was appointed Treasurer, and empowered to open an account at Messrs. Mortlock's Bank, in the name of the "Barnwell Priory Church Restoration Fund." Subscriptions to the amount of £220 have already been promised, those from members of the Architectural Society being given on the understanding that the designs are to be approved of by the Society.

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## ARCHITECTURAL SOCIETY OF THE ARCHDEACONRY OF NORTHAMPTON.

At the June Committee Meeting, the Rev. D. Morton in the chair, present, Rev. J. P. Lightfoot, Rev. H. J. Bigge, Rev. T. James, &c., the Minutes of the last Meeting having been read, the following new members were elected :

The Very Rev. the Dean of Peterborough,  
William Finch Hatton, Esq., Weldon.  
Rev. Granville Forbes, Broughton.

Presents of books were received from Sir H. Dryden, F. Worship, Esq., the West Suffolk Archæological Society, and the Royal Institute of British Architects. Mr. Worship also sent for examination a very beautifully executed MS. work on the heraldry in Great Yarmouth church. The Rev. B. Hill, of Collingtree, sent, through the Rural Dean, an old hour-glass stand, and some fragments of painted glass of the 15th century, to be committed to the custody of the Society, on the understanding that they were to be restored, whenever wanted, for the church. The thanks of the Society were voted to Mr. Hill, and it was observed, that if this example was followed, and the fragments

of glass, tiles, &c., such as are usually found thrown aside in almost every church, were thus conditionally entrusted to the care of the Society, many valuable relics would be preserved, and many useful indications supplied for any future restoration of the churches to which they belonged. The Society would be glad to take charge of such fragments, as forming a useful series for study, and would undertake to keep them separate, and restore them when required. The thanks of the Society were unanimously voted to the Marquis of Northampton for the kind and hospitable manner in which he had thrown the mansion of Compton Wyniates open to the members of the Society on the occasion of the late Architectural Meeting at Banbury. Mr. Morton exhibited Mr. Scott's amended design for the east window at Harleston, in which the tracery in the head had been filled up, as recommended by the committee. No indications of the original window had been discovered in pulling down the east gable. Plans of the re-seating and enlarging of Weldon church, by W. Slater, Esq., were submitted for the consideration of the committee. They were entirely approved of, some minor points being suggested for the architect's consideration. By these plans, the whole of the seats will be low open benches of oak, facing eastward, the chancel being seated stallwise. The lowest part of the ancient chancel screen will be retained, the prayer desk facing north, and the bible desk, west. The north aisle will be prolonged westward, and the details of the modern tower be brought into unison with the general character of the church. The windows will be reglazed with quarried casements, and a plain reredos at the east end restored. Altogether the restoration promises to be most satisfactory. A ground plan for the re-seating of Barnack church was also approved, the amendments already suggested in the original plan being fully adopted. The work is intrusted to Mr. Browning, of Stamford, and is to be carried out in open oak sittings of uniform design for rich and poor. The chancel will be correctly arranged, and the organ moved from the west end to the chancel aisle. The old "*domus inclusa*" has already been restored, for the purposes of a vestry, and a blocked-up door opened into the chancel. When the present cumbrous pews are removed, and the new seats fixed, this will present one of the most beautiful as well as interesting churches in the county. Nothing will be done to tamper with the old Saxon and Norman work, or with the later or more elegant additions of the Decorated period. Plans for the re-seating of Islip and Tyso churches, and for the new chapel of the Lunatic Asylum, were not in sufficient forwardness to be exhibited, but will eventually be referred to the committee. A paper was read by Mr. Morton, giving his former communication at greater length, respecting MSS. having relation to Northamptonshire churches. 6.763 of the Harleian MSS. in the British Museum, gives notices of thirty-two churches in this county. In the Bodleian and Bridges' collection, vol. N., are contained the trickings of arms from 135 churches in Northamptonshire. A letter was read respecting the establishment of an Archaeological Society for Leicestershire; and another from Mr. Sharpe, of Lancaster, on the best mode of extending the usefulness of Architectural Societies. The meeting at Banbury was reported as in

every way successful. Impressions of spurious seals, now very widely circulated in England, were produced. The matrix of the counterfeit is generally in jet, and very rudely sculptured. One professed to be "*Sigillum Julii Cæsaris Imp.*" with a rudely executed bust. Notice of similar counterfeits was taken at one of the late meetings of the Archæological Institute, and the public should be on their guard against them. They are generally offered, at a low price, by labourers, who profess to have found them.

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## NEW CHURCHES.

*S. Matthew, Islington.*—It is useful, though it may not be agreeable, to examine those few churches here and there, which are still built below that general mark of architectural and ritual propriety, which has become an accomplished fact. The church before us most unquestionably ranks in that select class. The architect is Mr. Gough, the gentleman who travestied Old S. Pancras; and we trace the evidence of the same master hand in this original production. The plan is a cross, and aisles are wanting. Need we add that galleries both in the transepts and at the west end, of a portentous size, are bountifully provided? The style is that playful variety of Third-Pointed which moves unincumbered with splay or moulding. Some special singularities there are about the structure which must not pass unnoticed. The pulpit and reading-desk of stone rear their menacing fronts, like twin Symplegades; but the genius of Ecclesiology had to be propitiated; and so the eastern limb is pewed in grisly imitation of stalls, surmounted by lines of arcading not very correct, and not very beautiful. This pattern serves to the west of one of the transepts as open screen-work to the organ; and the genius of uniformity has willed it that a little strip of identical design, and measuring the same length, should balance the organ orifices on the other side, in the unmeaning form of a purposeless wall arcade. Of the pews it is not needful to speak. One thing there is about the church which shows even there the essential progress of right principles. The font is of stone, and properly placed at the west end—ergo under the gallery. A little tower, and tiny octagon spire are pitched on at one side, and the varieties of the human face divine, carved in corbels over the structure, show that modern ingenuity can improve upon the traditionary ugliness of mediæval gurgoyles.

*S. Gabriel, Warwick Square, Pimlico.*—This, the last new church of Belgravia, is very interesting, as a proof how radically improved is the structural idea of the word "church" in England. Confided to Mr. Cundy, and executed under the direction of a committee, it was generally considered that it was to be the counterpoise to another religious edifice erected by the same architect. What is it in result, thanks in part (we take this opportunity of saying) to the Incumbent? Externally, a graceful Middle-Pointed structure, of clerestoried nave and aisles of six bays, and well-proportioned chancel, the roofs sufficient, and the spire duly rising from the side-standing tower. There are also

short chancel aisles of one bay, that to the north containing the organ. Inside, the *coup d'œil* would be very pleasing, but for the galleries. These, however, stop short of the pillars,—that usual compromise between the use of galleries and the architectural propriety of the structure; and pews there also are, we grieve to add. But, on the other hand, though there is a reading-desk, that is low, and the prayers are read sideways. The pulpit is a pretty composition, consisting of stone, wood, and metal work. The chancel proper is of course not used, but the levels are well managed, and the sanctuary is sufficient; it wants the furniture of sedilia, seats being placed in lieu, sedile-wise. The seven-light east window (of very fair tracery, as is likewise the western one of six lights) is placed at a sufficient elevation to give dignity to the altar. We have observed at S. Barnabas also that Mr. Cundy has grasped this treatment, which we do not find in some other churches of other-wise meritorious design. The windows of the aisles and of the clere-story are of two lights. The east wall is polychromatised by Mr. Bulmer, but not successfully, the tone being an unpleasant yellow. The font, which is properly placed, is graceful, diapered with *fleurs-de-lis*, and ornamented with alabaster shafts. The tower and spire (rising to the height of 160 feet) stand at the west end of the north aisle, and we are glad to see that the belfry story rises clear of the ridge line. The internal length of the nave is eighty feet, that of the chancel thirty-three feet. We repeat it,—this church is very noticeable as a type. We are glad to add that it witnesses daily services and weekly communions.

*S. James, Plymouth.*—Mr. St. Aubyn has favoured us with a sight of two sets of working drawings with which he competed for this new church. The decision was entrusted, we believe, to an eminent architect, who selected one of Mr. St. Aubyn's two designs. We cannot but feel that, had we been called upon to choose, we should have selected the design which was unsuccessful. The conditions of the competition were that the style should be the transition between First-Pointed and the Geometrical Middle-Pointed, from 1260 to 1320; that 600 should be accommodated on the floor; and that the cost should not exceed £5 per sitting from the ground line. The site was a very inconvenient one, a triangular piece of ground—the west and south sides forming nearly a right angle. The design which has been chosen has the very unusual arrangement of two naves of equal width, two aisles, a north-west porch under the tower, a chancel to the south nave with a vestry on its south side, and an irregularly shaped aisle on the north. An alternative plan—in the contingency of an enlargement of the site eastwards—provides an apsidal end in prolongation of the chancel. Each nave has a western door with a dwarf porch. The church is well arranged, the north nave however being seated like an aisle with the passage by the piers and not in the centre. The apsidal termination, if it be added, will much improve the design by elongating the chancel proper as well as the sanctuary. The west elevation is of a very unusual character, from the two equal high-roofed naves, with lean-to aisles, and a lofty tower and spire on the north porch. The gables show two similar windows of five lights with geometrical tracery; the aisles have three-

light windows, and the two western doors have pedimented heads. The tower and spire are very pleasing in outline; we must complain, however, that the belfry stage is not clear above the ridge of the nave roof, and we should have preferred larger belfry windows. The tower has an embattled parapet, suggesting a later style. An angular staircase turret terminates in an octagonal crocketed pinnacle carried up high above the tower parapet. The north chancel-aisle is treated like a half apse, and looks effective in the east elevation. It contains an organ gallery in an upper story, and this has two ranges of windows. The interior detail is somewhat meagre. The unsuccessful design, which is not unlike the one above described in general character, had a different and (we think) a better ground-plan: a broader nave and chancel, with apsidal sanctuary, a broad south aisle not reaching to the west end, and a broad north aisle, not reaching to the east end; a plan, very irregular and unusual, but picturesque as well as convenient.

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### CHURCH RESTORATIONS.

*S. Andrew, Sonning, Berks.*—We thank a friend for some corrections of a notice in our last number of the restoration of *S. Andrew, Sonning*, lately effected under the superintendence of Mr. Woodyer. He says that the chancel, being in lay hands, has been provided with mere benches, and not with stalls; that the chancel roof is of deal, and not of oak, and that only the part over the sanctuary is stelled. The enriched arch spoken of has series of figures on both sides, instead of in the middle,—at the top on one side the Blessed Virgin and our Lord, and on the other the Majesty; and passing down the arch, under canopies, Apostles, Priests, Kings, and Angels. The piscina spoken of was moved from the south nave aisle to the vestry, to be used for the sacramental vessels; the space screened off for vestry is not new,—it has for centuries been used as such, and as an Ecclesiastical Court, Sonning being connected with Sarum. A good screen has been substituted for a bad one; it formerly stood at the west end of the north chancel aisle, separating laity from laity; and like use has been made of the south aisle screen to cut off the Faculty burying-place, with its monstrosities, from the eye of worshippers. I need not say that we had nothing to do with the urns and Cupids, except to hide them when we could not get rid of them. The pew-ends are not black oak, or carved—I wish they were; there is no stained glass in the clerestory, but some of Powell's quarries; but there is a stained east window by Wailes, representing the Transfiguration. The account says nothing of the new nave roof, north timber porch, nearly all new windows and doors, tower screen, pavements, and brasses restored, new south aisle to chancel, and restoration of the north chancel aisle, new parclose and wooden sedilia, carved stone pulpit, carved desk and lectern, &c., which have cost two years and £4,000. The whole of the church, too, has been cased in flint work, except the south aisle, which aisle was the only Middle-Pointed portion of the church before the late works, and which is excellent.

*All Saints, Castle Cary, Somerset.*—A correspondent sends us the following statement of facts:—"The church of Castle Cary, Somerset, is now in the process of enlargement and restoration under the direction of Mr. Ferrey. It is at present too small in proportion to the population of the town, and the contrivances for room in galleries and pews have been in the worst possible taste and judgment; the tower was in a ruinous state, and the few repairs which have been done to the building during the last 100 years have been in defiance of all architectural rule and propriety. The front boards of the galleries have been placed before the nave piers, and the capitals of the columns have been cut away without scruple in fixing them, and a plaister cieling cutting off the points of the clerestory windows conceals a fine old carved roof of oak, and has accelerated its decay. But the greatest monstrosity of all is a hastard Italian arch with ornaments of freemasonry inserted underneath the Pointed chancel-arch, the intermediate space being filled with lath and plaister. The chancel arch being coloured with ochre shows its course above its spurious descendant beneath it. Mr. Ferrey proposes to enlarge the church by lengthening it one bay westward,—in lieu of the ruinous and ill-proportioned tower and spire, he has designed a tower with spire, adapted to the lengthened church, upon the type of the churches in the district, and preserving with a little more of ornament, and with more just proportion the character of the original. The space will also be inclosed between the west wall of the vestry and the east wall of the north aisle, and when thrown into the church will afford a good site for the organ."

We hope at any rate that the choir will be properly arranged, and that the singers will occupy it. We have seen a perspective view of Mr. Ferrey's new tower, which certainly is of the Somersetshire type, and which does not seem inharmonious with this late Third-Pointed church. The tower is massive, with buttresses of five stages set square to each angle, which die off about the springing of the belfry windows. The lowest stage, marked off by a stringcourse, is blank; the next is a very broad one and contains a large west window; the next is the belfry stage with belfry windows of two lights, supermonialled, with pierced tracery of quatrefoils instead of louvre boards. Above there is some Third-Pointed panelling, and embattling, thin pinnacles rising out of the uppermost set offs of the buttresses; and a crocketed spirelet capping an octagonal staircase turret at the south east angle. Above these is a low octagonal spire, banded about a third from the top, and with large canopied and transomed spire lights in the four cardinal sides.

## NOTICES AND ANSWERS TO CORRESPONDENTS.

### MR. WINSTON'S NEW WINDOW IN THE TEMPLE CHURCH.

MR. WINSTON has sent us a letter, which in his calmer moments he may not be sorry to recollect does not appear in our pages. He strongly denies that there is any inconsistency between his new window at the Temple and his older "Hints on Glass Painting." As far as we can gather his sense, the case seems to stand, that while the revival

of all or any ancient style of glass painting has hitherto been an offensive presumption, to Mr. Winston alone material impediments do not exist. Mr. Winston can make glass like the ancients, and Mr. Winston therefore has the patent to paint glass like them. This, no doubt, is very gratifying to those who are willing to admit that gentleman's *ipse dixit*. We, however, who are old-fashioned enough to remember 1847, find published in a certain book, which at that date emanated from Mr. Parker's office, such sentences as these, in a chapter devoted to the consideration of the style to be adopted in modern glass-painting :—"The Early English and Decorated styles are therefore excluded from employment in modern work by the first of the conditions above laid down, for the execution of a style" [i. e., "the possibility of successfully executing a modern work in strict conformity with the proposed style,"] (page 274) ; and a little further on,—“the Early English and Decorated styles of glass painting being thus excluded,” (page 275), “I greatly object, under present circumstances, to imitations of Early English and Decorated glass paintings,” (p. 278.) “The nature of the modern material of course precludes any attempt at adopting as models the ‘medallion windows’ of the Early English style, which partake so highly of the character of mosaics ; nor do I consider the abandonment of these designs at all to be regretted, since, amongst other objections, the pictures contained in them are, owing to their minuteness, in general quite indistinct when viewed from even a moderate distance” (page 285). “I am at a loss to understand how the flatness of Early English painting is to be defended” (page 286).

We were simple enough to imagine that Mr. Winston was personally excluded from even attempting to revive First-Pointed glass, however successful might possibly be the attempt, by such canons of criticism delivered so oracularly. However, to quote the civil language he has been pleased to publish of us in the Salisbury volume of the Archaeological Institute, we conclude that “the confusion of our ideas is such as to render further comment superfluous.”

When Mr. Winston shall have made himself more familiar with the contents of the “Complete Letter Writer” than he at present seems to be, and shall address us in language which we can publish with due regard to our own position, and without cruelty to its writer, we shall be happy to renew the discussion either upon the intrinsic merits of the new window at the Temple, or upon the general principles of glass painting. In the interim an author, who made his literary *débüt* in terms of such general and unsparing condemnation, must expect to have his own proceedings somewhat narrowly scrutinised.

#### ABECEDAIRE D'ARCHEOLOGIE.

“The Fanal.”

To the Editor of the Ecclesiologist.

Sir,—Allow me call your attention to a little work, price 7½ francs, called “A. B. C. of Architecture,” which is full of well drawn woodcuts, and in it (which is my present reason for troubling you) are descriptions of cemetery-lights, and light-columns of several periods,

which are not mentioned in Parker's Glossary or any other English Archaeological work. Now might not those transomed chancel-lights or lychnoscopes be a substitute for these fanaux in a more economical and stormier country? I have mentioned this to Mr. Parker, but he has not condescended to notice my letter. If any of your members are in the neighbourhood of Weston-super-Mare, I should like to take them to a small fisherman's cottage belonging to Glastonbury Abbey, in a very fair state, considering the cruel neglect it has met with.

I am, Sir, your obedient servant,

JOHN A. YATMAN,

Member of Somerset Arc. Soc.

*Winscombe, Weston-super-Mare, Somersetshire.*

[A conclusive objection we think to this explanation of lychnoscopes arises from their frequent occurrence in the South of France. M. de Caumont's *Abécédaire* was reviewed in our last number.—Ed.]

#### STOKE NEWINGTON CHURCH.

[We thank Mr. Scott for the following letter, called forth by a notice in our last number. As we did not indorse all our former correspondent's observations by inserting his letter, so we do not assent to all that Mr. Scott urges in his reply. We hold ourselves free to use our own criticism when the building itself is in progress or completed. We must, however, explain that we are far from being desirous of condemning without exception either apses or side gables. Still less do we proscribe transepts when they are short. What we have ever argued against is that elongated form of transept which the middle ages excogitated with a view to additional altar space, and which our generation avails itself of for galleries, and for amphitheatrically arranged benches. Abroad, where radiating chapels were in vogue, the transepts were usually short. This gives the rationale of the lengthened transepts of England.]

#### *To the Editor of the Ecclesiologist.*

DEAR SIR,—I see in your last number some remarks by an anonymous correspondent on a design made by me for rebuilding the parish church at Stoke Newington, which require correction.

The origin of the plans being made by me was, that some of the gentlemen interested in the work saw my design for the new church at Dundee, the construction and general idea of which they thought likely to suit their requirements; they consequently asked me to make a new design for them, founded in some degree upon that for Dundee.

It is of course a mere matter of opinion whether apses and side gables are so essentially foreign as to be inadmissible in English churches. I happen to think the contrary, but will not quarrel with those who hold that opinion.

It is equally an open question whether transepts are to be absolutely forbidden in churches for the Anglican Communion. I happen to think that it would be no great compliment to our National Church to

assert that her ritual was such as to prohibit the use of the noblest type of a Christian church (I mean, of course, the cruciform arrangement), and I am convinced that it may be so modified as to be particularly convenient for our uses,—and even if it were not so, I would not submit to have our ground so narrowed as to be prevented from using one of the many varieties of outline for our churches, unless it were shown to be essentially a wrong one. I leave others, however, in quiet possession of their opinions on this as on other points, being content to act upon my own. I am, however, convinced, though subject to correction, that the plan in question is a particularly convenient one, and one especially suited to our services, though without any ambition to break a lance in its defence.

What I wish however to deny is, the charge of extensive galleries, which your correspondent brings against me. *My plan had no galleries whatever.* It contains, I think, accommodation for some 1100 or 1200 persons, *all on the ground floor.*

I have never heard of the other proposals mentioned by your correspondent. I hold the sale of pews, in whatever form it presents itself, in utter detestation, and I trust no such system has been thought of; certainly 1000 sittings cannot be sold out of 1200.

I may mention for your own satisfaction, that the existing church contains little to cause its loss to be lamented. Only one aisle appears to be old, and that only of Elizabeth's time, and almost the whole of such character as it ever had, destroyed. The rest is a mere piece of patch-work, of various modern dates. I should however be very sorry to see it converted into a school, and hope that this is a mistake. I am however quite in ignorance of the whole matter, having heard nothing of it since I sent my design.

I am, dear Sir, yours very faithfully,

GEORGE GILBERT SCOTT.

London, July, 1853.

#### BARNWELL PRIORY CHURCH.

*To the Editor of the Ecclesiologist.*

*Trin. Coll., July 15, 1853.*

SIR,—Every old Camdenian will be glad to hear that the Architectural Society are now attempting to restore the ruined Priory church of S. Andrew, Barnwell; but can any of them help the Restoration Committee with information which will enable them to trace the carved wood-work of which the church was despoiled some forty years ago? We have ascertained from a man who lives on the spot, that it consisted of a fine screen and a richly panelled pulpit, and though a great part was sold by auction as "old wood," he had a quantity of it in his possession, which he gave away to those who applied to him for it, until it was all gone. This gross sacrilege was committed at the time when the church was fitted up with the present unsightly boxes, &c., and, by the altar being entirely concealed by a lofty pulpit, perverted from the house of prayer into the place of instruction.

It seems not improbable that some enthusiastic member of the Cambridge Camden Society may have obtained some of the portions thus

distributed, and if any notice of this in your pages should meet his eye, we shall be much obliged if he will send us some information on the subject.

I remain, yours faithfully,

THE TREASURER OF THE RESTORATION FUND.

S. GILES, NORTHAMPTON.

*To the Editor of the Ecclesiologist.*

Northampton, July 15, 1853.

DEAR MR. EDITOR,—In the restoration, or rather enlarging of the nave of S. Giles' church in this town, there has been found in the south wall, the entrance to a recess, (which before was concealed by the plaister). The recess is much higher and wider than the entrance, the former being ten feet three inches high, and about two feet wide, and one foot in depth. The entrance is eight feet three inches high, and one foot wide. The whole being about fourteen inches from the ground. The workmanship is good, a plain Perpendicular moulding going round the whole, which at first sight has the appearance of a niche.

I should be glad if you can assign any use or name to what I have endeavoured to describe. Perhaps you will be good enough to make mention of it in your next number, so that in common with others of your readers, I may get information on the subject.

I am, dear Mr. Editor, very truly yours,

JOHN DENTON, B. A.

(Curator of the Architectural Society of the Archdeaconry of Northampton.)

#### ANCIENT CHURCH BELLS.

*To the Editor of the Ecclesiologist.*

SIR,—Observing in the *Ecclesiologist*, for April of this year, a few remarks on "Church Pells," in which the author seems to attribute much of the superiority of old bells to those of modern casting, to the influence of the atmosphere, will you allow me to suggest, as a more probable cause, or at least as a cause in conjunction, the fact that the metal formerly was melted by a wooden fire, and not by the more rapid process of the blast furnace. It is well known that iron manufactured with a fire of wood is of superior quality to that we ordinarily obtain, and may not the same causes also operate in the casting of bell metal? Possibly one cause of the superiority may be found in the fact that a fire of wood not being so hot as that of coal, does not reduce the inferior parts to a state of fusion, but they are thrown away as scoria or dross.

I remain, Sir, yours obediently;

W. H. J.

*To the Editor of the Ecclesiologist.*

Cambridge, July, 1853.

SIR,—I was surprised to observe in your number of February last, that your correspondent disapproved of certain details in the wood-work of the choir of Ely Cathedral.

Your correspondent appeared to speak unfavourably of "certain punning emblems of the existing Dean and Chapter." When I was at Ely, a short time since, I searched for the objects of his disapprobation, and I could only succeed in discovering, carved on one of the substalls, a peacock's head! Had your correspondent displayed rather *less* acuteness in finding fault, and rather *more* in investigating the matter, he would have discovered that the peacock's head is the *crest*, and therefore could hardly be with *propriety* designated the "punning emblems" of the present Dean. But even were it so, would he not consider that the skein of silk which ornaments Prior Silkstedes pulpit at Winchester, the Thrush and Tun of Thurstan at Fountains, the Bolt and Tun of Prior Bolton, or even the Cock and Globe of Bishop Alecock sufficient precedents, were there not numerous others in our various cathedrals, for introducing a "punning emblem?"

I am, Sir, yours faithfully,

P.S.—Your correspondent was correct in stating that the other substalls were ornamented with the shields of arms of the members of the Chapter.

[We have no unwillingness to publish this letter; but our correspondent is quite mistaken in representing that we objected to the peacock's head. We merely noticed this as a detail in our description of the woodwork, neither commending it, nor the contrary.—ED.]

*To the Editor of the Ecclesiologist.*

*S. John's, June 13, 1853.*

SIR,—In a MS. in the Public Library at Malta, I found a note that I think may interest you, as showing the cost of bells in the 15th century. It runs—

Anno Domini mccccxliii. facta fuit magna Campana tempore dni abbatis Artandi quæ ponderat circa centum quinque quintalis—et constitit omnibus assomatis circa mille sexcent. franc. seu Librarum bonæ monetæ de quibus solvit Jacobus rex Siciliæ et Comes Marcharum octocent. residuum solvit commune ordinis.

There also exists in Malta, at the Cathedral of Citta Vecchia, a style of panelling which I have not seen elsewhere, and which might, I fancy, be well introduced in some cases into our English works. The great north gate and the stalls of this Cathedral are the only specimens of Pointed architecture I have met with in the Island, and they are late, circa 1430 or 1440; but the latter are certainly curious. They are returned at the east end, not at the west; the north-east seat, as in all the churches there, being for the Bishop. There is a canopy which runs at the top of all the stalls divided and supported by pilasters ending in flowing leaf work, very crisp and well carved, but the part I would draw your attention to is the panelling, which is a species of *marqueterie*. The back of each stall has a subject inlaid in box, or some light-coloured wood, on a dark ground. They are executed in the style of the paintings of the period, one or two from well known drawings, and depend entirely upon the few principal

lines, as is the case in the monumental brasses. Would not this sort of work be good for pulpits, stalls, and other plain panels?

Your obedient Servant,

J. C. J.

*To the Editor of the Ecclesiologist.*

*Ashby de la Zouch, July 18th, 1853.*

SIR,—Can you or any of your readers inform me what the building or office was which one finds so often designated in monastic charters and chronicles as the “Capitulum?”

We frequently meet with, for instance, a notice that so and so was buried “in Capitulo.” The popular idea is that the Chapter House was so called, and so I thought myself, till doubts were suggested by a slight incidental discussion at the last meeting of the Ecclesiological Society.

I am engaged upon a matter just now in which it is of some importance to arrive at the correct meaning of the word, and I shall be extremely obliged if you can give me any information,

I am, Sir, yours obediently,

E. F.

P.S. The term “*dedicatio loci*” would apply, I presume, to the dedication of *the whole* of the monastic buildings and precincts, and not to the Abbey Church *alone*?

[Our correspondent will find this question noticed in the review of Dr. Rock’s work in our present number.

There is no doubt that Capitulum often means what we now term the chapter house, and which was called more strictly, *domus capitularis*: it cannot however always have meant it.

Our correspondent will do well to trace out practically what the words mean, whether, for instance, the persons said to be buried in Capitulo, really lie in the Chapter House.]

*To the Editor of the Ecclesiologist.*

SIR,—In the last number of the *Ecclesiologist* there is a criticism—far more decided than is commonly the case in its praise—of the new church recently erected at Baling.

I have not had the satisfaction of seeing more of this church than can be seen in passing by the Great Western Railway. But even in this hurried glimpse I saw enough to convince me that the steeple was a very literal reproduction of the very fine ancient steeple of Bloxham church in Oxfordshire.

This habit of copying literally old work is unfortunately very common, but it is certain that wherever it is indulged in, it will be in vain to look for the best evidence of a true artist’s work—originality; and moreover, when we find one main feature in a building to be a mere copy of old work, we may expect that the other features which please us are also more or less copyisms.

I remain your obedient servant,

AN ECCLESIOLOGIST.

We do not like to refuse admission to the above letter, the writer of which is in every way to be trusted, and who writes, we are certain, solely in the interests of art. We have never had the pleasure of seeing Bloxham church, and cannot speak therefore from personal knowledge of its steeple. But we are inclined to think that upon examination, it would be found that the idea of the old example had been perhaps unconsciously present to the mind of the modern designer.

We are greatly obliged to "A. M. Oxon" for his letter, in which he states his reasons for thinking that we were misled by a correspondent to make a too favourable criticism of the late improvements at S. Mary's, Reading. We must, to a considerable extent, plead guilty to the charge. At the same time our notice was cautiously worded, and mentioned *facts*—few, if any, of which are contradicted by our correspondent—without touching much on criticism. A. M. complains that the encaustic tiles are laid in a bad pattern, and that the oak lettern is heavy and somewhat nondescript in its details. There are some precedents, for a pelican, in the place of an eagle, in a lettern. The roof which has been opened and ornamented is, it appears, of the 16th century and very debased. The new sacristy, of which mention was made without comment, is, we regret to hear, of that most objectionable form—an octagonal pseudo-chapter-house with a dwarf spire. The schools at S. Mary, Reading, are described as being over-picturesque, and those of S. Giles have been built 20 years.

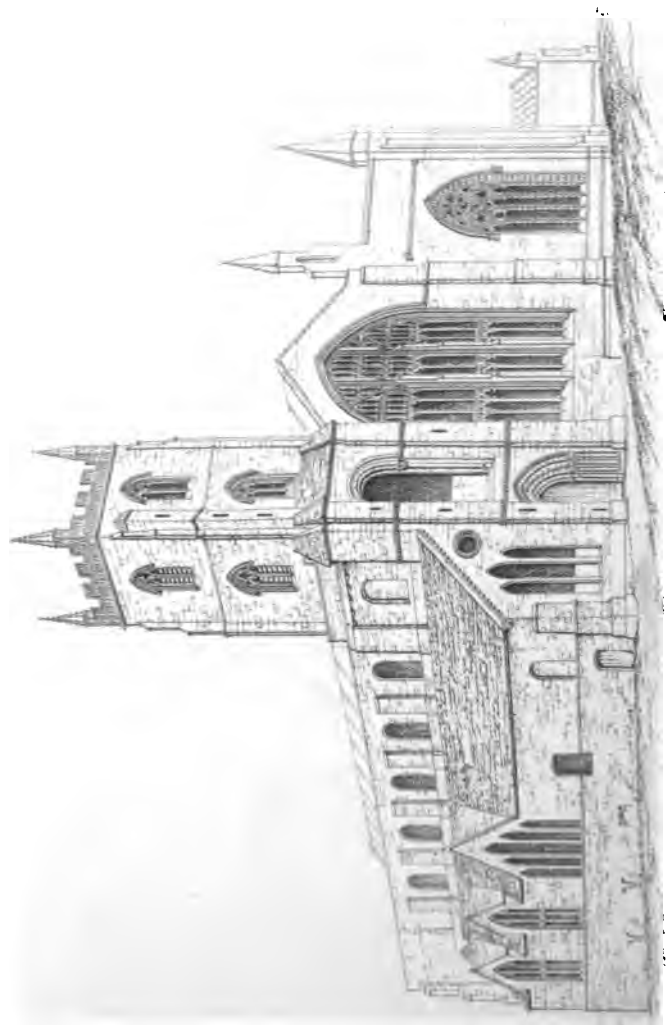
A successful *conversazione* was held in the rooms of the Architectural Museum, in Canon Row, Westminster, on Wednesday, June 22. Earl de Grey was in the chair, and speeches were made by the chairman, the Dean of Ely, Archdeacon Thorp, Mr. Godwin, the Rev. W. Scott, the Rev. J. L. Petit, and Mr. Hardwick. A report on the state and prospects of the Museum was read by Mr. G. G. Scott, the Treasurer.

We must defer till next number a notice of our friend Sir Charles Anderson's "Eight weeks in Norway," and we are obliged also to postpone to the same number Mr. White's paper, which he read at the last Anniversary Meeting of the Ecclesiological Society.

Our correspondent, W. B., who expressed in our last number his apprehensions that the famous brass at Stoke d'Abernon might disappear in the course of a restoration now in progress, will be glad to hear that the works in that church are under the care of Mr. Butterfield, and that the brass will be carefully replaced in a better position than it formerly had. Our correspondent does well to be watchful.

We had expected from a friend an account of the meeting of the Archæological Institute at Chichester. The Archæological Association meets this year at Rochester.





LEOMINSTER, CO. FKH

# THE ECCLESIOLOGIST.

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"Surge igitur et fac: et erit Dominus tecum."

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No. XCVIII.—OCTOBER, 1853.

(NEW SERIES, NO. LXII.)

## ECCLESIOLOGICAL WORKS AT OXFORD.

A SHORT visit to Oxford, though in the middle of the Long Vacation, enables us to discharge a debt long due, and to make our readers acquainted with what has been done, or is doing, in the way of practical Ecclesiology in that city.

The most interesting work on the whole is the restoration of Merton College Chapel, under the care of Mr. Butterfield, with the coloured decorations of its roof, due, as many of our readers know, to the taste and skill of an amateur, who has only lately ceased to be a fellow of the college. The effect of the interior, as a whole, is most beautiful and religious, and it is not till one descends to examine particular details that there is much room for criticism. Of course the noble area of the chapel, and the dignity of the architectural features, are now seen to great perfection. The new stalls are without canopies, and are so low in themselves, as—so far from encumbering the building—to be scarcely adequate to the requirements of the structure. So that the great area of the floor becomes even more than usually important in the *coup d'œil* of the chapel. We have seldom seen a more effective or beautiful pavement. The coloured tiles are intermixed with black and white marble, and with the large marble slabs on which the monumental brasses are relaid. The proportions of the different materials, and of the colours, seemed to us most successfully distributed; and Mr. Butterfield has shown how well repaid is any amount of care and thought expended on even a subsidiary point of design. The broad pavement rises by one step eastward of the stalls to a broad platform from which there is another rise of two steps to the sanctuary. The altar, properly vested, and with candles and altar-desk, is on a footpace of two steps more. Its reredos is a Crucifixion by Tintoretto, not very appropriate in style. It is framed in oak, with side pinnacles and a pedimented canopy, like a triptych without leaves: but the

design seemed to us not altogether in keeping with the style of the chapel. There are coloured hangings of woven stuffs all round the sanctuary, below the stringcourse on which the windows rest: and, instead of canopies, there are hangings at the backs of the stalls. The building deserved, we think, more costly and more permanent decoration; but it is possible that these fittings may be intended to be merely temporary. The stalls are entirely new, of oak, in two rows, with desks to the subsellæ. They have poppy-heads of somewhat attenuated design; and the desks are higher, in proportion to the seats, than is usual with the best old examples. We cannot much approve of some of the details in this woodwork, which seems to us not altogether constructional in its design or framing. The buttresses, ending in sharp pedimental cappings, and the blank panelling in front of the desks, may be specified as ungraceful specimens of Mr. Butterfield's later designs for this material. Not even the return stalls have canopies. These are backed by an unusually high solid stone screen, which not only shuts out the view of the altar from the congregation assembling for parochial worship in the ante-chapel, but is most unpleasantly ugly and unornamented in its western face. On the other hand, the brass gates in this screen are more than commonly light and elegant. The principal seat in the return on each side of the choir is provided with curtains, which are hung on frames of brass and iron, too skeleton-like for good effect.

The roof is boarded, of a most unusual design, the compartments into which its breadth is divided being irregular in size. 'This arose—as we believe we have before explained in our pages—from the necessity of retaining much of the existing roof in the present works. We fear that this expedient, however necessary on financial grounds, is aesthetically unsatisfactory, and that it will always, to a considerable extent, be a blot in this fine restoration. The decoration of the roof in polychrome, by the Rev. J. H. Pollen, is an exceedingly interesting study, instructive even where it is a failure. The ribs, which are brought down below the wall-plate, to stone corbels at the level of the springing of the window-heads, are painted a dark chocolate, with occasional bandings of bright colour. This colouring is ineffective, and gives great heaviness to the whole effect. The oak boarding of the panels is left in its natural colour, while green stems, floriated into small red flowers, twine over the whole ground. The effect of this is very beautiful and subdued; the oak appearing almost as if it were a gilt ground. Towards the ridge of the roof on each side is a band of medallions with a blue ground, and in each an angel in white robes, playing some instrument of music. These, though somewhat sentimental, are generally well drawn, and are most creditable as productions of an amateur. Following the hoods of the windows is a band of coloured floral ornament, which is defective at once in colour and drawing, and is a great blemish to the chapel. There is also a deep band of colour below the wall-plate, composed of somewhat ugly geometrical patterns, and in the middle of each bay a circular medallion, in which on a blue ground is painted the head of a saint. On the west wall, above the arch opening into the ante-chapel, Mr. Pollen has painted a Majesty, and on either side of it

in circular medallions, the heads of the Blessed Virgin and S. Peter. These, however, are very far from successful, either in style or execution. Still, upon the whole, we cannot but consider these coloured decorations as deserving of great commendation, if only as being so far higher in aim than the mere stencilled polychrome, which is becoming common. They are most creditable as the works of an amateur; and the only ground for regret is that so noble a building should be indebted for its decorative colour to any skill but the very highest that could be found. But it is impossible that any work could have been undertaken with more zeal, or from higher motives, than this.

Mr. Butterfield has done but little to the ante-chapel. He has designed a font, octagonal, with marble shafts, and a high cover, suspended by a metal crane, painted and gilt. This ironwork is vigorous and very much like an old specimen, but rather ungraceful. The hot water pipes are concealed in two large iron cases, made in the shape of shrines: the propriety of this may be questioned. We should add that some of the windows have been repaired by Messrs. Powell, very carefully and satisfactorily; and in the westernmost one, the kneeling figures bear the legend *Fratres Powell me fecerunt*.

In the *Cathedral* a new east window has been inserted, from the design of Mr. Hudson, the surveyor of the building, and has been filled with stained glass by M. Alfred Gerente. The design of the window is not happy; it is of three cinquefoiled lights, with a trefoil at the head of each light, and three quatrefoils above. The glass, however, is excellent of its kind; good and bright in tinctures, and very harmonious in the balance of colour. The predominant hue of the window is red; the backgrounds being a bright ruby interlaced with continuous white stems, branching off into leaves of green, yellow, and purple. The borders are of blue, with green leaves; and in each light there are three octofoil medallions of bright blue, with groups of figures. The effect, of course, is very much like a mosaic window; but it is surprising how much relief and contrast M. Gerente has obtained by his flowing white stems, and the flesh colour of his groups. We should have liked yet more relief; and a less archaic treatment would also have been more suitable to the style of the fenestration. But we are glad to observe so little shading and so much purity of detail. The groups are, we need not say, too archaic; good of their kind, but altogether grotesque in drawing:—a treatment, we fear, adopted intentionally and systematically by this artist, but which, we are sure, is incongruous with the genius of ecclesiology as revived in this country. The iconography of the window is as follows:—In the three upper quatrefoils, the Majesty above the Resurrection and the Ascension. In the three trefoils, an Agnus Dei, the monogram, and a Pelican. These symbols are the weakest part of the window, both in idea and in treatment. The middle light has in its medallions our Lord's Baptism, the Last Supper, and the Crucifixion: the dexter light has the Annunciation, Nativity, and the Adoration of the Wise Men; and the sinister light the Raising of Lazarus, the Flagellation, and the Transfiguration. The name of the artist, on a large shield, is far too conspicuous towards the bottom of the window.

In the nave of the cathedral Mr. Hudson has perpetrated some expensive oak seats in imaginary Romanesque, for use when the university sermon is preached at Christ church.

We do not wish to reopen the dispute about the restoration of the spire of *S. Mary's*, but we must say that the old outline of the spire is spoilt, and its peculiar character lost. Nothing can be much more commonplace than the four tall and gawky pinnacles which now cap the angles of the tower. One does not see why they are there, nor what has fixed their actual proportions. The interior arrangements of this church remain in their old most unecclesiastical condition.

*S. Thomas of Canterbury.*—This modest suburban church received some years since the addition of a north aisle, in mediocre Middle-Pointed, by Mr. J. P. Harrison; and has since been considerably improved in its fittings and arrangements. The chancel, though low and unfortunate in its levels, has been made available for a properly conducted service. Some colour has been boldly and effectively introduced in an arcade which serves as reredos, and the altar is properly furnished and vested. There are sanctuary rails, from Mr. Butterfield's design, solid with piercings of geometrical figures, but there is no screen or fence to the chancel. There are longitudinal seats in the chancel, that on the south side being stalled, and appropriated to the Clergy. Mr. Street has added subsellæ and desks for the chorister-boys. On the north side of the chancel, beyond the stalls, is placed an harmonium. There is a corona for gas in the chancel by Mr. Skidmore, designed with much elegance and lightness, and relieved by balls of glass, but it is coloured uglily in white and red, and its whole treatment seemed to us more suitable for candles than for gas. Two gas-standards towards the west end are much better. Some moveable seats at the west end, made in deal, are ingeniously designed so as to convey the idea of kneeling-desks more prominently than that of sittings. The effect however is not very satisfactory. The west window is filled with Powell's quarries; and there is some stained glass in the chancel. The east window is by Messrs. O'Connor, and represents the Crucifixion, between the Last Supper, treated mystically, and the Agony. At the bottom of the outer lights are small groups of the martyrdoms of *S. Thomas* and *S. Nicolas*, the joint patrons of the church. The principal groups are so far effective as to be very visible and intelligible from the body of the church; but the window has no unity in design or colour. The backgrounds are of grisaille, but somewhat clumsily treated, although there has been an evident desire to avoid archaic drawing. The angel in the Agony is disproportionately small, and there is perspective in the group of the Last Supper. On the south of the chancel there is a single figure of *S. Thomas*, and one of *S. Nicolas* on the north. These figures are stumpy and overshadowed. There is a second window on the north side, a single light, filled with a figure of *S. Frideswide*. The treatment is scenic, but well managed. The figure is good, holding a lily, with the cathedral and a *paysage* behind, and an ox. But this Flemish type does not, of course, suit the church. Several good crosses have been put up in the well kept churchyard, and

altogether there is an air of practical work and fitness for its purpose throughout the church.<sup>1</sup>

The state of the parochial churches in Oxford, due in no little degree we imagine to the energetic government of the diocesan, is most satisfactory, and a painful contrast to the neglect and squalor of many of the churches of Cambridge. Of recent works of restoration and improvement we may mention—besides a refitting of the chancel of *S. Aldate's* by Mr. Street, already noticed in our pages, and a thorough renovation of *S. Michael's* now in progress by the same architect, which we hope to describe when it is finished,—an enlargement of *S. Giles'* church by the rebuilding of the south aisle and south chancel aisle. This has been effected, we understood, without professional advice, and though well meant, is not very well done. The style is early Middle-Pointed, but the detail is poor, and the whole effect cold and without feeling. There is a disproportionate and unnecessary buttress in the new chancel aisle; and the eaves-gutters are ornamented with a kind of pierced ridge-crest through their whole length; a conceit at once needless and petty. Inside the repaired roofs are very mean; and there is a parcel of poor design, and not high enough, between the chancel and its south aisle. There are longitudinal benches in the chancel, and some restored sedilia outside of the sanctuary rails. The pulpit is on the north-east of the nave, and there is a square prayer-desk opposite to it. The chancel windows are filled with inferior *grisaille* glass. In the east window of the chancel aisle there are scenes of the Adoration by the Wise Men, the Baptism of our Lord, and His Ascension, under canopies, on a *grisaille* ground, in the worst style of Messrs. Powell; and of the same kind is a single light of *S. John Baptist*.

*S. Paul's*, Oxford, a classical building, has had a chancel with an apsidal sanctuary added to it in the same style by Mr. Bruton. The nave has new open seats of deal with no central passage but two narrow side alleys, and with doors to the pews, in the side sittings; a wooden eagle on the north, and the old pulpit on the south side. The new chancel has a stately breadth, and a good ascent to the three-sided apse; there being a rise of three steps from the nave, and an equal one to the sanctuary; but the steps are higher than is convenient. There is no screen either to sanctuary or choir. The chancel has a longitudinal bench on each side, with subsellæ and desks, resting on uprights of metal work, painted and gilt. The detail of this iron work is very puny, and the colouring is a light green with blue and gold—very unsatisfactory. The steps to the sanctuary are of marble, and its floor of black and white marble. There is a footpace also of marble, and a credence shelf of stone. The altar is of a good height, but its frontal is not of the right form;—it is embroidered with a lamb lying on a cross

<sup>1</sup> We may mention that the services of this church are very vigorously and efficiently performed, the music used being almost entirely Gregorian, and a large voluntary choir being in operation. The advantage of an example of correct ritualism in Oxford is so great, that we are sure we may take the liberty of adding to our congratulations to the energetic Incumbent, on his great and deserved success, a hint that it is more than usually important in his case, to avoid any thing that may seem chargeable with want of judgment, or of moderation.

and book. There is a super-altar, but the candlesticks, which are of wood, were not standing upon it; the altar desk, of wood, has Pointed detail. On the wall behind is a large plain cross of stone with a crown of thorns round it, the latter being gilt. The roof is coloured blue, of a bad tint, and there are gilt stars upon it; and the emblems of the pelican and the Agnus Dei, shaded in gold, very ill executed. The walls are without colour, but the three round-headed windows of the apse are filled with glass by Mr. Willement. This glass is Romanesque in style, but very bad. In the middle light are three medallions representing the Last Supper, the Crucifixion, and the Resurrection. In the side lights are Mr. Willement's well known stock figures of S. Peter and S. Paul in pointed aureoles with blue-grounds, and the evangelistic symbols. The drawing of the medallions is in the unusual extreme of being too naturalistic, but it is not satisfactory. The medallion representing the Crucifixion, has for instance a back ground representing a dark midnight sky, and is not translucent at all. We are sorry that so well meant a work has not been more worthily carried out. It was intended of course to produce the effect of a stately Italian choir, and we must confess that in spite of defects this has been to some degree attained.

There is little that is satisfactory to record of the collegiate work done in Oxford since our last notices. Mr. Haywood's buildings at *Pembroke College* are of very common place Third-Pointed, decidedly inferior to Mr. Buckler's Choristers' School at *Magdalene*. The latter was a good opportunity, and was not made the best use of. Third-Pointed is the bane of Oxford, and we wonder that, for the mere sake of variety, other styles are not sometimes chosen. There may be something to be said for the refacing of *Jesus College* in Market Street in poor "Perpendicular," and for miserable insertions of windows in this style in the hall of *Corpus Christi*; although the latter works, which we found in progress, are being done, we were told, without professional advice. And so also of repairs, such as we saw in progress at *Oriel*, where the inner face of the gateway was restoring in a debased style, with masonry of neat close joints and arabesque surface carving. But that no better style should have been chosen for the new buildings at *Baliol* is indeed lamentable. Mr. Salvin has employed in these extensive works a very feeble Perpendicular; entirely without grandeur of mass, and with not a little laboured irregularity. We are sick of needlessly corbelled staircases and windows, and the capricious use or non-use of window-labels. We could not help contrasting Mr. Carpenter's judicious treatment of his chief entrance at *Hurstpierpoint College*, described in our last number, with the new gateway of *Baliol* in S. Giles' Street, where, though there is no height or dignity in the gate below, Mr. Salvin has thought it necessary to break up his façade with an inconvenient and unnecessary tower, in which too the degree of ornament decreases, instead of increasing, towards the top, contrary to the best type of such buildings.

Of new ecclesiastical works in Oxford, there are a church and three cemetery chapels, which we proceed to notice.

*S. George's* church has been built for some years, from the designs

of Mr. J. P. Harrison, but has never been noticed in our pages. It is rather a tame Flamboyant building, which it would be hardly fair to criticise as though it were a work of the present year. There is no external division between nave and chancel,—a long parallelogram under one roof, and two aisles of equal extent. The whole length is divided by arcades into four and a half bays, and the eastern bay forms the chancel, two steps rising to this chancel, and one more to an inadequate sanctuary. The windows are rather monotonous, uniform, of three cinq foiled lights with Flamboyant-like tracery. At the west end there is a rose window. The entrance is by a porchless pedimental-headed door at the west extremity of the south side; and at this angle there is an unpretending open bell-turret for one bell. But a kind of internal porch is formed at the west end of the south aisle, in the half bay at that end; and the font, a very poor one, stands there; above it is a small projecting constructional gallery, meant (we imagine) for an organ. The roofs are boarded upon arched braces. There are altar-rails of heavy open panelling, but no screen to the choir. There is a credence, and a vestry is formed at the east end of the south aisle. The chancel has longitudinal benches, and projecting into the nave is a kind of prayer-desk on the south side, while the chancel-level projects for a pulpit on the north side, and there is a lettern in the nave. The seats are open, made of deal. Some little constructional colour is attempted by some tiles used as a reredos behind the altar, a running pattern of tiles at the wall-plates, and some occasional tiles introduced over the arches. The design as a whole is very cold and unattractive.

Of the three cemetery chapels, *S. Sepulchre's*, near S. Paul's church, is of the Romanesque style. It is a very small building, consisting of a nave and round-ended apse. It is not arranged as we should think rightly for a cemetery chapel;—that is with a herse in the middle and places for the mourners on each side;—but the area is open, and a few fixed open seats facing east are ranged at the west end. It is paved with red and blue tiles, and the roofs are open, of deal. The chancel arch has Romanesque mouldings, and the apse has three small round-headed lights, filled with extremely bad glass by Henri Gerente. The two outer lights are full of foliage, very much antiquated artificially. In the middle light is a quatrefoiled medallion, with the subject of the Resurrection; very archaic, and coarse in colouring. At the west end are two lights filled by Mr. Willement, with figures of the Blessed Virgin and S. John the Evangelist—very squat awkward figures in pseudo-Romanesque style. The legends below the figures are ridiculously abbreviated. There is an altar, but rather undersized, in the apse, and a lettern, of heavy design and coarse workmanship, from which prayers are read daily. At the south-east angle of the nave is a bell turret simulating a pyramidal-headed chimney; and the bell is rung from a sham door in the angle inside, which masks a convenient cupboard. Among the graves in the cemetery, we noticed one surrounded by a cast-iron chain, representing a crown of thorns. This is a device to be much discouraged.

*S. Mary's* cemetery chapel, near S. Thomas' church, occupies the site of the church-yard belonging to the ruined abbey of Osney. The

design of this is First-Pointed. The east gable has an unequal triplet of lancets under one hood, with a trefoiled circle above, and a gable cross; and the side walls have two-light windows and buttresses; and the west end is thickened out over the door, the projection sustaining a bell-gable, which is suspiciously later in its idea than the style of the building, and which is surmounted by a plain cross. The roof is high-pitched and covered with stone slates. Within there is an altar, a wooden screen marking a sanctuary; a bier in the middle of the nave, and some fixed seats, facing east, at the west end. There is a moveable desk in the nave. This cemetery has a lich-gate, of good design, in wood, but placed transversely to the boundary wall.

The third chapel, *S. Cross*, is near Holywell church—in which church, by the way, some improvements have been effected which we could not see. The style is Middle-Pointed: the plan a parallelogram, with gable crosses, and a small octagonal turret at the south-west angle, ending in a pierced pyramidal head, which is quite Third-Pointed in its treatment. The east window is of three cinquefoiled lights, of poor design, and with bad cusping. The tracery is a circle filled with three foliated spherical triangles. There are angle buttresses, and some uncharacteristic buttresses at the sides. The west end has a door and a two-light window above. The pointing has been done in black mortar. Within there is an altar, with a painted reredos of a cross upon a diaper. There is a moveable lettern; and some seats facing east at the west end. These have poppy heads, of a most ugly design; a small open book in the middle of the foliage. We noticed the same vulgar idea in the poppy heads at the University church. This cemetery has no lich-gate, but a Pointed cottage used as a porter's lodge. All these designs, which are very commonplace, were due, we believe, to the late Mr. Underwood.

We think we have now communicated to our readers all that we saw in Oxford itself. Some works in the neighbourhood, such as Dorchester and Cuddesden, we propose to notice, either in this number, or our next, under the usual heads.

## NEW CHURCHES AND RESTORATIONS IN PARIS.

### III.

MY DEAR MR. EDITOR,

I resume and conclude the Ecclesiological memoranda of Paris, which I have been enabled in my two recent visits to that capital to gather.

First, let me speak of *S. GERMAIN DES PRES*. I had intended contributing something approaching to a short monography of this most interesting church, illustrated by a plan. I am, however, compelled to defer this to another day, and shall, therefore, for the present, content myself with briefly noticing the general characteristics of the

building, and the nature of the restoration which it has undergone. S. Germain des Pres was, as you know, one of the most famous Abbeys of Western Christendom, dedicated in honour of S. Germanus, of Paris, and situated, as its name imports, in the meadows to the south-west of the city. Devastated by the Normans, its great church rose again from its ruins, in Romanesque and Semi-Romanesque days, and still exists, though stripped of all its great prerogatives, and only existing in the humble condition of a succursal of the parish church of S. Sulpice. It is, I need hardly say, as much "in the fields" now as S. Martin's church, Trafalgar Square. The plan consists of a western tower, surmounted by a short broach spire, of a nave with single aisles, crossing, and transepts, long apsidal choir beyond, with aisles, procession path, and radiating chapels. The choir has a very curious triforium, composed of square-headed openings with a single central shaft; the nave has none. The arcade of the eastern limb is Pointed, otherwise the building, which is entirely vaulted, is Romanesque throughout. The dimensions are not large for a church of the historic dignity of S. Germain des Pres, but the spirit of the design is that of a first class church, and its rather small size is in part attributable to the lady chapel (now destroyed) having been a separate structure of (for its destination) not inconsiderable dimensions. The work of restoration has only commenced in the nave, where the roof has been painted blue with gold stars. The whole eastern limb is a mass of colour. The roof is painted, the walls are covered with figures and groups chiefly on gold grounds, by M. Flandrin; the windows (a clerestory of single lights,) are filled with painted glass, executed by H. Gerente, from M. Flandrin's designs. The pillars even are entirely covered with colour, being deep red, with a pattern of a light tint of the same. These are decidedly too heavy, and, indeed, the whole effect of the choir is that of colour unrelieved. The bays adjacent, north and south, to the transepts, come down solid to the floor, being the lower story of the towers, which were destroyed in the early days of the "Restoration," an epoch very fatal to mediæval art, though, as it is fair to state, this particular act of vandalism was a portion of a constructional consolidation of the crumbling church, and was prompted by mistaken timidity. Accordingly, their wall spaces afford ample area for sacred groups. Beyond M. Flandrin has not attempted groups, but has filled the spandrils with single figures of the apostles in white robes, the ground being gold. H. Gerente's windows (of single figures) not being from his own design, are rather too modern in their feeling. The ritualism is very mediocre. The aforesaid solid bay, east of the crossing, is converted into a sanctuary, the altar rising directly from the nave, merely flanked north and south by a few—shall I call them stalls or sedilia?—of wood, imitative Norman, and very heavy and ugly. The altar itself is completely modern in its design. So far, you see, the arrangement is quite Oratorian. This might have been, *pro tanto*, hindered by the apse beyond being stalled. Instead, however, we have the bay east of the altar cut off by a second transverse screen. This strip contains against the centre of this transverse screen the organ,

and right and left of that some stalls, facing, therefore, due west, and hidden entirely from the congregation. The remainder of the apse is fitted merely as another Oratorian-like chapel or church, with an altar at the extreme east end, and the chairs of the congregation almost touching it. The parclooses surrounding this are of the same unsatisfactory mock Norman woodwork. There are a few modern painted windows of the earliest style in the apse chapels. The east end is still disfigured by the excrescence of a frightful chapel in revived Pagan. The capitals of the nave were resculptured at the prior restoration in the reign of Louis XVIII. Altogether, the restoration of S. Germain des Pres, though very rich in its colour, wants much of being a satisfactory one. The architect who conducted it was M. Baltard.

I will now take you to the other S. Germain—S. GERMAIN L'AUXERROIS—dedicated in honour of the other S. Germanus, him of Auxerre, who, with S. Lupus, rid Britain of Pelagianism. This church, standing to the north of the Seine, opposite the eastern façade of the Louvre, was once collegiate, and is now parochial, including the Tuilleries in its cure. The structure, of the Flamboyant style, is of considerable dimensions, cruciform, with double aisles and numerous chapels, apsidal and vaulted throughout, but deficient in height from the absence of any triforium story. At the west end is a curious external narthex or porch, of three bays, from north to south, resembling on a much smaller scale that of Peterborough. This has been made use of for a very bold experiment of polychrome, the architectural portions being painted and gilt, and the flat surfaces frescoed in the revived Christian style. I must, I fear, add, that the aspect—somewhat faded and dirty already—of the work, proves that the attempt is not suitable to the latitude of Paris, for the *serious* decoration of any building. The different system upon which the restoration of this church has been conducted from that of the other S. Germain, is curious. In the latter the main body of the church has been most rightly first considered. At S. Germain l'Auxerrois this has been mostly left to itself, and all the care has been expended upon the aisles and chapels, while such degradations have been left as the transformation of the inner periphery of the choir pillars by flutings and other Pagan disguisements. How much this spoils the church I need not say. With their various altars and retables, these chapels form an interesting study; but it is impossible not to feel disappointment at the striking contrast manifested between their appearance and that of the high altar itself. The exterior south aisle of the nave is screened off, and forms the lady chapel. Its retable of figures in niches is properly coloured and gilded. The great amount of painted windows in this church, chiefly on the ground story, is noticeable; but I am sorry to add, that it is, as a whole, very bad, glaring in colour, and theatrical in design. The remains of the old glass in the clerestory of the transepts, though of the latest style, tell in most advantageous contrast. The clerestory windows of the apse are peculiarly infelicitous in tone. A curious expedient has been resorted to of taking advantage of the want of tracery in some of the chapel windows, to fill them with reproductions

of the medallion and mosaic glass of the earliest style. The restoration of this church is an early work of M. Lassus. I need not say that its incompleteness cannot be attributed to him, but to circumstances.

A still more striking exemplification of the system of restoring chapels, and neglecting the main fabric, is to be found at S. SEVERIN. This church, to the south of the Seine, very near Notre Dame, but masked from the Quai by a block of houses, presents a plan comprising double aisles, chapels all round, and in the main body both triforium and clerestory, but no transepts, and is, to say so once for all, vaulted like all the mediæval churches of Paris. The western bays are of very graceful Middle-Pointed, the remainder of Flamboyant, also very graceful of its kind, and scrupulously continuing the general unity of the triforium and clerestory. All this, however, is now white-washed, mutilated, and bedizened with incongruous additions—while chapel after chapel is being frescoed, to the credit of the artistic fraternity. I never have felt in a less good humour towards contemplating revived religious painting than in S. Severin. Some external restorations have been made at the west end.

On the other side of the river, and just to the east of the Hotel de Ville, stands the Flamboyant church of S. GERVAIS—a cross building of fine proportions, and with a roof of noble pitch, which stands in a position rendering it one of the most conspicuous buildings of the capital all along the Seine. Much has been done towards the decoration of S. Gervais, particularly in the lady chapel at the east end, which has been entirely polychromatised, glazed with painted glass, and furnished with an altar and stone reredos of Pointed design. The groining of this chapel, I may observe, is famous for a large six-side boss, of the most elaborate Flamboyant. The painted glass in the choir clerestory is far from harmonious. There is in S. Gervais a considerable amount of old glass of a fine character.

In the heart of Paris stands S. EUSTACHE, close to the Halles, and, since the gigantic reconstruction of those public markets, at the verge of a vast and now unoccupied area. This church, dating in its present form from the middle of the sixteenth to the middle of the seventeenth century, is, as it is well known, one of the most curious architectural monuments of Europe. Italian in all its details, with the round arch in all its bays, excepting only those of the apse, which are Pointed in the head, it is yet thoroughly Pointed in the whole spirit of its design, and in the effect which it produces upon the spectator. Its great height is very impressive; its length is hardly adequate to that height. The plan is cruciform, with double aisles and chapels beyond. A fortunate removal of whitewash disclosed that these chapels had been originally elaborately painted, and the restoration of this coloration has been vigorously set in hand all round the church. The end windows of the north transept have also been filled with painted glass of a pleasing tone.

A chapel has been painted in the Flamboyant church of S. MEDARD, on the south side of the Seine;—the remainder of the structure is in a state of great mutilation.

Two painted windows from the Sevres manufactory, have been placed within these few years in the eastern chapel of the seventeenth century church of S. ROCH, in the Rue S. Honoré, representing S. Denis and Archbishop Affre. Of their execution the less that is said the better, so I forbear.

I also noticed one day a commencement of painted glass in the church of S. JACQUES DU HAUT PAS, in the Rue S. Jacques. The church itself, of the seventeenth century, is in no way remarkable.

Nothing like restoration has yet been done to the very curious church of S. ETIENNE DU MONT, which stands adjacent to S. Genevieve, and actually touched along its whole length the ancient church of that Abbey. Only the jubé has been surmounted by a cross of stone. S. Etienne du Mont, like S. Eustache, is a monument of the conflict between Pointed and Revived classical, but, unlike the latter, it is not a homogenous whole of a composite style, but a building which puts forward one element in one position, and another in another—the whole general effect, however, being Pointed.

M. Lassus, I am glad to say, is to erect a new church at BELLEVILLE, a suburb of Paris, to the north-east.

With respect to the large new church of STE. CLOTILDE, to which I have referred in both my former letters, I have recently observed a notice, copied from the *Moniteur*, which states that the municipality of Paris, desirous of completing the edifice so as to make it as rich and stately as its original design permits, have voted a credit of upwards of 18,000 francs upon it, supplementary to what has been already granted. This sum is destined to carry out the fittings in a magnificent manner, and to relieve the front with sculpture, and the filling of sixty-five windows with painted glass is spoken of. At the Paris Exhibition of this year, M. Marechal exhibited figures of Ste. Clotilde and Ste. Valere, destined for this church. They were like all M. Marechal's glass, very clever, and very modern. How long is it before we shall see actual painted glass exhibited by the Royal Academy? I observe that the architect to be employed henceforward to carry out Ste. Clotilde, is not M. Gau, but M. Ballu; and the whole tone of the notice implies that M. Gau has not given satisfaction. M. Ballu (a new name to me) is engaged likewise to restore the tower of S. Jacques de la Boucherie.

No one, I hope, when he reads of municipalities meeting and voting these gigantic sums for church decoration, will run away with a too exalted idea of a spontaneous outburst of religious enthusiasm animating corporate bodies. These large grants of money are simply parts of the extinct French system, which, being strictly bureaucratic and protectionist, is of necessity likewise quasi-socialist in the management of its resources.

The municipality of Paris reaping and administering as it does very heavy local taxation of that large capital, is one of the richest bodies in the world, and it is its duty—the end for which in fact it exists—to distribute those revenues on public works. And this system, as we all know, has never been pushed to a greater extent than by the actual ruler of France. Everything that can conduce to the decoration of

Paris, the employment of its ouvriers, and the strategic opening up of its streets, is actively promoted by him, with an activity almost incredible, and, to all appearances, quite reckless of any æsthetical consideration. Accordingly, with all public buildings undertaken on this enormous scale, both of size and of richness, the churches of course come in and have their due share of those public funds, the foundation of which rests upon taxation. Just now, public works are being pushed in Paris with such an energy that it is reported that the substitution of M. Hausmann for M. Berger, as Prefect of the Seine, arises from the latter not showing sufficient activity in the work of metropolitan improvement.

Yours very truly,

H.

### MODERN DESIGN.

*A Paper read at the Anniversary Meeting of the Ecclesiological and Cambridge Camden Society, on June 2, 1853. By W. WHITE, Esq., Architect.*

BEFORE proceeding to read my paper, I ought to tell you that *after* I had prepared it my attention was directed to the ingenious and scientific treatment of the subject of "the Proportions of our Ancient Churches" by Mr. Griffith and by Mr. Philip Freeman, and since this I have heard of some such principles having been worked out by Dr. Henzlman, and the same by several others, whose names I do not know. To those who have had the pleasure of reading their papers, some of mine may seem almost a repetition of what they have already said. A different treatment, however, of the same subject, even if it be but imperfectly done, must throw additional light upon it; and the very fact of different men arriving independently at anything like the same conclusions, must add weight to the arguments employed, as well as draw the attention of others to the subject itself.

Moreover, I think it will be found that Mr. Griffith's theory is scarcely *practical*, inasmuch as it supposes the starting with only an imaginary base-line whereon the proportions of the church are to be based, instead of starting at once with the actual length of the church itself. Still it is most valuable as a comprehensive method of proving the entirely harmonious system upon which mediæval churches were built, being, in its way, analogous to the plan of proving multiplication and division sums in arithmetic by nines and units.

### MODERN DESIGN.

#### *Neglect of the Science of Architecture.*

In a paper I was allowed to lay before you two years ago, I sought to show that much of the failure in modern design arose from a neglect of the laws of natural construction; from the wretched attempts

so often made to accommodate the ground-plan to the elevations, instead of making the elevations subservient to, and expressive of, the general internal arrangement of a building; and from following servilely ancient models, without sufficient regard to the altered habits and wants of society or the adaptation of modern inventions; and that in Ecclesiastical Art the sad neglect of symbolism, with the want of proper regard for ritual, was one of the chief causes of our inability to produce anything that could compete with the works of the middle ages.

I now wish to bring under your notice a still further cause of failure in modern design: it is the neglect of the *SCIENCE OF ARCHITECTURE*.

It seems to have been almost passed over or forgotten that there is in Architecture a *science* as well as an art,—a science to be prosecuted, as well as an art to be practised. Or, if the existence of the science has been recognised at all, its nature has been misunderstood, and our efforts to work out the true principles of the art have been too exclusively confined to its material part only.

As in other arts there are confessedly abstract laws and principles in subjection to which they must be carried out, so we may naturally expect to find the same in Architecture. And as the scientific laws of each of these were discovered by a careful examination of the most masterly works of their respective arts, so it is in the study of ancient buildings that we must look for a discovery of the scientific principles which (ought to) regulate the art of Architecture; for it is in the investigation of these laws that the *science* consists, the *art* being simply the application of them, when discovered, to the practical purposes of correct design and beautiful form.

The object of the present paper is to lead those who have a love for Architecture to study ancient models in such a manner as that they may be able in them to trace the laws of architectural beauty to their source, and thus by mastering the true science of Architecture to have a standard by which to frame, and to which to refer, all their works.

It will be found that the subject-matter of this science is mainly based upon that of plane trigonometry, and our inquiry may help to show us to what extent the beauty found in ancient buildings is really due to proportions deducible from the laws of pure science. It will be made apparent that many buildings, confessedly beautiful, do in matter of fact accord with certain trigonometrical proportions by no means obvious to the general eye, which alone would lead us to believe that the accordance was not accidental, but really intentional. Again, this probability may be converted into a certainty, if we find, as I hope satisfactorily to show, that the principle was universally and systematically carried out,—so universally, that some such rules hold good in the proportions of any number of churches which have been thus tested, and so systematically that each architectural period has its own appropriate order of such rules, and this in minute accordance with an intelligible system of developement. Thus it will be seen, in what is usually called the Norman period, that the general proportions or outlines of the churches are reducible to certain rules of setting out by the plane square, and the relative proportions and positions of the minor

parts chiefly by the equilateral triangle. That as Architecture progressed, the square gradually disappeared, and that the proportions of general outline, as well as of detail, fell in more and more with applications of the equilateral triangle; till the art, having arrived at its culminating point, or that which is generally acknowledged to be its period of greatest beauty and perfection, in the 13th and beginning of the 14th centuries, again began to decline, that with this decline the equilateral triangle was almost lost sight of, and that then a mode of setting out work by diagonal squares was taken up, for that such is the basis found exactly applicable to the works of the 15th century; since which time simple mathematical proportions have been chiefly employed, and especially the proportion of Fig. 14, which I find still used by carpenters and glaziers for setting out doors, and panes of glass in windows: having a given base,  $a$   $d$ , they make the height,  $a$   $b$ , equal to the diagonal,  $a$   $c$ .

And now let us proceed to the illustration of this by reference to ancient examples. The nomenclature I shall adopt will be chiefly the Ecclesiological, but I shall take the liberty of making what is now called "Geometrical Middle-Pointed," a branch of *First-Pointed*, naming it, for distinction's sake, "traceried First-Pointed," and calling its preceding style "untraceried First-Pointed," for in its elementary proportions the geometrical style appears to have much more affinity to First-Pointed than to Middle-Pointed. Hence "Middle-Pointed" must include only that which is now called Reticulated and Flowing Middle-Pointed; the other style will accordingly remain as at present Perpendicular, and obtuse or debased Third-Pointed.

The figures applicable to the setting out of mediæval buildings are these. 1. The square. 2. The equilateral triangle. 3. Certain arcs described upon diagonals and bases of the same.

We are chiefly concerned here with churches. Now the length of the nave being given, we can, by dividing it into bays, and setting up upon each bay equilateral triangles or certain subdivisions of the same, show an accurate method of setting out its breadth, the length and breadth of the chancel and other proportions of the ground-plan. Upon the ground-plan thus obtained, we can, by the employment of certain angles, set up points for the heights of the several windows and arches, the roofs of the several parts, the stages of towers, and every thing else; and when all these heights have been set up, we can then, and not till then, proceed to work out the relative widths of the windows and other minor parts, with every detail, even to the plan of the jambs and mullions, and the sections of mouldings.

We will now proceed to a more full enumeration of the proportions employed, and the means by which they are worked out, and then to the application of them in particular instances.

In a square, Fig. 1, the height  $a$   $d$  is of course always equal to the base  $a$   $b$ , and its diagonal  $a$   $c$  always bears a fixed geometrical proportion to any one of its sides.

In an equilateral triangle, Fig. 2, the perpendicular  $c$   $d$  always bears the same relative proportion to its base  $a$   $b$ , and so by a given perpendicular or base the other dimensions can always be determined.

In Fig. 3 any height or length,  $sf$ , being fixed, the breadth  $xy$  is determined by the tangents of a vesica struck from the angles of a square  $scfc$  described diagonally upon  $sf$ .

In Fig. 4 any height or length,  $sf$ , being fixed, the breadth  $xy$  is determined by the tangents of a vesica struck from  $cc$ , the distances for these centres,  $cc$ , being determined by setting up *two* equilateral triangles,  $asf$ ,  $abd$  upon *each* side of the given base  $sf$ .

In Fig. 5 any height or length,  $sf$ , being fixed, the breadth,  $xy$ , is determined by the tangents of a vesica struck from  $cc$ . These centres are determined by setting up *one* equilateral triangle,  $scf$ , on each side of the given base  $sf$ .

In Fig. 6 any height or length,  $sf$ , being fixed, the breadth,  $xy$ , is determined by the tangents of a vesica struck from the extremes of a base  $g$ , an equilateral triangle,  $cc$ , of which the height is two perpendiculars—this is to say its breadth is one base wide and two perpendiculars high.

Fig. 7 is in like manner one perpendicular wide to one base high, and there are other proportions in frequent use, such as *half the height* of Fig. 6 (or one base wide to one perpendicular high), or *half the height* of Fig. 7, (or two perpendiculars wide to one base high.)

And now let us go on to the application of these rules. As in the composition of music (which, ere long, I hope to see well explained) the *application* of these laws of proportion is diverse, according to the will or taste of the designer: thus, though the proportions are often those of the internal line or "sight measure" of windows and doors, as in Figs. 3, 4, 5, yet sometimes, and especially in discontinuous orders, they are set out by the *centre* of the monial or order, as in Fig. 5  $a$ , 8, 9, that is to say, the tangent gives the middle of the shaft. Again, the proportions of the ground-plans are generally set out by the outside of the wall, but sometimes there is evidence of their having been set out by the internal dimensions. In elevations the floor line or plinth is often the horizontal base upon which the proportions are raised, whilst in other cases a "dominant" line is fixed upon for this purpose: the position of this "dominant" being generally determined by relation to some other leading line. Still, in whatever manner the design is carried out, all the leading points and features have some intelligible relation to each other, both in position and proportion, in measuring them by squares, equilateral triangles, and other simple proportions derivable from them. This is more especially observable in the general outline, in the positions of the windows, and their relative proportions; and in the proportions of bays or stages: but that which is most remarkably evident is the position of the window. By *position*, I mean the position of the *centre* of the window; namely, the centre of the window at its spring, which in the diagrams is called  $f$ . This point  $f$  is generally determinable by an angle of 60 deg., as  $baf$  in Fig. 15, (or the apex of an equilateral triangle) set up upon the base of the bay in which it is placed, or upon some other "dominant" horizontal line within it, which is sometimes the sill itself. This point  $f$  appears to be *the* point of interest or repose in a bay, and it may be considered quite analogous to the "frontlet" of a human face, that is to say, the

central point between the eyes, which, in all well formed faces, is midway in height between the crown and the chin. And in ancient effigies I have found that this point *f* is capable of being set out by the same angle of 60 deg. from a horizontal line under the chin, bounded by the width of the head, (as in Fig. 16) and the mouth, which is analogous to the point *s* by an angle of 30 deg. from the same points. The level of the sill, or of the string under the sill, is determinable by an angle of 30 deg., set up from the same points in the same way, as in Fig. 15, where *b a s* is an angle of 30 degs. And thus the positions and relative proportions of the windows become dependant upon the ground-plan,—the *top* and *bottom* of the window, (that is to say its *position* and *height*), are set out by angles from the breadth of the bay, and from these heights, its breadth; and in a similar manner other positions and proportions are determinable.

Now the proportion of Fig. 3 is in common use in Norman work, and Fig. 3a in First-Pointed. Fig. 4 seems chiefly used in lancet windows, and works of that period; and when the side-lights are narrower than the centre, *their* width is determined by a vesica of the same sort struck from the same point as at *e h g*; the radius, *e e*, being much longer, the curve is of course flatter, and the width, *h g*, consequently narrower. Fig. 5 in Traceried First-Pointed. Fig. 6, 7, &c., predominate in Middle-Pointed, and Figs. 8, 9, are simply the same as in Figs. 3 and 5, only the rule is applied to the determining of the lights, or *bays*, instead of the *whole opening*. It is chiefly in *complexity of application* that progression seems to have been made, for all the proportions enumerated appear to have been equally well known in all early times, but with Middle-Pointed they gradually became more complicated, and are consequently more difficult to trace out. In Third-Pointed these can hardly be found, and in obtuse Third-Pointed they quite disappear, the proportions of Figs. 11 and 14 taking their place.

By referring then to the diagrams it will be seen that the ground-plan of the Norman church of Steyning, Sussex, is set out by *equal squares*, and that its whole height from the floor line to the top of the parapet is exactly *three squares*, *b c d*. A dominant line *e f* is determined by an angle of 30° upon the top of the first square. The centre of the windows is fixed as by Fig. 15. The diameter of shafts as by *a b* in Fig. 3. The top of the lower parapet *a b* by the dominant line, and the bottom by an arc struck from the same. The lower window is set out by Fig. 3, and the upper by Fig. 6.

In S. John's, Wappenbury, the chief spring line of the window, and the under side of the string by Fig. 15. The width of the centre lancet by *x y*, Fig. 4, and the width of the side lancets by a vesica struck from the same centre *c*. The windows are set out by dividing the east wall internally into four, as at *a b c d e* on plan; and in Itchenor church, Sussex, by dividing the space externally, as in Fig. 11.

It ought to be observed that in Fig. 8, the line *a b*, upon which the vesicas are struck, coincides with the spring of the side windows, for it is the same in other First-Pointed churches, as for instance in Temple Balsall, in which case the west window, as well as the east, though of very different proportions, coincides in the same way.

The height of the east window of S. Stephen's, Elton, is divisible into four equal parts in *e f g*. The widths of the three centre lights are struck from *bb*, and the head of the window from *cc*.

In Plate II. Fig. 16, a mediæval brass to King Ethelred, the face is set out very accurately by equilateral triangles, and the crown by curves struck from the frontlet and chin, and the elbows, and hands are set out in the same sort of way. See also the other plates.

The number of Illustrations is necessarily very limited, but I have worked out many other diagrams chiefly upon drawings of S. Mary's, Temple Balsall, S. Andrew's, Heckington, S. Andrew's, Ewerby, S. Thomas, Winchelsea, and North Stoke, Berks; also upon the ground plans of S. Patrick at Monk Newtown, of Dowth and of Garnonstown, Ireland, and have made sufficient analyses of elevations and sections of many others to show that the same principles are applicable to the churches of that country equally with our own; for some years I have, as opportunity has offered, made a succession of observations of this sort from my own sketches; and therefore though the illustrations here given are so few, they might be increased many fold, did opportunity and leisure allow it.

In such a paper as this it is of course impossible to introduce a sufficient number of drawings to give any idea of the universal application of the principles, nor is it possible in drawings of so small a scale to show either great accuracy, or the manner in which the detail is worked out. However, most of the illustrations were first drawn out to a large scale, from which they have been reduced, and nearly all the plans and elevations agree with the diagrams to the greatest minuteness.

This is especially the case with those which I have chosen from Messrs. Bowman and Crowther's "*Illustrations of the churches of the middle ages*:"—the minuteness and exactness of the lines of these engravings render them capable of receiving the very closest inspection. The exceeding accuracy with which they work out, would be alone almost sufficient to prove that the ancients did work upon certain fixed rules, supposing these drawings to be very correctly taken. In such a case (Plate iv. Fig. 12,) for instance as in the east window of S. Stephen's, Elton, where the lights of the window vary both in width and height, it agrees so entirely with an intelligible and *systematic* rule of proportion that it could not well be accidental. Again in the west window of the north aisle of S. Andrew's, Ewerby, the centres of the monial *a b* upon Fig. 13, exactly coincide with the same points on the elevation Fig. 14. It will be seen that the setting out of the plan is divided into equal repeating parts by diagonal squares, and that the lines of the several circles touch the edges of the mouldings to the greatest nicety, even the width of the fillet at *c*, Fig. 13, is accurately determined, and the same accuracy is found in the other details of this church.

It appears, then, from a careful analysis of ancient examples, that certain laws of general proportion do exist in the works of Mediæval Architecture. These laws are found to be diverse, according to their several different architectural periods, and to have been carried out to a degree and in a manner that could not be accidental.

From all this we may conclude, that the difference in degree of

beauty which the eye discerns in the works of one period over another, is to be attributed to the different geometrical bases upon which each was designed.

For, even apart from theory, every student of Church Architecture would class together, in their proper respective orders, those buildings to which we give severally the names of Norman, Untracried, and Tracried First-Pointed, Reticulated and Flowing Middle-Pointed, Perpendicular and Obtuse Third-Pointed. And this exactly coincides with results we have obtained from actual analysis of the ground-plans and elevations of such churches. He would further pronounce those of the Untracried and Tracried First-Pointed to be the most beautiful of all, those of the Norman to be a degree less so, and those of the Perpendicular and Debased to be far inferior to either. And in that analysis we found that a combination of the square with the equilateral triangle was used for determining the proportions of one order, the equilateral triangle almost exclusively of another, and the square diagonally divided of another, and certain diverse applications of the same for the intermediate periods. Surely then it must be allowed that the difference of beauty produced did arise from the employment of these different figures. Now, since the equilateral triangle appears to be the basis of the proportions employed in the most beautiful of all our styles, the Untracried and Tracried First-Pointed, one would be naturally led to infer that the equilateral triangle, as a basis for the proportions of buildings, possesses some superiority over other figures, in virtue of which it is productive of greater beauty, for we see that this beauty cannot have arisen simply from manner of construction, because in this respect all mediæval works are pretty nearly equal,—nor from decoration, in that the most florid works sometimes fail to impress us with a sense of beauty; and, on the other hand, in a well-proportioned building, where all decoration is wanting, or has been destroyed, the effect is just as, or even more, imposing, than when it is carried out to the least degree of excess.

The equilateral triangle has for many years been supposed to be the basis of the proportions used in Gothic Architecture, but no one seems to have carried out upon it any definite theory of design, or to have reduced the application of it to any tangible shape. That it should be the basis of these proportions is a theory that must readily approve itself to our minds, the equilateral triangle being the most simple of geometrical forms, and that which is, of all others, the most easy of universal application, from its great capability of subdivision and reduplication, (Fig. 10. Plate II.) and from the entire and mutual coincidence of its angles. In setting out or measuring areas, it is sufficiently evident that the *triangle* is the simplest method, for, to determine any point, two lines only upon the same side of a base are required; and of all triangles, the most useful for setting them out symmetrically is the *equilateral*. This arises from the fact of each equal subdivision having the corresponding angles of each equal, (Figs. 10, 12,) whereas in other triangles this is not the case. (Fig. 13.) In Ecclesiastical Art it must especially commend itself as being the symbol of the Trinity, and as such it must have suggested itself most naturally to those who worked in an age when

symbolism was so highly esteemed; and, from its thus bearing an impress of the Divine Nature, it may well be supposed that there is a real natural beauty inseparable from its use.

Of beauty, indeed, our idea is so vague, that it is scarcely possible for us accurately to discover upon what it is founded; but, as far as we are able to analyse it, it seems intimately connected with proportion, as is evidently the case in music, and in many other classes of subjects to which the term beauty is applied, *e.g.* in metre and colour, in poetry and painting, and, as the learned Bishop Butler says, in respect of the moral world also.

Having found that the equilateral triangle does possess a completeness and harmony in itself that is not found in any other figure; surely we may with safety suppose that the use of this figure really causes beautiful effect in the proportions of architectural form: not that an object in the form of a triangle must necessarily be beautiful, but that it really is in itself a principle or cause of beauty; and this supposition again, by its striking coincidence with known instances, affords an additional confirmation of what I have been endeavouring to show.

Not that the use of the equilateral triangle alone is sufficient to produce beauty, but only when combined with regular curves. It is on all hands agreed that no form without a curve can have real beauty; and it is certain that the eye detects an irregularity in a curve as readily as in a straight line; and by a curve the eye can judge of the size of the circle of which the curve is a part. Again, any person who knows how to set out gravel-walks, flower-gardens, or edgings, in regular curves, will understand and assent to this, that when a curve is set out only by points (or pegs), as in Fig. 17, the eye can detect any irregularity in it, as at *a*, even if the points are distant from each other, and quite disconnected by any but an imaginary line. Hence we can very well understand how arcs, struck from points contained by certain angles, *may* have an effect upon the eye, even though the eye be unable to detect the method by which they are struck.

The Pointed arch is the most perfect combination that we have of curvilinear with triangular form; but this being a point of expression rather than of principle, it would be beyond the scope of our present subject to inquire how far this affected the beauty found in Mediæval Architecture; that it did not, however, *cause* the beauty is certain, for in many ugly buildings of the present day the Pointed arch is one of the most striking features.

The theory, then, here advanced resolves itself into this,—that the several parts of a perfect building must be in certain relative proportions to each other; that every bay, every stage, and every opening within such bay or stage, and every other constructional and decorative feature throughout, ought to be regulated by fixed laws, by which all parts may be brought into an entire and unmistakeable harmony with each other; that, if such laws can be discovered and carried out systematically, a building cannot fail in proportion, though it may be otherwise entirely void of all artistic beauty; that for the accomplishment of this, recourse must be had to the use of certain angles in

setting out the design, and that the equilateral triangle as having in all equal subdivisions its corresponding angles equal, is one figure at least, that must be most easy of universal application in obtaining the desired mutual relation of all parts to each other. Hence it is not a definite application of these principles that is insisted on, but only a systematic observance of them in some way or other.

Some of the illustrations are taken from my own sketches, and others from published works. The advantage of having a published authority, to which any one can refer, instead of having to trust entirely to the former, is very great, for in them a little deviation from truth might be easily made to suit the diagrams, and as they would be at any rate open to this charge, all suspicion of it must be taken away by using the drawings of another.

When a theory is taken up, there is always great danger of straining it too far, to try and make every point fit one's own preconceived notions whether it will or no. Therefore, if any error should be detected in the diagrams, or anything advanced which the illustration will not bear out, such points ought to be set aside, and the case examined only by its own real merits, without reference to the doubtful points. But seeing how apt all theorists are at making everything chime in with their own views, particular care has been taken to guard against exaggeration, for even an accidental inaccuracy often weakens the main argument, by giving cause for the rise of captious objections.

I shall now answer in detail objections that might be, or have been, urged against this whole theory, for, if they remain unanswered, it might appear that they were purposely passed over as unanswerable, and any one to whom they occurred might set them down in his own mind as quite enough to upset the whole, and so might be inclined to pass it all by as nothing worth.

The first is that which Burke makes in his treatise on the Sublime and beautiful. He says that beauty in buildings does not arise from any proportions derivable either from natural objects or from geometrical or mathematical calculations; for that we find beauty to exist in forms, the proportions of which are so various that they cannot be reduced to any rules; that the eye is not capable of determining "whether any part of any determinable quantity be a fourth, or a fifth, or a sixth, or a moiety of the whole: or whether it be of equal length with any other part, or double its length, or but one half"; that "it is a matter quite indifferent to the mind; it stands neuter to the question." And hence he concludes, "surely beauty is no idea belonging to mensuration; nor has it any thing to do with calculation and geometry." But he seems to have fallen into the fallacy of supposing that the eye cannot judge of an effect produced, unless it be able at the same time to judge of the means and cause by which that effect is produced, an assumption which is contrary to every one's daily experience. And surely in an art whose very nature is to deal with straight lines and regular curves, the rules of geometry, even at first sight, might be supposed to have something to do with determining the forms and proportions; whilst the illustrations we have been examining must go very far to prove, that our forefathers did confine

themselves to the observance of certain fixed and definite geometrical proportions, as strictly as any musician, orator, or poet, ever confined himself to the laws of harmony, grammar, or composition.

Again, it may be objected to by others on the ground that no rules of this sort can apply *universally*; that convenience would not allow it, for that in secular or domestic buildings there must be many points of arrangement which to a great extent regulate the form. In answer to this it must be remembered that though a code of rules might not apply in every particular, still possibly one might be framed which would be enough for every practical purpose. In secular and domestic buildings we do not look for the same amount or kind of beauty, nor is the same exactness of proportion of equal importance, as in an Ecclesiastical building, where every line ought to be in its proper place, and every form distinctly to convey an idea of perfection. In common dwelling-houses, and other buildings where it is directly evident that the external form is entirely dictated by certain requirements of internal arrangement, a sort of natural beauty always results, and so there is not the same need to have recourse to exactness of proportion to produce some degree of good effect. But in buildings where form is more unfettered by these restraints, and the proportions are less dependent upon such causes, there is necessity for the imposition of other restraints, notwithstanding men's natural aversion to putting themselves under limitations to which they have been unaccustomed.

Again, it may be, and indeed has been, objected that my inability to reduce the *application* of the principles contended for, to definite rules or classes of rules, prevents all *positive* proof of their having been systematically carried out; and that hence also for any practical purposes of the present day, they must be entirely useless. This objector however, must have misunderstood the nature of the point insisted on, which is as I have just said, only that certain *laws* ought to be obeyed, and not that the laws were capable of being reduced to such definite *methods of application* as to include every example of ancient Architecture, or to afford specific guidance to modern architects in all their works. We may give rules for the observance of the laws of harmony, but we *cannot* convey such instruction as shall enable a man to be certain of composing anything really beautiful.

Nevertheless, as the different styles of music are capable of being classified according to certain rules of composition, so also no doubt are the styles of Architecture; but even a present inability to do so could be no argument against the truth of the principles themselves, for this may be proved independently of the particular application of them. Moreover, it would be preposterous to suppose that a comprehensive system of composition could be worked out all at once, even though there were sufficient evidence to show that some such system really existed.

Hence also, our inability to show the exact application in all cases will hardly weaken the main argument, unless it can be proved that in certain instances churches were erected without regard to rule. For, seeing that a certain number were built according to rule, and that every church is different in *form*, though the same *character* pervades

all of the same period, there is every reason to suppose that they were all built by the same rule, but with different applications of it. Besides (simple as they appear when worked out, and containing such evidences as they do of the adoption of a fixed rule) the great pains and patience which it required to work out many of these would lead us to suppose that there might be many buildings so difficult to analyze properly, as to baffle the attempts of any one who could not give up a good deal of time to the research.

And so far from being useless, there is practical proof (or to say the least of it circumstantial evidence) of the value of the knowledge of such laws, in the fact that a few months ago, the drawings for a church designed as carefully as possible in accordance with them, called forth from a Committee of well known Architects an unsolicited opinion that "the elevations contained much originality and good proportion," which I believe to be almost entirely attributable to the observance of them.

And again, after planning a new aisle to an old church upon these principles, it was discovered on digging for the foundation, that the foundation of an original aisle was still in existence, and within a few inches of the place figured upon the plan for the new wall. The footing was nine feet deep and so a valuable discovery. In this case there was perfect liberty (these principles apart) to make the breadth of the aisle a few feet more or less.

Nor would even the want of extreme accuracy, as some have urged, be an argument against the supposition that mediæval architects did work by *some* such rules; for apart from intentional deviation from the regular plan there are many smaller mistakes, especially in inferior works, which have evidence of an incorrect setting out of work from the incompetency or inattention of the mechanist who set it out.

Still, had it been found possible to reduce late works to the same rules as the early—or if the free use of the equilateral triangle were found equally applicable to Third-Pointed, or even if the equilateral triangle could be brought to bear upon Flowing and Reticulated Middle-Pointed, with the facility that it does upon Traceried and Untraceried First-Pointed—or if it could be applied to the general proportions or outline of Norman works, then it could not have been said that it was the use of the figures that caused the effect produced, nor that the equilateral triangle was an element of beauty, and my whole argument would fall to the ground. Another objection made is that it might have been a very keen intuitive perception of real beauty, fostered by faith and love, which enabled our forefathers to create such beautiful forms. This, no doubt, was the moving cause of the exceeding beauty of many of their works, but we find that their inferior works also contain *the same* elements of proportion with the superior, and the power of intuitive discernment would have effected the *manner of expression*, (or application), sooner even than the elementary principle of proportion. And again, no power of discernment could have enabled them to *work out* their forms with such extraordinary accuracy without some mechanical process.

Another objection is, that the total absence of documentary evidence

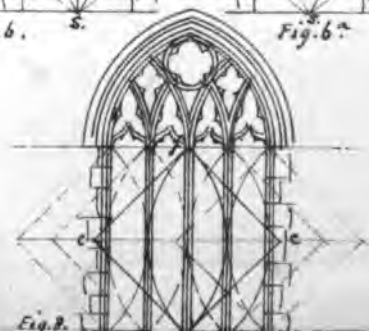
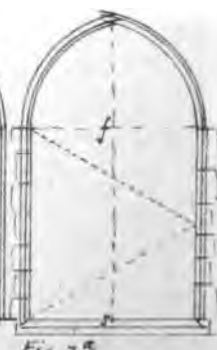
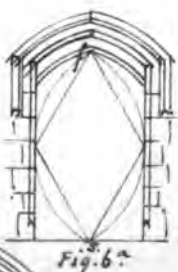
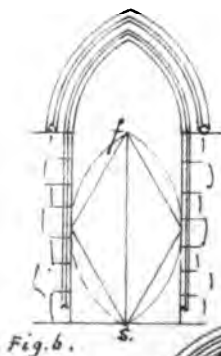
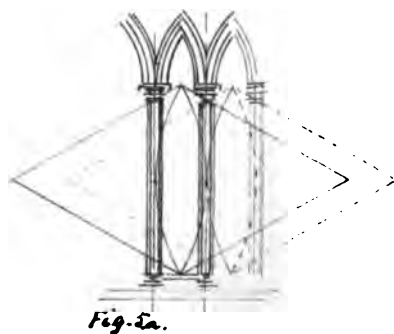
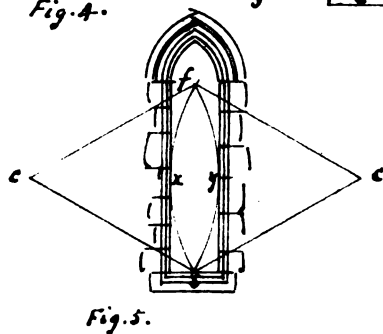
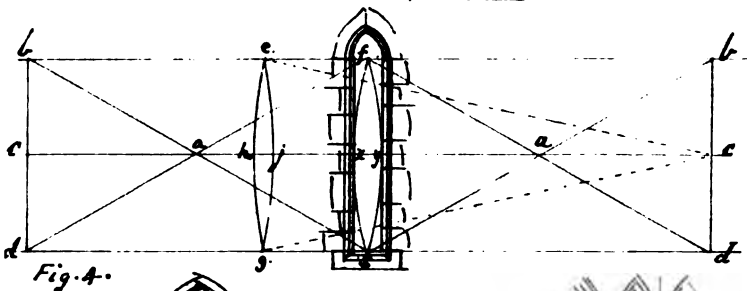
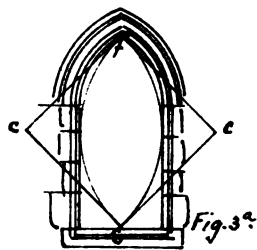
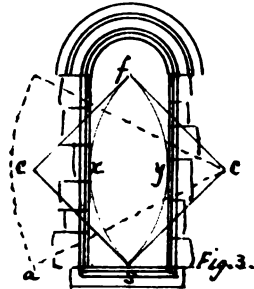
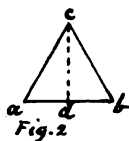
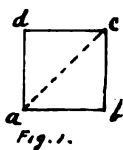
is a probability against the supposition of their using such methods of setting out work in old times. This, however, so far from weakening the argument rather tends to strengthen it. For such absence of record is just what, from cœval testimony, we might be led to expect. We are told that there was a body of men called "Free Masons," who were initiated into the "craft" or "secret mysteries" of building, and that by them all architectural buildings were carried out. As the craft was secret, we may well suppose that great care was taken to keep it so, and hence there was a real reason for not committing it to vellum. And the fact of its being kept secret, would lead us to suppose that there was *something worth being kept*,—I mean something more than the knowledge of the mere mechanical work of laying stones and framing timber.

What the primary object of this secrecy might be, we can only conjecture; it might be simply this,—that the practical knowledge of the art would be more likely to be *kept alive*, by being limited to a corporate body, and transmitted by oral, instead of documentary, tradition.

It is certain, at any rate, that in those days a great amount of oral instruction was really necessary; for, having none of our machinery for the transmission and diffusion of knowledge, this was the only means they possessed of disseminating it through an entire country or even through such a large community as the Free Masons must then have been.

Of course this paper cannot be considered any more than a mere elementary essay to call attention to the importance of the subject of proportion. Nor can it be supposed that the few rules here given constitute the whole of the mathematical knowledge applied by the architects of the middle ages to the designing of their works. Indeed every drawing which I study gives me further and further insight into the vastness, as well as the completeness of the system. However it requires much more time and leisure than can be snatched from the intervals of pressing business, to work out any thing like a complete and comprehensive theory of beautiful proportion, or one even that shall have any pretension to completeness. But let us work upon the little knowledge that we are able to gather from an analysis of ancient beauty; and let us hope that truly scientific men will be raised up to help us in our researches, for assuredly it would not be beneath any one, even the most distinguished possessor of mathematical knowledge to devote himself wholly to the discovery of such laws. It is most to be feared, however, that the apparent simplicity of rules already discovered may prejudice many so far as to make them regard the whole matter lightly and as of little consequence, whilst others perhaps will say that, even supposing the ancients did work within such rigid rules, it does not become an enlightened age like the present to bind itself blindly down to the observance of the same laws, and others will go on quietly in the way they have begun under an impression that their taste alone is enough for *them*. Still any one who feels the deficiency of his own powers will gladly have somewhat to fall back upon in the time of his greatest need, for many times when I have been unable in repeated trials without the aid of these rules to satisfy my *eye*, I have, by a re-





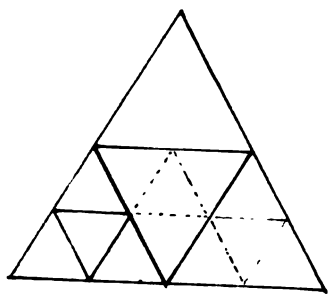


Fig. 10.

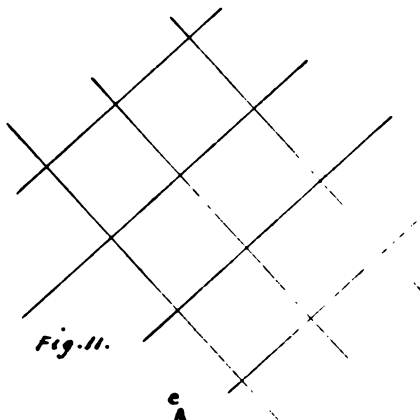


Fig. 11.

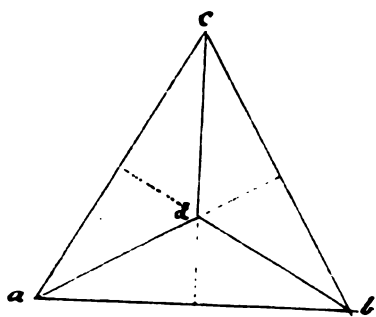


Fig. 12.

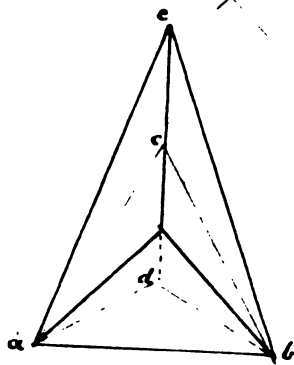


Fig. 13

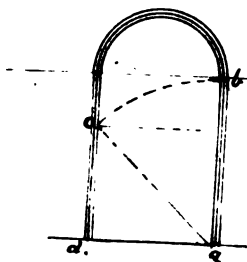


Fig. 14

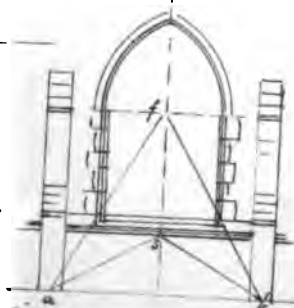


Fig. 15.

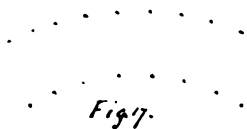


Fig. 17.



Fig. 16.





# † Steyning Church, Sussex:

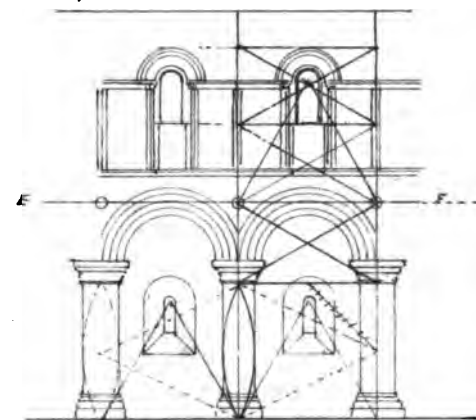


Fig. 1.

† Elevation of Interior.

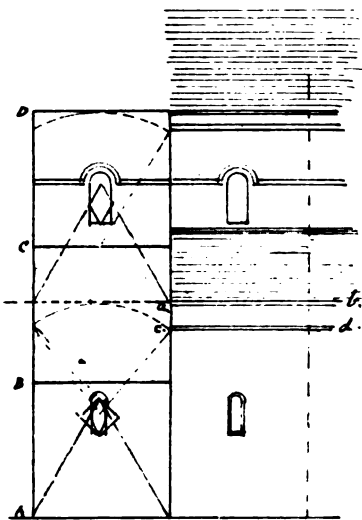


Fig. 2.

† Elevation of Exterior.

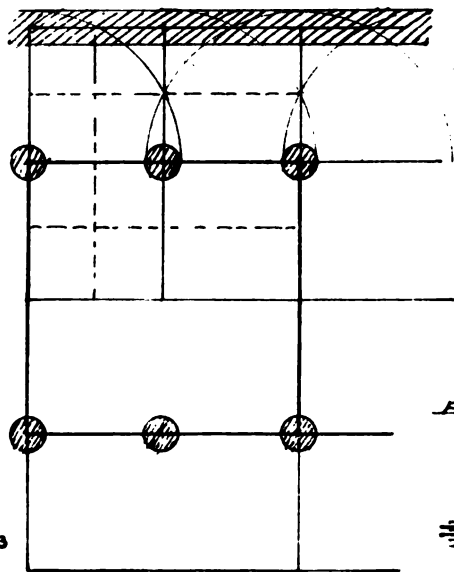


Fig. 3.

† Part of Plan.

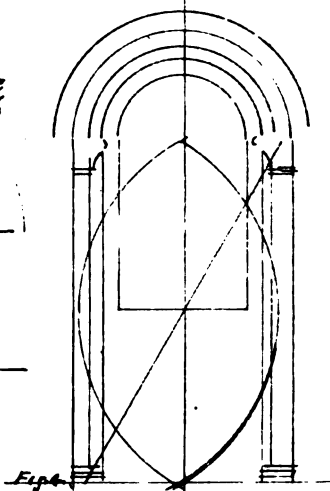


Fig. 4.

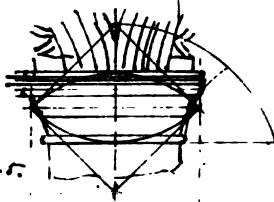


Fig. 5.

Cap: and: Base: of: a: Pillar:

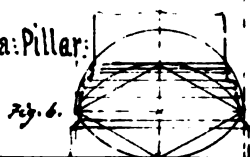
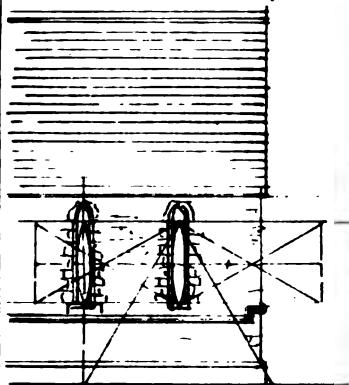


Fig. 6.

† St John's: Wapenbury: Warwickshire:



† part: of: Chancel: Fig. 7.

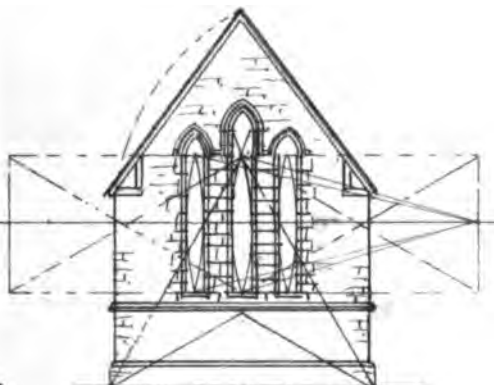


Fig. 8. † East End.



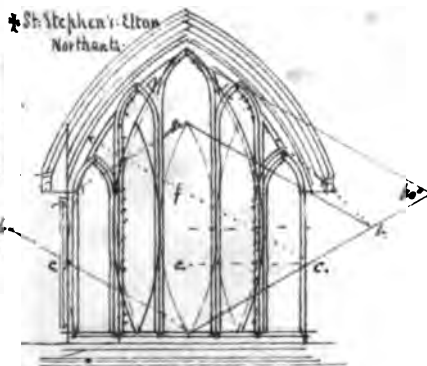
Fig. 9. † plan



Fig. 10. † East End.

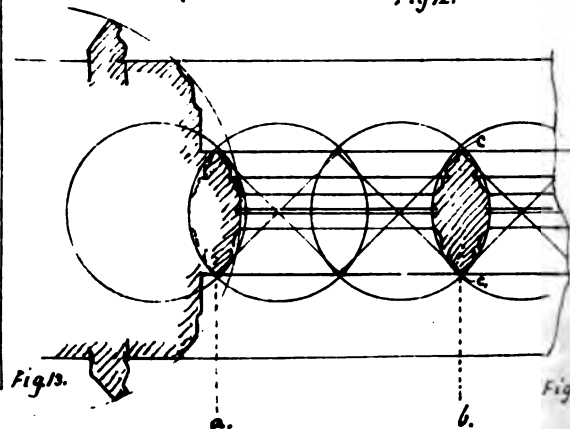


Fig. 11. † plan:



† East Window.

Fig. 12.



Figs.

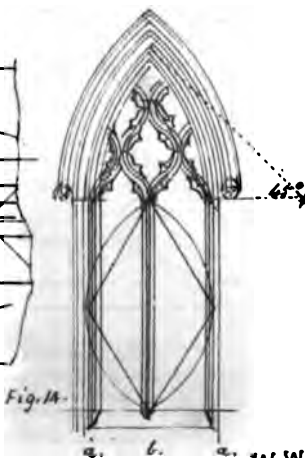


Fig. 14.



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118. These moldings are reduced  
to 11 mm drawings when on



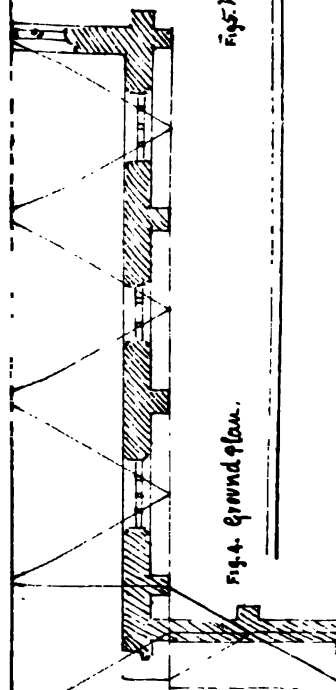


Fig. 4. Ground plan.

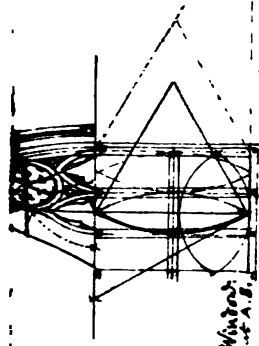
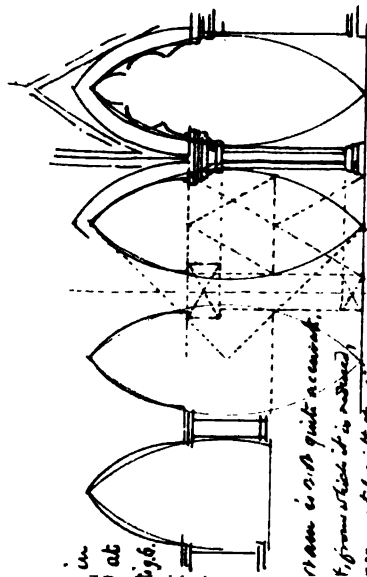


Fig. 5. Window at A. B.

in the tower  
in a group  
the central  
part of the  
plan are  
all on  
the same  
level  
in each bay  
the width of  
the plan are  
the same



un  
at  
fig. 6.

nam is v. b. quite accurate  
to from which it is derived,  
accurately with the diagram.

+ scale about  $\frac{1}{4}$  inch to foot.

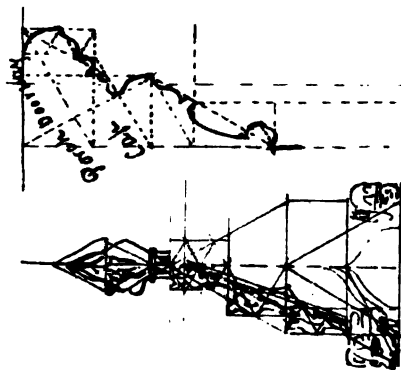
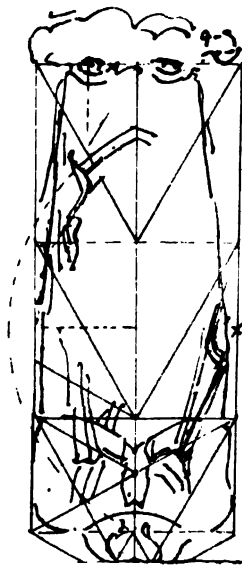
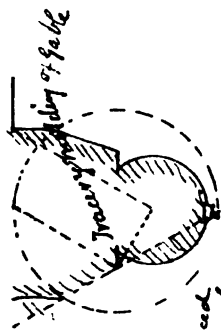


fig. 7. H. A. Pinacle from  
St. Andrew's, Haddington.



Tracery of Gable



Tracery of Gable



Tracery of Gable

18. These moldings are reduced  
from full size drawings when on  
the diagrams coincide very accurately with the tracery  
the whole being set out by subdivisions of the equilateral  
triangles.

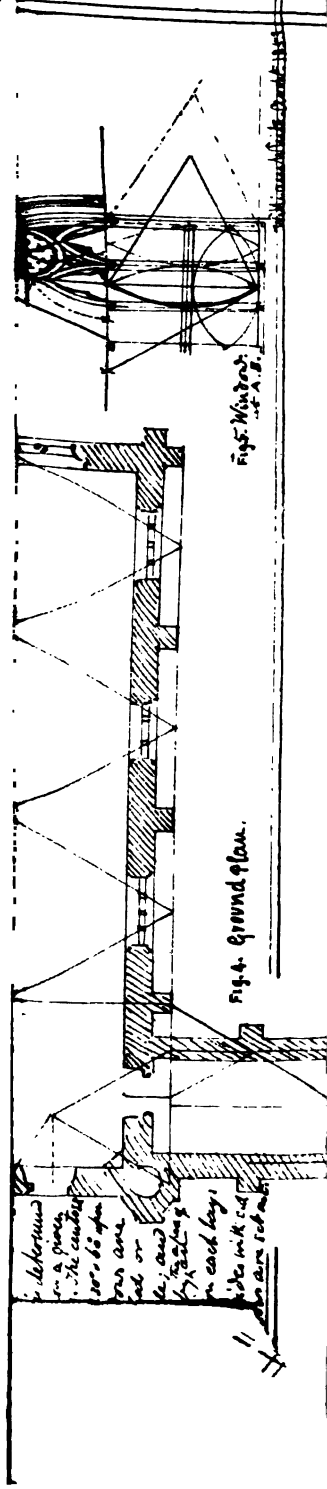


Fig. 4. Ground plan.

Fig. 5. Window detail.

is determined  
by a given  
the center  
of the floor  
plan are  
not on  
the same  
level as  
the floor  
in each bay  
the width of  
the bay is  
determined

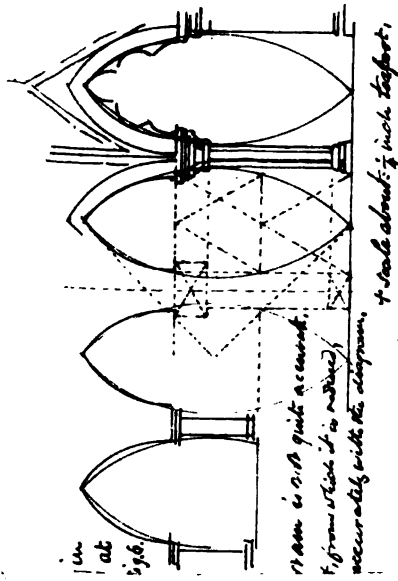
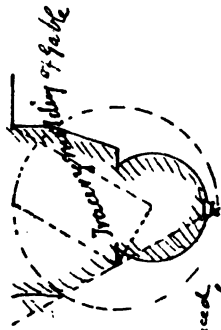
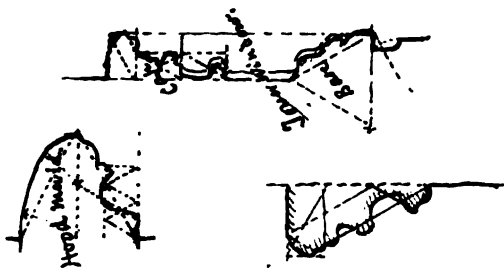
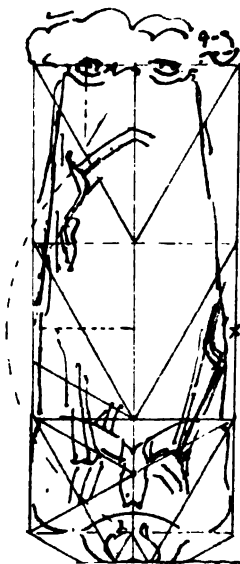


Fig. 7. Half a Pinnacle from St. Andrew's, Nottingham.



18. These mouldings are reduced from full size drawings when the diagrams coincide very accurately with the given the whole being set out by subdivisions of the equilateral triangle.

+ Its external proportions of this church are the same as Douth [Pl. VIII Fig. 11]. The dimensions being taken from the outside of the Buttrifloof-g. as in Temple Baldric. The windows are set with great accuracy. (Compare Fig. 11.) I have been unable to get the internal dimensions, but allowing for the thickness of wall, the

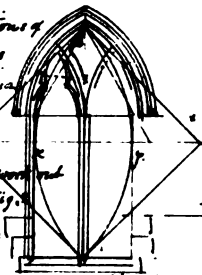


Fig. 2. Windows at large.

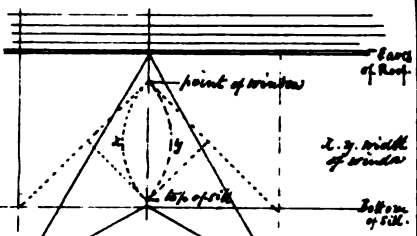


Fig. 3. Proportions of one Bay of Nave.

chancel appears to be set out by equal squares. The chancel every early First Pointed.

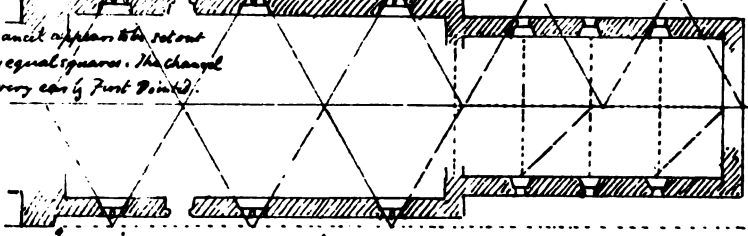
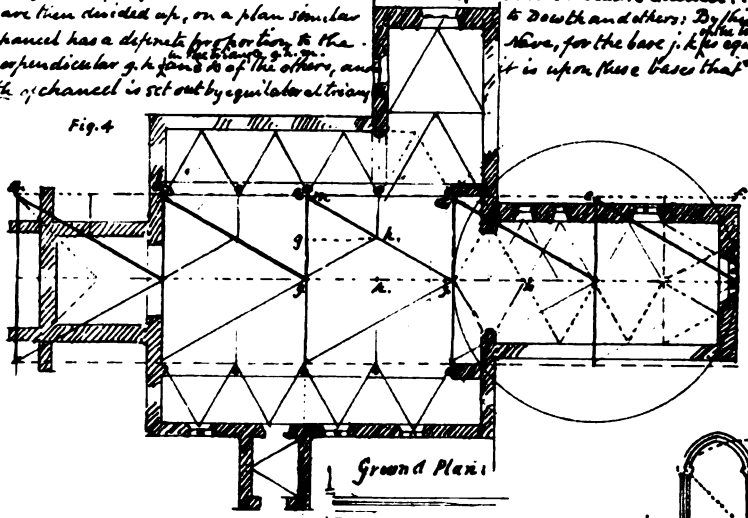


Fig. 1. Ground Plan of NORTH STOKES CHURCH.

Wadhurst: Co. Sussex: This church is divided in its external length into five equal parts as shown by a. b. c. d. e. f. One to the Tower, two to the nave, and two to the entire chancel. The two last are then divided up, on a plan similar to Douth and others. By this method the chancel has a definite proportion to the nave, for the base j. k. is equal to the perpendicular g. h. times 10 of the others, and the width of chancel is set out by equilateral triangles.

Fig. 4

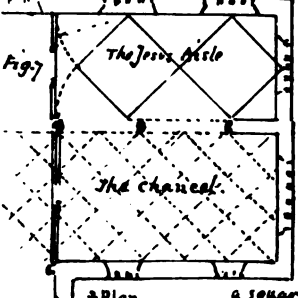


Ground Plan.

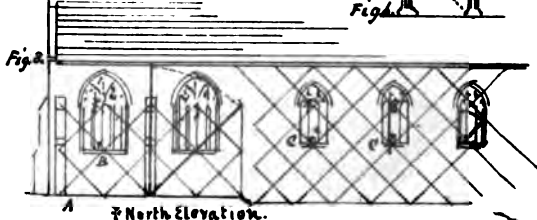


Fig. 5.

Church of St. Probus, Cornwall



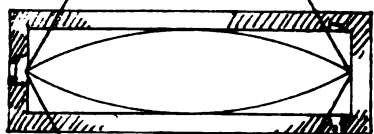
Plan



North Elevation.

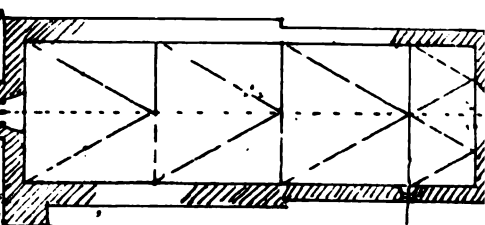
This is to show the method of setting out proportions of Third Pointed work. Otherwise I have tried work out equally well. The Nave has five bays just like the chancel & under the east ridge. Each bay is 3 squares wide and 2 long. The entire bay at B is set out by the diagonal of a square. The windows being not a square wide to outside of moulding; the points s. f. being first over

This is an early church now in ruins; it has a bell cot at West end and there is no appearance of any division for chancel, and it is some times been a chapel without a Nave. Its proportions are struck by a simple application  
Fig. 9. - Plan of the equilateral vesica from



Church of S. Patrick, Monk Newtown

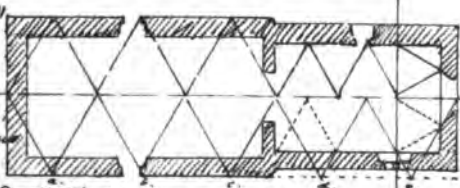
Fig. 10



+ Carnoustie, Co. Meath, Ireland.

In this church the triangles are side wise, as in some English Churches. It will be seen that the proportions of this church are set out by dividing its internal length into seven equal parts, 4 to the Nave, 2 to the Chancel, 1 to the Sancti

Fig. 11



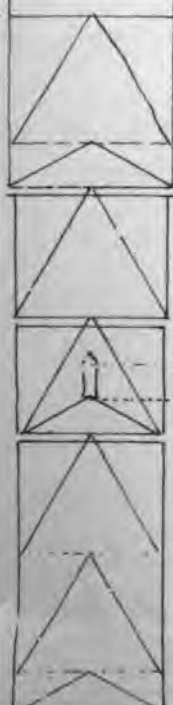
center

113. For drawing these diagrams I have used a triangular set-square containing an angle of 60° and an angle of 90° which is the simplest method. The mediæval architects most likely struck theirs out by circles  
+ Tonge of Willingale Dec. 1524

Depth Fig. 11

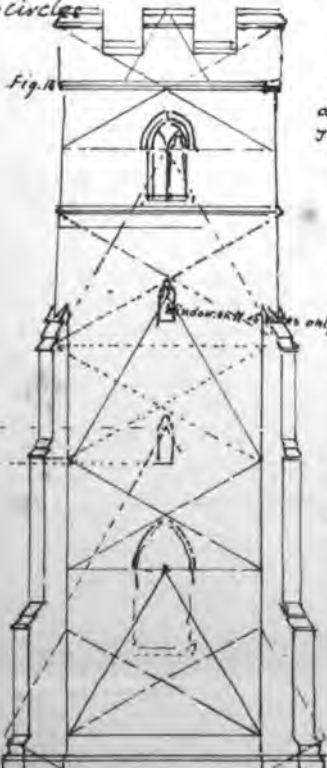
Here the whole internal length is divided into four, 3 parts being given to the Nave and 1 to the Chancel. Then the internal length of Chancel is again divided for choir & sanctuary, the decreased length of bay making the Chancel narrow than the Nave.

Fig. 12



Section

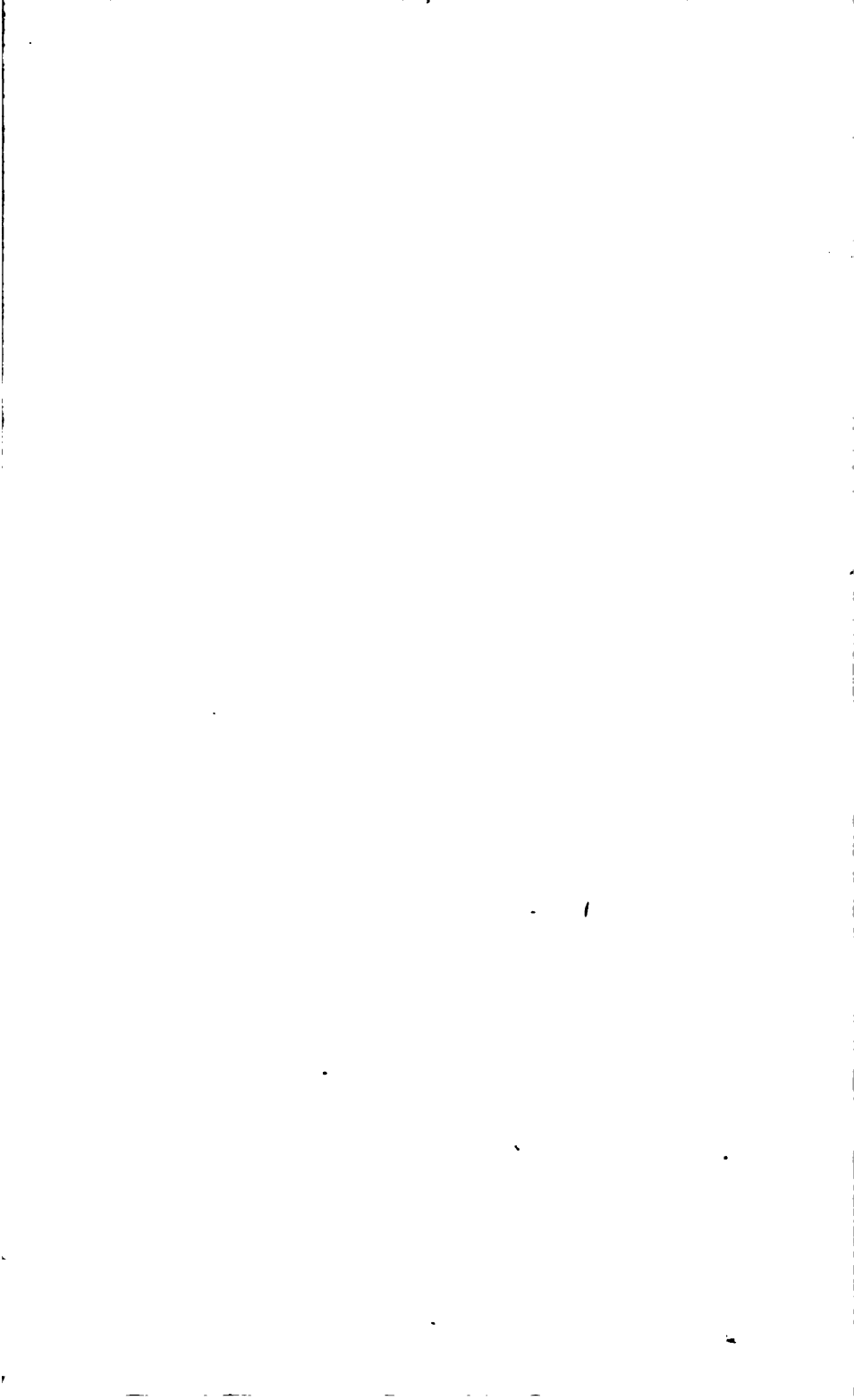
Fig. 13



Elevation

The apex point of in all the windows of this tower is fixed by the apex of an equilateral triangle on some marked feature or some dominant line

Windows only



course to them, been able to bring a drawing into shape, and produce a desired effect. Besides, the advantage of such a mechanical process for defining the proportions and forms would be immense in the mere practical carrying out of the work; for by its means we could, by taking one leading dimension, transcribe, reduce, or enlarge drawings with the greatest accuracy, and with less than half the labour of using scales and compasses—in proof of which I have transcribed and reduced the whole of the accompanying illustrations with scarce any application of either scale or compass to the original drawings for this purpose.

Now these laws of proportion are quite independent of practical execution. They belong to DESIGN as such, and are its leading feature. This brings us to a different view of architecture from the popular one. The popular notion seems to be that the intuitive power of each architect's mind is the only proper guide to the various proportions in designing a building, and that this designing, originating power is only to be subject to certain laws, the observance of which will, they suppose, be an unerring guide, viz. the law of truthfulness in construction and reality in material, combined with a due regard to fitness and appropriateness for the purposes for which the work is designed. And those even who have done most towards working out the principles of the Art, seem to say that an adherence to these laws alone, is enough to regulate an architect in his design; and hence, that a certain amount of taste, if regulated by them, cannot fail to produce beauty. That, in our revival, these are the very mainsprings of success and perfection, and the knowledge of them the source of correct taste.

That these laws of truthfulness and reality are essential to the production of beauty in all works of art is certain; so essential, that without them all attempts at beautiful effect must utterly fail. Still it is not to them that beauty owes its existence. Combined with good taste they may save us from ugliness, but they will not necessarily produce beauty.

There are many works of art of which we say that they are really beautiful. They contain elements of beauty which cannot be mistaken. There are other works of which we say that they are all very well;—they answer their purpose, but we see no real beauty in them. Again, there are other works of which we say that they are positively ugly. It is from this ugliness that these constructional laws may save us; and if the mind of the artist is imbued with some of the spirit of ancient art, he will often produce forms that do contain elements of real beauty, but this is all. It is scientific research alone into the nature and causes of beauty and perfection that can enable even the greatest artists to produce works of the truthfulness of whose proportions they can be at all certain. The deeper our researches are into the principles and causes of beauty in architectural form, the better able we shall be to produce beautiful effects, and the more we shall appreciate the beauty which, all confess, is found in the works of antiquity,—whereas the deepest research into the laws upon which the mere material and constructional element is framed will not help us in the attainment of positive beauty, for these do not bear upon the art as a

**FINE ART.** It is true that a certain amount of beauty may arise naturally from a proper carrying out of the constructional branch of the art, but it can only be a sort of *negative* beauty; the cause of *positive* beauty can only be discovered by a study of its abstract laws.

This view, moreover, puts Architecture upon a far higher and securer ground than is usually taken; for it appears to rest upon a permanent law of our nature that certain outward combinations produce certain inward impressions. And the discovery of such a law so far from cramping an architect gives him freedom, as it gives him an assurance that every step he takes is right; and (as an illustration) any incomplete building, constructed in conformity with such laws, would be capable of further completion or improvement at a future time, its faults being rather of "finish" than of general form, and thus an architect might hereafter complete his own work, or another might with satisfaction do so for him, whereas we all know with what painful feelings we set to work to endeavour to give a churchlike character to an ugly shell, say of a church built twenty or thirty years ago. And again, in the greatest works, a man of the most original mind might go fearlessly forward without danger of his conceptive powers leading him into an extravagant or exaggerated outline. I know that here and there, however, may be found the architect

" — whose outward eye  
The graceful lines of art may trace,  
While his free spirit, soaring high,  
Discerns the glorious from the base,"

and whose genius and correctness of taste alone will enable him to produce works of art worthy of a better age; but it is sufficiently evident that if one can do this, the greater number must, as it were, grope along feeling for the way, and longing for definite tests and rules whereby they may have some idea as to whether their work is really correct or not. There may be those who, having studied ancient models, obtain a sort of intuitive perception of true proportion, which practically gives life and spirit to their works, yet this power might have been gained more certainly and more thoroughly by the study of design as a science, for this would have enabled them to trace to its true source the beauty of works whose general effect alone they had been hitherto contented to study and admire.

In the same way a man of taste with a good ear can, by familiarity with the works of great composers, compose music with facility, and a certain amount of success; but he can never rank as a great composer unless he has himself studied the laws of musical harmony, upon which those masters framed their works. Yet it must not be thought that the most profound scientific knowledge can of itself make a man a great artist, though no man can ever be a great one without a thorough familiarity with, or practical knowledge of, the scientific principles to which his works must be subjected.

This theory respecting the science will account for the great similarity in *character*, combined with such infinite diversity of *design*, between all works of the same periods in Mediæval times. It will also

afford a more satisfactory explanation than any other of the causes of the rise and fall of Architecture, and of the developement of new styles. For a large body of men, working apart from each other, but under certain and very rigid restrictions emanating from time to time from a corporate body, such as the Freemasons were, must produce diversity as well as similarity. Their works must all possess the same general character, though the details and form in the application of them must vary in every instance with the circumstances of the case and the workings of the different minds.

When men have arrived at any of the conclusions of a science, or a knowledge of the principles by which an effect is produced, they proceed to establish an art. And when they have attained the art to which science has by degrees led them,—having a tendency to rest upon what is immediately before them, they are apt to rest satisfied with the art, which provides for all our practical requirements, and to neglect the science; and thus the art, losing its foundations, begins to fall away and to degenerate into the lowest amount which will satisfy the barest requirements of practical use. And hence it is that men have been so long satisfied with mere shelter instead of Architecture, and have mistaken the causes by which the effects of any form that has pleased them have been produced. And this error is observable especially in the matter of ornamentation, for hence it is that a profusion of ornament marks the decline of art more than anything else. All great works of art are simple, but by degrees they are worked out and additions are made in the way of ornament. Then, by degrees, people begin to mistake the ornament for the reality; as art declines they still continue conscious of a want, and seek to satisfy it with anything that can at all compensate for the lack of real beauty, and fall back upon such productions as fancy can devise without the aid of science.

In a revival also, the ornamental details, or parts that most strike the eye, are generally thought to constitute the chief character of a building, and accordingly we have immediate recourse to them. Then after having in vain endeavoured to produce the desired effect by means of ornament, we look further and see that certain laws of constructional truthfulness and reality have been violated in our works, and from seeing them so systematically carried out in former times, we conclude that *these* must be the secret cause of the beauty produced. The result produced still fails to satisfy those who have again and again had before their eyes the extremely beautiful works of former ages. Once more we look still deeper into these hidden causes, and now we find that certain abstract laws of pure science are carried out in their design: and that their proportions are based upon certain principles that we believe to contain elements of real beauty, which we have hitherto overlooked.

I hope the day may be not far distant when a rigid adherence to the laws of beauty that have been already discovered, will afford abundant proof that an observance of them will in reality produce the beauty to which we are so desirous of attaining. And if we do observe them, we may readily believe that such will be the result, for it must not be supposed that the *principles* of beauty undergo any sort of change.

They are as unchangeable as all the laws of nature are. They always have been, and ever must be, the same to the end of time. With the discovery and employment of them high art arises, and from, and with, the neglect of them, it falls to a lower state than that from which it rose. But the *style*, or expression developed from the known laws of beauty may ever vary with time and place, with country and climate, with the state of society and the progress of civilization, with the nature and quality of materials, with the education or competency of the working classes, with the requirements of the age, with a system of natural construction arising from all these, or with numerous other external or accidental circumstances. Whether the principles of beauty to be applied to architectural forms are equally extensive with the external expression of them, and whether there are any new laws of true proportion yet to be discovered, remains to be proved; or whether the variety of beautiful form in art is as boundless and infinite as the expanse of nature; suffice it for us till other laws of more truly beautiful proportion have been discovered, to adhere in all our works to those which we have at our command, but let us not rest till we have worked them out and learned the art of applying them universally to our everyday practice. Other nations and other ages in their works, no doubt have discovered and carried out severally other principles than those with which we are now concerned; whether in reality their works are of equal beauty with ours or not, is not needful for us here to inquire, it is certain that there are no models in existence, to which we, as Englishmen, can look up with so much regard, as those which, in addition to their possessing such great beauty, are endeared to us by the associations that crowd about them in our own land.

[Since observing that other nations may have other rules, I have been referred to the works of the late Alfred Bartholomew, Architect, who seems to have devoted some time to the consideration of the same subject, in classic art. After saying that it is the correspondence of dimensions in the arrangement and parts of a building which forms the brightest jewel in the Architecture of the ancients of all countries and of all ages, and lamenting that this perfection should be the least frequently found in the works of the moderns, he proceeds to dilate briefly upon the expression given by the symmetry of the Egyptians, Greeks, Romans, and Mediæval Architects,—the awful nobleness of the Egyptian Architecture, the delicate agreement of parts of the Grecian, and the richness of the beauty arising from repetition of arches, vaultings, ribs, and other decorations in Gothic, and calls the attention of his reader to the perfect symmetry of nature. He then gives a description of the species of symmetry peculiar to the Greeks, in the ratio of the larger and more minute parts of the orders of Grecian Architecture, with which he has been acquainted about twelve years, although he does not remember the facts to be noticed in any work hitherto published, and has never heard the subject mentioned by any one, and that, in those specimens which are universally considered the most perfect, the rule is the most exactly observed.]

I have been very often asked whether Architecture is likely ever again to become a living art; whether we shall ever see any real de-

velopement of a new style ; and, if a new style should arise, whether it will be one entirely new, or only a sort of mixture of preceding styles ; a mixture composed of course of the best and purest of all that has gone before, and divested of the barbarisms and conventionalities that trammelled the architects of the middle ages.

There is, it seems, a general impression that all possible forms of Architecture have been so thoroughly worked out, and the ground so completely occupied by the various existing styles, that there is now no room left for the genuine developement of a new one. People seem to say that nothing remains for us, but to choose, as best we may, a little of this and a little of that,—a little of anything, in short, that best suits our own tastes or fancies ; that we can never trace beauty so far to her true source, as to enable us to draw at once from her pure fountain ; but that we must rest content to satisfy our longing after the noble and the lovely, with the mingled streams of all that has come down to us from the works of former ages.

The solution of this question depends mainly, so to say, upon ourselves. To see what has been already done within these last few years,—to see how much the ordinary standard of people's taste has been raised, gives us hope and expectation for the future, but it affords us no certain ground for concluding that art has really taken root, or that it will ever again become more than a mere imitative art. To be at all certain on this point, we must ascertain whether we have really arrived at a knowledge of some of the *principles of beauty* ;—not simply that we can appreciate beauty, or even produce forms which we believe to be beautiful, but that we can tell exactly wherein it is that the beauty itself consists. Otherwise, though we may at times stumble upon it by accident, or get a little practical knowledge of it through an acquaintance with ancient art, we shall not be enabled to call it our own ;—it will still be borrowed beauty. If we wish to get out of the leading strings of mere copyism on the one hand, or beyond the reach of the caprices of mere taste and fancy on the other, we must consent to submit ourselves to some wholesome restraint. So long as we are subject to the most uncontrolled eclecticism, or continue the victims of a mere fanciful and capricious taste, every one must be mainly dependent upon his own inherent unaided powers, and he must wander hither and thither in vain, for a more perfect developement of high art.

There is every reason to believe that whenever true art was in any state of perfection, the artists did bind themselves down to the observance of certain fixed rules. These rules are what we call the conventionalities of art. In classic art no doubt these conventionalities existed, and were observed as strictly as in Christian art ; but the conventionalities of the one were quite different from those of the other ; and to some such must we have recourse. We must look forward to the adoption of some code of rules ; not that we can at present pledge ourselves to apply such principles after any particular manner or fashion to our own works, for the developement of an art must arise naturally and work its own way ; but if we would go forward instead of backward, we must all *as far as possible* meet upon common ground, and mutually pledge ourselves to aim at the carrying out of some certain de-

finite principles in all our works; and more and more scientific research must be made into the nature and causes of beauty, not only in Architecture proper but also in decorative art, and this as regards both form of delineation and harmony of colour.

We must not regard architecture as we have hitherto done in a mere artistic light, nor must we any longer consider the study of the details of ancient precedent to be enough for the purposes of modern practice. But above all, we must work together, and pull together; so long as each architect is a mere isolated individual, entirely dependant upon his own resources, each one may weary himself with looking for a high standard of perfection, but he will not find it. Individual talent may shine forth and display itself here and there, but architecture will not occupy the place that she did of old. So long as each man stands alone, he must singly fight his own way against almost insurmountable difficulties; he must be content to labour on with the prospect of only partial success, instead of looking hopefully onwards as he now has, in other respects, every encouragement to do, to see the fulfilment of his highest earthly hopes,—the revival of true art in all her glory.

### SIR C. ANDERSON'S TOUR IN NORWAY.

*An Eight Weeks' Journal in Norway, &c., in 1852, with rough outlines.*

By Sir C. ANDERSON, Bart. London: Rivingtons. 1853. Pp. 124.

THIS is a tour in the south-western part of Norway, the country between Christiania and Bergen. The author has adopted the sensible plan of jotting down what struck him at the time, and printing his note book, with no other alteration, it would seem, than what gentlemanly feeling home not a few hints of value. Those who know anything of the antecedents of Sir C. Anderson, will of course expect that our especial pursuit will not be neglected in his book, nor will they be disappointed. He has observed and noted the churches he met with in Norway as well as in Copenhagen, Roskilde, Lubeck, and Hamburg, with an eye to comparative architecture. But he has not attended to this his early pursuit alone; the beauty of the early summer in those northern regions, the more permanent features of the mountains and glaciers, the condition of the people, their dress, sentiments, and education, all these subjects had an attraction for him, and draw from him remarks in pleasing variety.

Upon the whole, the architecture of this part of the Scandinavian peninsula hardly seems equal to the expectations we had formed of it. The frequent mention of the round arch, and of forms of First-Pointed, and the existence of apses of stone attached to wooden churches of no great pretension, would seem to indicate a period at which church building flourished extensively, and that afterwards inferior buildings of stone and wood were thought sufficient for divine service. It is possible we may have come to this opinion on too narrow an induction, for it is plain that Norway deserves a much larger search, and the same thing may be said of all Scandinavia. A few only of the more frequented valleys have been visited by English tourists, and we are familiar with the Island of Gottland. But it is quite plain that buildings exist which would well repay a more elaborate inquiry, and we may hope that as ecclesiology becomes systematized here, some larger attempt will be made to compare the peculiarities of our own architecture with those of a country, from which we have undoubtedly borrowed many of our institutions and which has in return received much of its Christian instruction from our forefathers.

Lincolnshire is perhaps the part of England which received most completely and retained most strongly the influences of the Danish conquest, and it is not extraordinary that a visitor from thence should trace at every step some peculiarity of his native land. The differences of the dialects of our northern tongues are hardly understood among us as they ought to be. We suspect that a more careful study of them would indicate differences of race by no means conterminous with the boundaries of kingdoms, and that taking in a large way a consideration of language and names of places as well as of the physical appearance of the inhabitants, we should arrive at sounder views both of the districts from which conquerors came, and of the extent of their power. But we must give our readers some specimens of the book. We will commence with Stavanger Cathedral.

"The mountains at the back of Stavanger present a fine outline, and there must be picturesque scenery in the adjacent valleys; here we stopped a few hours, and saw the domkirk, an interesting building; it is much larger than any church at Bergen or Christiania; the nave has six round arches, with massive round piers: a pointed doorway is inserted in the west front; two rich round doorways to the north and south; a small and rather clumsy arch leads into the chancel, which is, of excellent Early Decorated, with a good vaulting, and beautiful windows; it is of grey veeksteen, and is free from whitewash, as also is the exterior, an immunity rarely permitted in Norway, where a predilection for whitewash exists, which I have observed in most mountainous countries, and I think it may arise from a wish to make houses, villages, and towns, having a hilly background, conspicuous to travellers at a distance. The side windows in the chancel are of two lights, and have alternately a hexagon and a circle above the heads of the lights: the east window has four lights, with three circles above, within which are six cusps; above in the gable is a circle with eight cusps; in the interior is a pretty crocket of stone at the foot of the steps leading to the roof-loft; this church is much disfigured by pews and galleries; the floor is partly wood and partly stone, that of the side aisles is not better than a rough street pavement; the two towers are raised upon the ends of the aisles on each side the east window, and the upper part of both is modern; they have high-pitched

roofs; hardly amounting to spires. On each side of the church I observed what seemed to be small portions of the old conventual buildings."—Pp. 69, 70.

The following is his account of one of those wooden churches which have attracted so much attention of late. Throughout his tour he remarks repeatedly examples of old wood-carving, a fragment only remaining in general as a specimen. But it does not appear likely that wooden churches of architectural excellence have been removed and stone buildings substituted for them during the last centuries. It would seem, therefore, that they have never been numerous, and an extensive ecclesiological investigation of Norway would be still more curious with regard to them than to the stone buildings, in order to mark whether they are built with entire uniformity of design, denoting a single period of construction, or whether they appear to have been built at times very far apart, and to vary in different places. We were hardly prepared for the announcement in the note that these interesting buildings are so rare.

"Came in sight of the curious wooden church of Borgund, seated below the small village, on a flowery meadow side, close by the river, and backed by lofty hills, covered with birch and rock; a foss pours down the mountain close by. The bell-tower, also of wood, stands close by the churchyard. Both are nearly as perfect as when they were built, five or six hundred years ago; for they cannot be of later date than 1300. The church has a Norman arcade or cloister, running all round, covering the doorways, which open out from it into the nave, which has side aisles, a triforium, and arched roof; the chancel and apse are surmounted by a wooden cupola, in shape like that at Tronhem Cathedral; the walls, roof, and pagoda-shaped pinnacle at the top, are covered with wooden shingles, lapping over each other, and shaped like the leaves of an artichoke, but longer and more pointed. It is pitched over, of a reddish colour, and the wood seems in good preservation. The west door is very elaborate: the others less so. Foliage, serpents, and dragons interlacing form the chief ornaments; the boldness of the execution equals that of Early English work. The pillars are carried up to the roof, as would naturally be the case in a timber construction; and the arches and triforium are pieced on; so also must have been the capitals of the pillars, which are gone. Several of the carved brackets supporting the ribs of the roof still remain. The church may be about eighty or ninety feet long. The nave is divided from the chancel by three arches and a screen; above the centre arch in the triforium is the wooden model of a church, with a spire, probably a reliquary or feretrum. I climbed up to see it; behind it, in the roof over the chancel, is a stuffed reindeer; about which I could make out nothing, except, as the woman who showed the church said, that it was '*gamlè, gamlè*,' old, very old, which they apply equally to a term of a thousand or fifty years. The work in the triforium appears not to be original; the pulpit and seats modern; the font a square stone trough. One can see best at the eastern end how the whole building is framed, upon a base of stone, laid together without cement, as the foundations of the *sæters* are now. The pillars of the south door have grotesque animals on the capitals, and end below in monster's heads—somewhat Lombardic in character. The gables of the nave and pinnacle terminate in dragon-heads, and a pattern of open work runs along the ridge. All the other points, canopies over the small square windows, and belfry gables, are surmounted each with a small cross. The belfry has an arcade round it, where the bells hang, of the same character as that running round the church; and

they appear to be coeval. Of the bells, one only is ancient, having the words 'Sanctus Laurencius,' in old letters. The wood used in these curious buildings<sup>1</sup> is pine, which must have been brought from below, for birch and aspen are the only trees in this valley."—Pp. 30—32.

We fancy we remember to have read of a church of the Irish S. Bridget, in which the nave was divided by a wall from east to west, similar to what is described in the following extract :—the coincidence is curious in many respects.

"Took a boat and rode to Hovedoun, an island about a mile off, on which are the ruins of a small monastery: little remains but the foundation of the church and chapter-house. The former is cruciform, with a nave, divided into two aisles which open into the transept. In the chapter-house is work of Early English character. Found some glazed tiles, moulded bricks, and two incised stones. Professor M——h told me it was originally tenanted by Cistercians, who were turned out to admit a sect of Bridgittines, so named from a Swedish saint. This order was composed of men and women, who lived separate, but worshipped together; and perhaps the arrangement of the church may have reference to this rule of theirs."—Pp. 11, 12.

The following is a Sunday in Norway, and lets us behind the scenes. We have been used to blame the supineness of our forefathers, and complain that they did not make our ecclesiastical institutions extend in proportion to the increase of population: the blame is just, but others deserve it as well as they, and may not perhaps have made such progress in amendment as we have.

"*Sunday, July 4th.*—Sunny and fine; mountains reflected in a Claude Lorraine glass; bathed; walked in over the grass, the water having risen some feet; heard the croak of the loms in the rushing river which emerges from the woods into the lake. Saw the church; it has an Early-Pointed triplet window at the west end; a nave and chancel, and the base of a large west tower, surmounted by a timber belfry and spire of above one hundred feet; the doorways are very lofty, a Norsk feature. There are galleries with twisted columns; an organ; open seats; a carved pulpit; a chandelier; paintings of prophets and apostles rudely executed, on panel and gilded; a rich altar-piece; a rood with two clumsy wooden angels painted, holding the emblems of the passion; these, the peasants who accompanied us, and are proud of their church, persisted in calling the two thieves, in spite of the wings; they are certainly not aeraphic. The old rector, above eighty, died some months ago, and the new incumbent had not come. The curate was doing duty at an annex church, and there was no service at Vossvangen. The son of the late rector, an intelligent man, told us the parish contains 10,000 inhabitants, and three or four churches; the extent must be very great; it is about to be divided. The inhabitants are said to be a wild race, and to be fond of fighting with knives; we saw no quarrelling; there was drinking going on all day at the two inns, finkle (corn brandy) and ule alternately, the one stimulating the other; they pledged by clasping hands with great cordiality and good fellowship; and the gravity with which they repeated the ceremony, and the steadiness with which they persevered, were wonderful to behold: but the norsemen can carry 'a sight of liquor': when there is service, the great dis-

<sup>1</sup> "Hitterdahl church, in Telemarken, the only building I have heard of at all similar to Borgund, has been modernised inside. It is very possible there may yet exist other churches of this character in the valleys which have not yet been visited by Ecclesiologists."

tance from which many have to come to church, and neighbours meeting, naturally lead to a carousal. The men wore blue jackets and trousers with large silver buttons made of old coins; red woollen comforters and caps; the women red boddices, white sleeves, and dark petticoats, the married women having the extraordinary triangular toque before described; the girls their hair plaited and twisted with scarlet braid into two tails."—Pp. 39, 40.

The following view of the history of the interlacing serpent ornament is pretty and curious.

"Near the fish market are moored the 'jagts,' fishing-boats peculiar to Nordland, said to be of the same build as the ancient vessels in which the Norse 'Vikings' used to sail, and their lofty prows to be the remnant of the snake's head which adorned them. These vessels were called sea-orms, and dragø, or dragons, doubtless with reference to their figure-head. It is interesting to trace this relic of that great verity—the fall of man by the serpent,—surviving through ages of idolatry and heathenism, and perpetuated after the introduction of Christianity, down to the present time; for the dragons' heads on the roof of the church of Borgund, the interlacing of serpents and dragons with the foliage in the carved work, and the snakes' heads on the hames of the harness, and on rings and silver ornaments, are evidently derived from the same source. As a proof how long patterns will last, the shape and details of the embossed shields of the bronze age are closely adhered to, in the present silver brooches of Telemarken, and the carving on the wooden spoons and beakers now, is almost identical with the flowing patterns of the third and fourth centuries; an old lateen candlestick was dug up at Lea, in Lincolnshire lately, which must be two or three hundred years old, the form of which is identical with that of the brass candlesticks now used in the farm-houses about Bergen."—Pp. 61, 62.

The having the altar service in the afternoon is odd as described in the following extract. We have heard of its being paralleled in Ireland, the commandments being regularly read after the Evening Service, as well as at Matins, on the same Sunday. Possibly also the quiet and somewhat soporific sermon may be paralleled nearer home.

"*Sunday, July 11th.*—Fine morning; town gay with people in their holiday dresses; went to the cathedral or Domkirk, for the afternoon service, which was very scantily attended. The people were engaged in singing to a large organ, which forms an important part of the service. After that a sermon was preached, in a quiet and somewhat soporific tone; the altar service followed, which is chanted by the priest vested in a rich cope; not in a monotone, but in a quavering and variable key, intolerably disagreeable; the choir and organ responded. We next went to the Cross Kircha and heard part of another sermon, in an enthusiastic, and somewhat ranting style, by an elderly divine. This church was much more crowded. The same altar service was afterwards sung in the same strains; the psalmody was congregational and grand. The morning service, which is at nine, is, we heard, more crowded."—Pp. 59, 60.

There are some very good hints in the following thoughts on the national Museum at Copenhagen.

"Called on the Cancelliar Thomson, to whom Copenhagen is indebted for the excellent arrangements of the Museums of Northern Antiquities and Ethnology. The former is one of the best collections of its kind in the world, not only as regards the excellence of the specimens, but as to the general

arrangement. It is classified so that any one not skilled in antiquities may soon gain some useful information. It is divided into three æras, the stone, the bronze, and the mediæval; the former comprising those rude implements of flint and other stones which are found scattered over the face of the earth, the relics of the rudest and most uncivilized people. Axes, hammers, spear-heads, necklaces of amber and jet, amulets, torques, and bracelets of gold, of great value and beauty. The bronze and iron weapons and implements abound in wonderful preservation; some large trumpets found in a gravel-pit can be blown and sounded. I had been wondering at the comparative absence of rust and corrosion: but it was explained to me, as I thought, satisfactorily, by an intelligent physician with whom I travelled on a subsequent day to Roskilde; he told me that the soil and diluvial gravel in Zealand, Jutland, and Funen, where the relics have been chiefly found, is free from iron sand, being a debris of granite and earlier rock, consequently that acid is absent which so perishes buried metal in most parts of England. I observed that the sand used by the masons at Copenhagen is white and pure.

"The mediæval collection is very interesting; among them are a brazen reliquary with dragon's heads, like that I saw at Bergen, with some carved wooden doors from a church in Iceland. The cancelliar was engaged in exhibiting the collection to the general company, among whom were many citizens and country people. The latter took great interest in it, and one cannot wonder, when they saw the pains that were taken to explain the curiosities, some of the most valuable and curious of which were removed out of their cases and placed in their hands. This liberal conduct has a beneficial result, for the people rarely omit to bring whatever relics they find to be placed in a collection in which they themselves may be said to be joint shareholders. The cancelliar told me that this collection has grown from a very small one in about twenty-five years. A crucifix of metal and some other relics were found in the cathedral of Roskilde, the dignitaries of the church sold them, a blacksmith who bought the former broke it to pieces; in the head he found a small golden cross set with jewels, this he brought to some person in authority, and eventually it was purchased for the Royal Museum, and from this precious nucleus the collection gradually grew. The classification is so simple that any one may get some notion of the progress of races and the development of art: and this may be further improved at the Ethnological Museum in the smaller palace, in which a series of rooms are fitted up with the habitations, clothing, utensils, &c., of different nations, beginning with the Esquimaux, the Laplander, the South Sea Islander, and so on to the productions and manufactures of more polished and advanced people. The cancelliar observed with great truth what a noble collection of this latter kind we might make from our vast colonial dependencies, at the same time he spoke of the importance of a smaller collection well arranged for the instruction of the multitude; for in your immense museum, said he, 'I am lost, I am confused with its magnitude and variety.' I believe that the sentiments of this intelligent antiquary are becoming more general in our own country, that, if we are to teach the people, it must be by the elementary instruction which a small and manageable collection affords. The Great Exhibition amused all, but it only instructed those who had time to go through it methodically, or who, knowing something beforehand, were able to devote themselves to that portion for which they had prepared themselves. The distance they had to walk from place to place precluded men who were not among the selected few to judge and distribute the prizes from forming a just comparison between the products and manufactures of different countries; and this may be said without depreciating the grandeur of the whole. The collection now opened at Marlborough House is a move in the right direction, but a larger space is required for articles constructed on vicious principles, and a better definition of that in which a vicious principle consists."—Pp. 90—93.

There is but little in the British Museum that any one duly alive to the beauties and wonders of the vast compass of nature, art, and literature which it contains, would wish not to be there; and the objects contained in it are perhaps as accessible to visitors as is possible, but we have always felt it to be a great defect that mediæval art and northern antiquities have not been collected as they ought to be. The alteration of taste of late years will infallibly produce a salutary effect before long in securing a collection of specimens and casts of our national architecture, and of the contemporaneous works in other countries, which illustrate it. Some progress has already been made to form a collection of early northern art. It may be that changes in the law of treasure trove might aid this improvement. We believe that in Denmark it is not merely that the countryman looks at the Museum, which is always open to him, as his own property, but that he is sure of receiving there the value of articles which he has himself found. It is possible also, that, whatever changes are made, we could not get our self-willed countrymen to do what on the continent the government orders, and all obey. We must pay some price for perfect freedom. We need not complain that some things cannot be done among us, because the perfect concert they imply cannot be secured among free men.

But it is time to turn from Ecclesiology and art to some other features of Norway described in this interesting book. There is an ever fresh appreciation of nature. The illustrations commence with a very happy sketch of the Norsk pilot boats ducking about in the swell, in the great bay north of Jutland, which leads up to Christiania. As he approaches the land, and glides up the Fjord in smooth water, the scene becomes enchanting. The sky to the north glowed with the light of approaching day; the higher clouds already tinged with rose colour from the sunlight; the scent of the juniper and fir perfumed the soft air, and the field-fares by hundreds answered each other in full song from either side of the water: a wild and pleasant melody between that of the storm-cock and song-thrush. The fragrance of the woods in Norway and Sweden is quite peculiar, and must strike any one coming from a more inclosed and cultivated country as one of the charms of Scandinavia.

As he proceeds up the country, the butterflies, insects, perfumed flowers, all the delights of the long midsummer day of those latitudes, fix his attention, and the views of lake and mountain must have been delightful. We could follow him with pleasure in his winding course up the valleys, now mounting a hill to enjoy an extensive view of lake and mountain scenery, now peeping behind a waterfall at the glassy sheet of water rushing by, now mounting a ledge of rocks to see a torrent rush down an abyss where none can trace its course;—descending towards the western coast, to land which, through the warming effects of the gulf stream of which we have heard so much of late, enjoys the equable temperature of the western parts of these islands, navigating and crossing repeatedly these arms of the sea which stretch far inland,—(and are, in fact, the deep valleys of a very mountainous region, submerged, stretching far into the land, because the land itself

has sunk into the sea.)—watching the varied tints of the foliage, the light and shadow, with a delight which he communicates to his readers.

Here is a pretty mode of fishing, which he observes in one of these fiords.

"The water being very deep, perhaps thirty or forty fathoms, close to the rock, a large boarded frame, painted white, is sunk four or five fathoms; above this is a net with an opening, and the face of the rock opposite the entrance is whitewashed, to look like a fall, and tempt the salmon. The watcher sits in the chair elevated twenty or thirty feet above, having ropes connected with the net. The clearness of the water enables him to see the fish passing between him and the white board, when he draws the line and closes the net; in this way they sometimes catch twelve or fourteen fish in a day—sometimes not one for days together. These salmon traps are frequent along the sides of this and the Hardangerfjord."—P. 35.

Then again, mounting several thousand feet to view a glacier surface, such as geologists show to have produced most marvellous effects in grinding down the surfaces of rocks over very extensive tracts of land, and which are now in the polar regions of each hemisphere the most powerful agents in altering the surface of the globe;—

"After resting we walked three or four English miles, partly over snow, which, from the hot weather, was soft and squashy, to the Folgefond;<sup>1</sup> saw nothing like a mer de glace, but a precipitous gorge covered with projecting masses of snow of great depth, rent into fissures, like an incipient glacier; below is a small lake of chrysoprase green, filled with floating fragments of ice, powdered with snow; to the left, an extensive dome-like plateau cutting with its snowy outline against the blue sky, occasionally broken by protruding black rocks, the slant rays of the setting sun reddened the upper surface of the snow, leaving the rest in shade; occasionally avalanches fell from the sides with a dull muffled sound, like distant thunder. This region of snow extends south-west, forty miles long by twenty broad, to Bondhuus, where is a real glacier, which we did not see."—Pp. 50, 51.

We have preferred to give extracts of the more remarkable things we had noted in perusing this book, and thus to leave the author to speak for himself. There are one or two things besides that we should like to hear more about, such as the Veckstein, which is not only uninjured by frost but also by smoke. And in addition to what we have extracted as to the Museum of Antiquities at Copenhagen, there are some valuable remarks on the principles of ornamentation of museums, *apropos* of the Thorwaldsen Museum at Copenhagen.

And here we take our leave of Sir C. Anderson, not without regret that he was unable to accompany his friend through a longer tour in the northern part of the country, and with the hope that he will so far make this interesting and little known country his home, as to visit

<sup>1</sup> "This name is given to the whole range of snow, but is equally applied to portions of it. The guides told me that the snow is about twelve feet deep, and below it is solid clear ice. They have a tradition that a village was crushed by the ice long ago, and that parts of the furniture are sometimes found. When ice was scarce in London some years since, a ship came up the fjord, and got a load from hence."

it again in a future year, and carry on these researches into its comparative Ecclesiology—which he is so well qualified to conduct, and which cannot fail, in hands so competent to the task as his, to give interesting and useful results.

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**"QUIRES AND PLACES WHERE THEY SING."—No. II.**

*(Continued from page 240.)*

6. IN pursuance of our preliminary remarks we come now to speak of the manner of chanting the Psalms. We shall, of course, take this opportunity of saying something in behalf of our favourite Gregorian tones. We are well aware of what may be urged in defence of Anglican chants, namely that some developement has from the earliest times been going on in the music, as well as in the architecture, of the Church; that there is no Gregorianist who does not admire as much as anything the Peregrine tone, though this is confessedly posterior to S. Gregory, and resembles modern chants rather than the older tones, in one important respect, namely, that the reciting note after the mediation is not the same as before; and further, that the Psalms sung to our English chants have been, and still are, to many well disposed persons, the most impressive part of the choral service. We by no means deny that there is truth and reason in this; but on the other hand we would ask, Is there any good reason why we should altogether neglect the psalm-melodies which are to this day used by the greater part of the Catholic Church, and were used in our own branch of it at least till the corrupt times of the latter half of the sixteenth century? or why we should only admit such of them as can be tortured into a rhythm unnatural to them without losing all their beauty? We wish that those churches which have hitherto used Anglican or anglicized Gregorian chants, exclusively, would, for a year or two at least, have two psalters, one of Gregorian chants, set according to their proper rhythm, and the other of Anglican; or if they please, three psalters, one Gregorian, another of Anglican single chants, and the third of double, triple, or quadruple chants; and that one of these psalters should be used every morning during the month, and another every evening. In this way those modern chants which are really not fit to be used, would ere long sink to their due level, as has been the case with many frivolous anthems and other compositions once popular, now forgotten. But, whatever style of chant be used, it is of the highest importance that the recitation should be deliberate and audible, "after the manner of distinct reading," otherwise the object of chanting is entirely missed, and a mere organ voluntary occupying the same amount of time would be considerably more edifying and agreeable. Moreover, the almost universal practice of gabbling the psalms, with the exception (if there be any) of a few syllables at the mediation and ending, is, as we hope

to make clear, in great measure owing to the use of florid modern chants. In using the Gregorian tones there is no motive for hurrying in the psalms any more than in other parts of the service; the singer may dwell upon the reciting note as long as the words require, because it may always be taken at such a pitch as to suit his voice, and the intonation, mediation, and ending are altogether subordinate to it. But with Anglican chants the case is generally far different. Some of the reciting notes are often so high that prolonged recitation upon them would be absurd; and even when this is not the case, the mediations and endings are not subordinate to the reciting note as in the Gregorian tones, but the chant is a tune in which the reciting notes only occupy two bars out of seven, and this is the measure of their importance. Theoretically indeed, the reciting notes in Anglican chants are of indefinite length, but practically it is not so. These chants are melodies in which rhythm is an essential ingredient, and rhythm is injured by any great change in the length of a note. The Gregorian tones, on the contrary, are not dependent upon rhythm for effect, and therefore the same reason for limiting the length of recitation does not apply to them. This difference may be placed in a yet clearer light by observing that the first half of any Gregorian tone (we do not include the Peregrine) is a simple melody which is complete in itself, and might be repeated over and over without being followed by the second half, and therefore no ill effect is produced by delaying the ending. In Anglican chants, on the other hand, there is generally some strongly marked phrase in the first strain which needs to be responded to by another marked phrase in the second, so that the ear is not satisfied till the second phrase has reached it; and therefore the second reciting note must not be made too long, or the ear becomes impatient. If the chant be a double one, the case is still worse, because the melody is left imperfect at the end of the second strain, so that the third reciting note is also limited. That this is not mere theory, is evidenced by the fact that some village quires which use only Gregorian chants are greatly superior as regards distinctness of recitation to those of our cathedral and collegiate churches. Among Anglican chants some are much more simple, and therefore less objectionable than others; but if there be any as simple as the Gregorian tones, they can hardly be better than them, and they have not the same advantage of antiquity. Supposing however the habit of gabbling to be got rid of, we will not say anything severe against employing the more sober Anglican chants for such of the canticles as have not many long verses.

Another serious objection to Anglican chants, we mean that large proportion of them whose only merit is a pretty melody, is that they are only constructed for treble voices. Now treble voices are very valuable for their proper use, but they certainly do not possess so much dignity as those of men, and therefore cannot do justice to the psalms. The alto, tenor, and bass parts in such chants are a mere accompaniment, and where there is a good organ, might be left out with very little sacrifice of effect. On the other hand such severe melodies as the Gregorian tones require men's voices, and are best sung by men in

unison, the trebles accompanying in the octave above, with an organ harmony.

As for the popularity of many Anglican chants, this is no proof of their being superior, or even equal to the ancient tones; for few persons have hitherto had fair opportunities of hearing the latter, and the sacred words themselves are so touching, that music of any merit, if the hearer does not perceive it to be unsuitable for them, will, when it has been repeated sufficiently often, leave a favourable, and, it may happen, a deep impression.

We conclude this subject with observing that, much as we talk of "*old England*," and glory in our adherence to primitive Christianity and to the principles of the Reformation, there is, as far as our knowledge extends, no national Church or sect that has so thoroughly changed its music within the last 200 years as the English Church has. It is well known how much the Latin Church has retained of the ancient chant, and how that is now recovering the ground which had been usurped by the theatrical music of the last age. With respect to national protestant communities, of course it is not among them that one would look for the ancient chant, but it is a remarkable fact that the French protestants continue to sing their metrical psalms to the tunes to which they were at first set 300 years ago, without even modernizing the notation; and very solemn and beautiful they are. The same is in a great measure true of the hymns in use among the German protestants:—only they have dropped the old notation, and a few modern, but not effeminate, melodies have been composed for hymns of more recent date. English musicians alone, not content with the opportunities which anthems and services afford them, have divorced the psalms from the venerable melodies with which all Christendom had associated them for more than a thousand years.

7. We have now to speak of Services and Anthems. With respect to services, we greatly prefer full to verse services, for the latter intrude upon the province of the anthem, and at the same time cannot be equally interesting, because there is not sufficient room for musical developement without rendering the service immoderately long. It is unfair that the original melody of the *Te Deum*, adapted to our English version by Marbeck, should be so completely thrown aside as it is by most quires; and the same remark applies to the melody which he has given for the Nicene Creed. With respect to the other canticles, we regret that services have universally displaced the ancient tones in cathedrals, not to mention modern chants.

The anthems in use among us may, for the most part, be classed under four divisions; the first comprising the anthems composed up to the middle of the 17th century, and some full anthems of later date; the second, the verse anthems of English musicians during the last 200 years; the third consisting of extracts from Handel's oratorios, with which, perhaps, we may class those of Mendelssohn and a few others; the fourth, of adaptations from the foreign church music of Haydn, Mozart, &c. The first of these divisions is a valuable stock for daily use. The second, amidst a vast quantity of frippery, contains some anthems worthy of being sung when a longer one is admissible. The choruses

from Handel's Messiah are not inappropriate in themselves for the great festivals ; but even a quire that may be quite sufficient for the ordinary services of a cathedral can hardly do them justice. Such parts of the masses of Haydn and Mozart as are fit to be heard in churches had better be used only as voluntaries ; for their construction is thoroughly instrumental, and we doubt whether any of them would suffer by the substitution of an instrument for the vocal parts.

8. It is a remarkable instance of the perverseness of human nature; that the rubric after the third collect at Morning Prayer, which, more than any other in the whole book, relates to choral foundations, should in some churches be habitually violated by the omission of the anthem on Litany days and Holy days. The break afforded by the anthem is especially desirable on Litany days ; and to omit any part of the service, most of all a musical part, on Holy days, is altogether indefensible.

9. In reporting the state of things in any collegiate church, we could not, for obvious reasons, pass over the question whether there be weekly Communion or not. At the same time we do not think it our duty to treat this subject at large in this series of papers.

10. As there is no rubric respecting the afternoon sermon, it is desirable to know the practice of our cathedral and other principal churches in this matter ; especially as in some of them the Sunday afternoon sermon has been established from the 16th century. There is reason to doubt whether the custom adopted in most parochial churches is the most legitimate or edifying. It tends to insulate the sermon from the rest of the office, making that appear a mere introduction to it. Neither the prayers nor the sermon suffer when the two are brought into closer combination.

We intend at the next opportunity to give a notice of the present usages of one of our most important quires.

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## THE ARCHÆOLOGICAL INSTITUTE AT CHICHESTER.

*(From a Correspondent.)*

THE meeting of the Archaeological Institute this year at Chichester has perhaps been less brilliant than some of its predecessors, but still it was very far from wanting in interest or importance. In your own line especially, of ecdesiology, it may be called singularly rich ; the investigation of three such buildings as Chichester Cathedral and the conventual churches of Boxgrove and Shoreham presented a feast not easily to be surpassed. To myself personally, and I believe to many others also, all were entirely new, and I certainly had no sort of conception of the extraordinary merit of all three. The first and second objects of attraction, the Cathedral and Boxgrove, were, as usual, admirably illustrated by Professor Willis and Mr. Petit ; but, also as usual, some of the minor objects were passed by ; being sacrificed to

distant excursions. The members were carried off to enormous distances, while the Friary and S. Mary's Hospital stood wellnigh unnoticed under their eyes, and Bosham church, so interesting alike in an historical and an architectural point of view, was introduced only incidentally in a singularly poor paper, which communicated no real information whatever.

The reception given to the Institute in the city itself was of the most cordial and hospitable character. The Bishop of Chichester and the Mayor of Chichester (Dr. McCarogher) will not be forgotten in a hurry by any who were present at the meeting. Both the ecclesiastical and the civic dignitary were diligent in attendance at the proceedings; both gave the whole of the assembled body a hospitable entertainment in their respective dwellings; and if the Prelate had the advantage of the Mayor in being able to offer to the inspection of the members some important remains of mediæval domestic architecture, it was only owing to the sad fate which had relegated the temporal power to a mansion which dated from a time as little remote as that of Sir Christopher Wren. When we got further from the city and higher in the scale of the Red Book, we found not quite so much good to record. As far as my South-Saxon experience goes, Right Reverend and Right Worshipful entertainers are decidedly to be preferred to those who rejoice in the higher title of His Grace. The neighbourhood of Chichester appears to be strangely infested by dukes, who have taken for their great example the famous animal known of old as the Dragon of Wantley.

" Houses and churches  
Are to them geese and turkeys."

As you pass along, and see this or that ancient building bearing marks of recent and wanton mutilation, or this splendid church half neglected and desecrated, half patched and marked by an ostentatious coronet; the reply always is, "The Duke did it," "The Duke pulled it down." In one case, however, passing by a venerable ruin, I did hear, "The Duke thought of pulling it down, but changed his mind." Happy circumstance, revealing the fact that even the ducal mind is not altogether steeled against repentance.

Now amidst all this, it does appear somewhat strange that "His Grace the Duke of Norfolk," "His Grace the Duke of Richmond," should have been ostentatiously paraded as "Patrons" of the meeting. The premier Peer and Earl Marshal did not even carry his patronage so far as to invite the Institute to a banquet on curry-powder; he simply shut his door in its face. His brother of Richmond I can only describe as the man who dismantled Halnaker House and the Prior's residence at Boxgrove; as an open enemy therefore of archaeological pursuits, a heartless destroyer of historical monuments, secular and religious. Now if fear of the great man of the neighbourhood prohibited an open protest, the Institute would at least have consulted its own dignity by abstaining from enrolling itself under the clientage of such a "Patron." It was poetical justice that in neither case did the "patronage" take any practical form. A numerous party indeed dined at Goodwood House, but neither at the ducal cost nor in the ducal presence. I

was better employed ; at least an investigation of Chichester Cathedral in the company of Professor Willis, has left on my mind an impression so agreeable that I would not willingly exchange it for the power of being able to say that I had once dined in His Grace of Richmond's Tennis Court.

Now I do not wish to be misunderstood. I am very far from thinking that it is at all the business of every nobleman, or other rich and great man, to entertain or take any notice of a large party of persons, to whose pursuits he may be wholly indifferent. These Dukes knew and cared nothing about Archæology, or the Archaeological Institute ; if this were known, they should have been left alone in their grandeur ; the Institute should not have compromised its dignity by begging for "patronage" of men indisposed to patronize ; above all it should not have appeared as a flatterer of an open foe, of one who wantonly destroys the very objects which it labours to preserve. I hope its officers have at least learned a lesson, and that the names of no more noble "Patrons" will disfigure its future programmes.

The proceedings opened on Tuesday, July 12th, under the presidency of Lord Talbot de Malahide, who seems now installed as perpetual President of the Institute. This nobleman, I need hardly say, is one of a very different sort from the higher dignitaries on whom I have just been commenting ; he is a real working antiquary, who attends the meetings because he enters into their subject, and altogether makes an efficient, if not a brilliant, chairman. I would not put him on a level with Earl Cawdor at Tenby, still less with the late Marquis of Northampton at Oxford ; but a considerable experience of presidents in various localities enables me to pronounce Lord Talbot to stand very considerably above the average. The choice of presidents of sections was less fortunate ; that of Architecture was entrusted to your old ally the Dean of Chichester, who was incapable of taking any prominent part in the proceedings ; and that of History to the homonymous Earl, who, I suppose, was either incapable or unwilling, as, at all events, he did not appear. The only sectional president who came forward, was the Hon. R. Curzon, jun., the traveller, you may remember, who made abbots drunk to induce them to sell their books. The cathedral dignitaries of Chichester nevertheless ventured to leave their own library most dangerously open on at least one occasion ; perhaps they were sufficiently assured of their own integrity or their insensibility to the charms of *rosoglio*. Mr. Way and his coadjutors worked, I need hardly say, with their usual unwearied assiduity at the Museum ; the only place where ducal patronage was felt as anything but oppressive. His Grace of Richmond did at least appear as the exhibitor of several valuable articles.

At the first meeting, on Tuesday, July 12th, after the preliminary business, the reading of papers was commenced by your old antagonist Mr. Edward Freeman, who had transferred himself from the Architectural to the Historical Section, and who appeared as the author of a discourse "On the Life and Death of Earl Godwine." The *Builder* pronounced it to be "long and dreary" ; one of the local journals insinuated that some of the audience went to sleep. The authorities of

the Institute were apparently of a different opinion, as they selected it for special thanks, along with the papers of Professor Willis, Mr. Petit and Dr. Bruce, of which more anon. At all events Mr. Freeman's essay was a complete refutation of an insinuation made some time ago in your pages, that he had "transferred his earlier Saxon love to a Llan this or Llan that."

In the afternoon the company were invited to attend to hear a band, in what is called the "Priory Park." This park contains the remains of a monastic church, of I forget what order of Friars, which ought to have been, but which was not, the subject of a scientific memoir. There still exists a beautiful Geometrical choir, without aisles, and quite on the model of a large parochial chancel, such as Ayleston, Bushbury, and the like. The nave is destroyed; the choir was till lately employed as the Guildhall; latterly I cannot gather that it has been applied to any certain use; during the meeting it acted as a sort of supplementary Museum. This sort of choir seems often to have been employed in Friars' churches; this one at Chichester reminded me a good deal of Christ's College, Brecon, which was also a Friars' church; and at Winchelsea is another ruined one on the same type, only with an eastern apse. Now that their naves are gone, they look just like detached College Chapels.

In the evening the Architectural Section assembled to hear Mr. Petit's paper on Boxgrove Priory. Unluckily the arrangement of the room, not a good one for hearing in any case, was altered on this occasion so as to make the lecturer nearly inaudible. I had, however, the benefit of seeing Mr. Petit's beautiful drawings at the time, and of examining the church after; so that I suppose I know pretty well what Mr. Petit must have said. Boxgrove is a most noble building, which Mr. Petit first introduced to notice in his Church Architecture; it is evidently a special favourite of his, being an object exactly adapted for the display of his peculiar talents. For some reason or other, in Sussex, when a church was half-destroyed, they seem commonly to have pulled down the nave and left the choir; elsewhere, as at Waltham, Leominster, Malmesbury, Fotheringhay, Croyland, Usk, Chepstow, &c. the contrary process was more commonly employed. Of the two evils the South-Saxon one is decidedly the lesser; as naves are much more like one another than presbyteries and Lady chapels; even at a west front one can guess more readily than at the arrangement of eastern apses and the like. Of Boxgrove we have the eastern limb, the transepts and tower, perfect, and considerable ruins of the nave and the conventual buildings. The ritual choir included the two eastern bays of the nave, and probably the space under the tower; a solid wall, just like S. Cuthbert's screen at S. Alban's, divided it from the nave or parochial church to the west; this being carried up to the roof now forms the barrier between the existing church and the ruins. This last portion is rather plain Transitional work, and the nave has no north aisle except in a part recently excavated at its extreme west end, the cloister fitting in, so to speak, into the recess between this aisle and the north transept. The transepts and the low massive tower are contemporary, but the original eastern limb has given place to a magnificent

structure in the *Lancet* style on a much grander scale, which the tower barely overtops. Its great peculiarity is in the arrangement of the vaulting, which I understood Mr. Petit to say is unique in England. It is not easy to describe it; but it is something of this kind. All the bays are square, those of the central space being double the width of those in the aisles, so that there are four bays in the one, and eight in the other. Consequently in the clerestory there are four bays, in the pier range there are eight, which is managed by making the principal piers much more massive, and throwing each pair of bays into the form of a couplet, just as is usual in triforia. The principal remains of the conventual buildings consist of the fragments of a Norman chapter-house and the residence of the Prior, a Decorated structure, which was perfect till it was recently unroofed and mutilated by the noble barbarian to whom it has the misfortune to belong.

After Mr. Petit followed Mr. Sharpe, nominally with a paper on the Church Architecture of Sussex, especially on that of New Shoreham. The greater part of his discourse was however taken up by again enunciating his "Seven Periods of Church Architecture," which he has already set before the world in so many shapes. This, you are aware, includes the fourfold division of Gothic Architecture, proposed long ago by Mr. Edward Freeman in your own pages, and since carried out by him in his more recent writings, but always with an acknowledgment that it was developed from hints of Mr. Petit's. Mr. Sharpe, of course, on this occasion, as on all others, put it forth as a quite original discovery of his own without any reference to either of those authors. Mr. Freeman, on Mr. Sharpe's conclusion, somewhat slyly observed that he was glad to find in Mr. Sharpe so able an advocate of views which he had been the first formally to propound, but which he was conscious of having implicitly borrowed from Mr. Petit, whom he was always willing to own as his master. Mr. Sharpe's only reply was that Professor Willis was a very great man, a proposition which Mr. Freeman had certainly not disputed, and which hardly seemed to bear on the question.

The next day, Wednesday the 13th, was mainly devoted to what is always the great attraction of these meetings, Professor Willis's lecture on the Cathedral. This was however preceded by a meeting of the Section of Antiquities, which I attended in hopes of hearing a paper promised by Mr. Philip Freeman on a supposed round church near Chichester. But as my evil destiny would have it, on entering the room I found the post of instruction occupied by a certain Rev. Mr. Harcourt, alias Arkoll—the local papers differ as to his description, but I believe the former is the correct one—who was talking about, I don't exactly know what, but I caught here and there words like "British villages," "Roman camps," "Chobham camp," "Druids," "Balaam," "Pisgah," "Pontifex Maximus," "influence of religion." I had really not imagined that such an exhibition could have been made east of the Wye; and, unless Mr. Harcourt is content to give himself a long course of Worsane and common sense, I should strongly recommend him to select an Eisteddfod as the scene of his next performance. After this it was absolutely necessary to get a mouthful of fresh air,

and to find some one to whom to express one's conviction that the massacres of Ælla and Cissa must have been much less extensive than is commonly supposed, since such a specimen of Fuller's "Arch-Flam" had survived in Suthseaxnarice till the nineteenth century. Unluckily these consolatory processes detained me till I lost all but the fag end of Mr. Freeman's paper read by deputy. As far as I could thus judge, I thought he made out his case very satisfactorily that Chichester contained a fifth (or counting Ludlow Castle chapel a sixth) specimen of the round church, demolished, I think I understood, in the civil war.

Next came the great Professor himself. I should be inclined to say that Mr. Willis on this occasion really outdid himself, did I not remember that, (excepting his Oxford lecture, which was unworthy both of himself and his subject,) I always think the discourse of his which is freshest in my memory superior to all that went before. Certainly nothing could be clearer or more cogent than the whole of the lecture. Chichester Cathedral is evidently a favourite with Mr. Willis, and that very deservedly. It is a far finer building than I had any notion of. Rather small in the extent of its four main arms, (though spread out to a great length owing to its large eastern Lady Chapel,) it recovers its dignity by its great proportionate height. I shall not attempt to follow the Professor through all the details of his investigations, but only point out some of the more remarkable points. The original Norman church was on exactly the same plan as that of Leominster given in your June number, only with a proportionably longer presbytery. The apses have given way to square ends in every case, and the Lady Chapel has been lengthened to its present extent, though its builders and elongators hardly foresaw its present destination, full of books above, and dukes below. The entrance to the chapel is distorted by the entrance to a huge vault, showing that the devastator of Boxgrove and Halnaker has at least not degenerated from the taste of his forefathers. The most interesting part of the church, to my mind, is the nave with its curious alterations, which were illustrated in the most felicitous manner by Mr. Willis. The Norman church was injured by a fire late in the twelfth century; its repair produced a most curious internal casing, the vaulting shafts, rear-arches, &c., being substitutions of this period, while the mass of the walls, with the inner orders of the pier-arch, &c., remained. I was rather proud that I discovered this at the first glance without the Professor's help; but I had not seen enough of the church before his lecture commenced to know whether I should have forestalled any other of his discoveries. The aisles of the nave were hardly recased in this way when, so immediately after that there is no perceptible difference of style, their walls were cut through, and a row of chapels added on each side. The next day I had the advantage of a private examination of the church in company with the Professor, when he observed a change both in the Norman work and the casing about half way down the nave, which induced him to think that the choir had originally extended so far west. He did not quite convince my intellect, as the supposed arrangement would have left an extremely small nave, with a choir of preternatural extent for the requirements of the foundation. And it should be remembered, that

its numbers have not been diminished, but actually increased in later times, so that one cannot assign a date or a motive for the contraction. The Professor's main stress lay on the change in the casing; that in the Norman work I thought might be accounted for by a fire which took place early in the twelfth century, and of which Mr. Willis struck me as not making quite enough.

The evening of Wednesday was devoted to a *conversazione* at the palace, where the grand old dining-room of Bishop Sherborne became the fitting scene of the hospitalities of his successor. The Bishop also granted free access through the week at reasonable hours of the day to the other architectural attractions of his residence; the chapel, a pretty little vaulted one, Early English with Decorated insertions, and the kitchen, a specimen of the fourteenth century, good, but not quite after the use of Glastonbury.

Thursday, the 14th, was the day for the excursion to Boxgrove, Halnaker, and Goodwood, for which I substituted the examination of the cathedral which I have just mentioned. Boxgrove I have already described; Halnaker is a large house of various dates, the part most in your line being a Lancet chapel of unusual size. On Thursday evening we had the very best paper I ever heard on any subject, namely by Dr. Collingwood Bruce on the Bayeux Tapestry. The subject was one with which I thought myself rather familiar, but I really felt ashamed at the number of circumstances altogether new to me which the Doctor pointed out. He contended most cogently for the contemporaneous origin of the tapestry. After his paper followed some others of less interest.

Friday, the 15th, beheld the only excursion in which I took a part, and, in which, if I had known beforehand what it was to be like, I should certainly not have taken a part. Among the antiquarian attractions of Sussex, the Roman pavement at Bignor, and the remains of a splendid Perpendicular mansion at Cowdray stand conspicuous. Either supplied sufficient material, and was at a sufficient distance from Chichester, to have had an excursion to itself. Unluckily it was determined to combine the two, though they lie in quite different directions, and the bill of fare included also Petworth house and church, and Midhurst church. I went to see Cowdray, thinking also that, as the two churches were mentioned, they were probably important buildings. The result was that, owing to the enormous circuit chalked out for us, no object was properly seen, and in the carriage at least where I was, the horses were entirely knocked up, and could only drag us to Chichester by dint of the whole company descending on the frequent occasions when the road formed an angle of 179 or less. After Bignor, we were whirled past two or three churches which I should have liked to examine, to Petworth. The church there is poor in itself, and has suffered at the hands of Sir Charles Barry; but the attraction seemed to be a huge hideous modern house full, I believe, of pictures and statues, but where my only food either for mind or body was a beautiful Geometrical chapel, horribly blocked up by surrounding barbarisms. A little way from Petworth, we found at the hands of a neighbouring gentleman, Mr. Hollist, that hospitality which the more splendid abode of Petworth did not

supply. Thence to Easebourne Priory, where there is an odd little church and some domestic remains, which I examined while somebody read a paper on somebody else's tomb. Thence to Cowdray, where only a most hasty inspection could be allowed to gateway, hall, chapel, and kitchen, and whence I was hurried away, devoutly cursing Bignors Petworths, and all overlong excursions. At last, by dint of violations of Mr. Martin's act, which I trust lie on the conscience of the inn-keeper at Chichester and not on our own, we did return to our temporary home just in time to make our appearance at the latter part of the entertainment given by the hospitable head of the Chichester Municipality.

On Saturday those who chose were carried off sixty or seventy miles by railway to Shoreham, Lewes, and Pevensey, a course which at least allowed some rest to the tired beasts victimized on the preceding day. As I had seen Pevensey and meant to see Shoreham, I stayed behind to examine objects in Chichester and its neighbourhood, of which I accomplished the Palace, the Priory, S. Mary's Hospital, Boxgrove, and Halmaker. I have already mentioned all of these except the Hospital. This is an exceedingly interesting building of the reign of Edward I.; a specimen of that species of hospital arrangement in which the building consists of one main body, serving for the residence of the inmates, with a chapel at one end (not always the east) divided from the domestic portion merely by an arch and screen just like the chancel arch and roodscreen of a church. The chapel here is very perfect in all its fittings, retaining the screen and stalls of the original date; the east window is unfortunately blocked. Some people could hardly be persuaded that the part outside the screen was not a desecrated nave, but its whole character is thoroughly domestic, and the enormous mass of its timber roof is supported on large wooden posts, as in many both halls and barns.

Of the places visited by the excursionists, Pevensey is unquestionably one of the most interesting spots in England. The nearly perfect walls of a Roman town, a mediæval castle within them, and a good church at each end, form a combination of attractions rarely to be paralleled. And when we consider that this is probably the site of the famous Anderida, and certainly that of the landing of the Conqueror, the historical interest fully equals the architectural. But surely this spot should have been reserved with Battle, Rye, Winchelsea, Eastbourne, and Herstmonceux, to form the materials of a distinct meeting at Lewes or Hastings some other year, instead of being made an excuse for neglecting the proper business of a Chichester meeting. Of the two churches, Pevensey has some good Early English work, but it is horribly disfigured by the greater part of the chancel being blocked off. Westham, on the other side of the castle, was originally a Norman cross church, with apses at the east ends of the transepts, but its character has been destroyed by the addition of a western tower and north aisle, the demolition of the apses, and the remodelling of the chancel.

New Shoreham, like Boxgrove, is a fragment of a grand minster; about the same extent of the church remains, but Shoreham has nothing to set against the domestic buildings of Boxgrove. There remains the

eastern limb, the transepts and central tower, and just so much of the nave as was invaded by the rood-loft, the screens having been carried up as at Boxgrove. The history of the church struck me as being something of this sort. The builders commenced on a rather humble scale, the eastern limb being low and without aisles, the transepts having apses, as at Westham. This is shown by the low lantern arches to the east, north, and south, and by the gables of the presbytery and apses still remaining. As they proceeded westward, the ideas or the means of the brotherhood became grander, and they erected their nave on a much more stately scale. This nave, when completed, must have thrown the little original presbytery into complete insignificance, so that it and the apses had to give way to the present magnificent eastern limb, which, in its turn, quite overtopped the nave of intermediate date. This presbytery exhibits a peculiar kind of transition, and affords a grand store of detail; it is very remarkable that the design on the north and south side is altogether different.

New Shoreham may be classed as the head of a group of admirable churches. West Tarring, which I found handed over to the tender mercies of the "restorer," is, or was, an excellent specimen of the local Early English, with its Lancet clerestory and high king-post roof. Not far off is the old parsonage, which may be found described in Mr. Hudson Turner's *Domestic Architecture*. Broadwater is a fine cross church with a vaulted chancel; it is not improved by the demolition of six chapels east of its transepts. Sompington, besides its Saxon tower, is one of the most curious churches in England, and Old Shoreham is a grand specimen of a small Norman cross church. But far above them all stands the superb fragment of Steyning church, which, if somewhat more extensive, would be a formidable rival to Boxgrove, Shoreham, and Chichester. I was told that I should find a Norman church with rich details, which led me to imagine some small but elaborate building, something like S. Peter's at Northampton. Judge then of my astonishment at finding myself in a fragment of a vast minster, magnificent both in proportion and detail, and of a character, as far as my English experience goes, quite peculiar to itself. The fragment consists of about half the nave—four bays namely, and the western arch of the lantern. The transepts are gone, the chancel and west tower are more recent, the latter of the seventeenth century. It was nearly dusk when I reached Steyning, and if, as I suspect, the gathering shades added to the grandeur of its general effect, they also very considerably diminished my power of accurately noting its details. I never saw so large a church of the Norman style without a triforium; the massive round columns are very lofty, but a clerestory of extraordinary height precludes them from attaining the disproportionate elevation which disfigures Gloucester and Tewkesbury. The style seemed late Norman, and the nave was evidently designed for vaulting.

To return to our doings at Chichester, several papers were read on the morning of Monday the 18th. The only one I remember, was a very poor one by Mr. Mitchell, the Vicar of Bosham, on the Monastery anciently connected with Bosham church, which, contrary to the ordinary course of such institutions, was converted into a College in 1120,

by Warlewast, Bishop of Exeter, who annexed the Deanery to his own see, a piece of plurality one degree less wonderful than that by which the Archbishops of Dublin held the Deanery of Penkridge, and those of Canterbury a Prebend of Lyons. This Monastery, previously very poor, got rich in the time of Cnut, and a tomb, many centuries later, in the church is traditionally called that of Cnut's daughter. Also Godwine, and subsequently Harold, had a house at Bosham, whence the representation of the church in the Bayeux Tapestry. Also the church retains a Saxon tower and chancel-arch to this day—I cannot conceive what a writer in the *Ecclesiologist* a long time ago meant by calling the latter "late Romanesque." From all this Mr. Mitchell inferred, 1st, that as Cnut enriched other monasteries, he might have enriched Bosham. 2nd, that Cnut might have gone to visit Godwine at Bosham. 3rd, that he might have taken his daughter with him to Bosham. 4th, that she might have died at Bosham. 5th, that she might have been buried at Bosham. 6th, that her tomb might have been renewed centuries after. All this is certainly possible, but had Mr. Mitchell consulted Dr. Bruce or Mr. Freeman, they would probably have asked him for his evidence, and have posed him as to the genealogical process by which, in another part of his paper he made out Eadgar Ætheling to be the *heir* of Eadward the Confessor. As I suppose the daughter of Cnut in question is not the Empress Gunhild, her existence as well as her burial-place rests wholly on the testimony of Bosham sextons; and Mr. Mitchell had not a particle of evidence to connect Cnut with Bosham at all. Godwine and Harold are the names really connected with the place, and it is a guess at least as good as Mr. Mitchell's, that the founder of Waltham was also the re-founder of Bosham.

The afternoon was devoted to a visit to Arundel. I and several others went instead to Bosham to judge for ourselves; I also took Appledram, a village with an Early English church and a Perpendicular house, on my road back, and losing my way, was too late for the evening meeting. Arundel I visited on my return home. Being the wrong day for admission, I was not even allowed what was granted to the excursionists, to see the outside of the Castle. The church and remains of the College, all built together by Henry Earl of Arundel, about 1386, form a remarkably uniform pile. The church is cruciform; the choir and northern Lady chapel, being the collegiate portion, were dismantled and blocked off from the parochial church to the west, and were probably only saved from destruction by the magnificent tombs of the Earls which they contain. To the inquirer into ritual and monumental antiquities they afford a most valuable study; the architectural student rather carries away the facts that the choir had wooden vaulting, which some Duke or other took down and forgot to replace or restore, and that the nave has circular clerestory windows, an unusual circumstance in a Perpendicular building.

The concluding Meeting on Tuesday offered nothing very remarkable. Some papers had previously been read, which I did not hear; indeed I have not given you an account of all that I did hear, but have only picked out those most remarkable for goodness or badness, a

Willis and a Bruce at the one end, a Harcourt and a Mitchell at the other.

On the whole, though some things were mismanaged, the Meeting was an agreeable and improving one. I am especially obliged to it for the occasion it gave me to make some acquaintance with the immense, and to me previously unknown, architectural wealth of Sussex. A still greater feast is promised next year in a Cambridge Meeting; if only the members will be satisfied with a thorough working of Cambridge and Ely, with such reasonable appendages as Trumpington, instead of running off to Peterborough, Bury, and I know not where else, as some people talk of, we shall have one of the finest fields, historical and architectural, in all England. We shall also find such men as Professor Willis, Dr. Whewell, and the Dean of Ely, on their own ground, and I trust we shall run no risk of falling into the jaws of any more Dukes.

And now I am bound for Brecon.

#### SYDNEY AND FREDERICTON CATHEDRALS.

WE have at various times called our readers' attention to the most interesting and noble work of Sydney cathedral. The loss of its founder has now invested it with a melancholy interest, and in some measure rendered its completion a still more pressing duty upon the survivors. We own to somewhat of regret, that the scheme of an English subscription towards its memorial completion was not more warmly entertained. Still we flatter ourselves that the notion has not fallen still-born, and we take the opportunity of the recurrence of our present number to keep alive the recollection of the fact that the metropolitical church of Australasia is being built, and is not finished. We are desirous in so doing to call attention—as a proof of the interest which the question has raised in Sydney itself—to two letters to Mr. Gilbert, from the Rev. G. King, the chairman of the committee for building the cathedral at Sydney, and from our esteemed member Mr. Walsh, which have appeared in the public papers. Mr. Walsh dwells upon the aspect of the benefit which this completed church will be as the place of worship of immigrants. This undoubted—be it or not cathedral—it is cathedral moreover, and has therefore its own independent great claims. Whoever may be the new Bishop, let the cathedral founded by Bishop Broughton be at least completed, and that for these reasons. 1. Because it is the metropolitical church of Australasia. 2. Because it is much needed for the spiritual necessities of our countrymen emigrating to Sydney. 3. Because it is the memorial of Bishop Broughton. 4. Because it is a most important link in that simultaneous developement of the cathedral system, which is manifesting itself throughout the reformed Church—in the Colonies—in Scotland—and, though not yet so maturely, in the United States.

Another cathedral, though not metropolitical—and already completed,

that of Fredericton, has also its peculiar claims, from the single-handed devotion with which, under great trial, Bishop Medley has carried it through. Much of what we have said of Sydney applies no less to this—it has also its own distinctive work of directly influencing the Church in North America, a work, the importance of which cannot be overstated. In an ecclesiological aspect moreover it has had the advantage of having been finished under the advice of Mr. Butterfield; and last, but not least, Bishop Medley has his own strong claim to the sympathetic co-operation of those who live at home. It is, moreover, no secret that the excellent Bishop has suffered severe pecuniary loss from the defalcation of persons in whom he placed confidence.

It is therefore a like duty on our part to keep alive the aiding of Fredericton cathedral as a good work much needed on the part of English Churchmen: and to conclude, our treasurer will thankfully receive and transmit all donations towards the cathedrals of Sydney and of Fredericton, which may be placed in his hands.

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#### SEQUENTIÆ INEDITÆ.—IV.

THERE are nine printed Scandinavian Missals. Three Danish—1. Copenhagen (Hafniense.) 2. Sleswick (Slesvicense.) 3. That of the Danish Dominicans. One Norwegian—4. Trondjheim (Nidrosiense.) Four Swedish—5. Upsal (Upsaliense.) 6. Lund (Lundense.) 7. Strengnås (Strengnense.) 8. Åbo (Åboense.) To which may be added 9. Linköping (Lincopense) of which only a few leaves are now known to exist. Of these,—No. 1 has already been examined by the Editor,—and several of its sequences have appeared: No. 4 has been laid under contribution for Mr. Neale's book;—the Sequences of the remaining six have been procured for us by our valued correspondent G. J. R. Gordon, Esq., Secretary of Legation at Stockholm. We propose to take the Swedish Missals first; and shall devote the present paper to that of Strengnås. Only one copy is known to exist, which is preserved in the Cathedral Library of that city; and it required a government order to obtain the use of it. It was printed at Lübeck, by Bartholomew Gothan,<sup>1</sup> in 1487; folio.

<sup>1</sup> The verses which tell us so are worth giving:—

Virginis a partu numeris dare cum juvat annos,  
Mille quadringentos septem simul octuaginta,  
Ecclesiæ Gothan Strengnensi Bartholomeus  
Impressit centum Missalia septuaginta.  
Ipsa modo ritumque pari fabricata librantur  
Quando sub officiis pariformibus officiantur:  
Præsul Conradus Holmensis sollicitavit  
Cujus proposito cleri concordia favit.  
Unde piis sacer Eskillus meritis operetur,  
Ante Deum tutando reum quod gratia detur.

XXIII.—IN FESTO CORONÆ SPINÆ.

Synagoga præparavit	Spinas fert pro galeâ
Sertum, de quo coronavit	In coronâ spinæ ;
Caput Regis Gloriæ.	Hostis superatur :
Ut a spinis liberemur	O qualis victoria !
Spinam serti veneremur	Quæ Victoris gloria
Nostræ datum patriæ.	Qui spinis armatur !
Dum immundum et egenum	Spinis vincens, carens spinâ
Et immundis mundum plenum	Spinis victis a ruinâ
Mundavit a crimine,	Nos defendat jugiter :
Christus spinam hanc sacravit,	Per quem perit mortis spina
Et spineti spinas lavit	Nostræ spinæ medicina
Suo sacro sanguine.	Nos salvet perenniter. Alleluia.

It is worth while to give here a list of the printed Missals preserved in Swedish libraries, so far as they have come to our notice :—

ROYAL LIBRARY, STOCKHOLM :

- Missale Maguntinense, 1513.  
 „ Cisterciense. Fol. [Paris] 1516.  
 „ Lubicense. Fol. s. l. et a. n. finem sæculi XV.  
 „ Cisterciense, s. l. Fol. 1487.  
 „ Brandenburgense. Fol. Nürnberg. apud Georg. Stocks. 148—  
 „ cunctis et Dominis et presbyteris cujusvis diocesis. Fol. Magdeburg.  
 apud Mauric. Brandis. 1493.  
 „ Upsalense. Fol. Basilic. 1513.

UPSALA.

- Missale notulam Dominor. Teutonicor. imitans. Nürnberg. G. Stocks.  
 Fol. a. a.  
 „ Romanum. Octav. Venet. 1485.  
 „ „ „ 1493.  
 „ Aboense. Fol. Lubeck. 1488.  
 „ Dominicanum. Oct. Venet. 1497.  
 „ Upsalense. Fol. Basilic. 1513.  
 „ Lundense. Fol. Parisiis, 1514.  
 „ Cracoviense. Fol. Venet. 1532.  
 „ Pro itinerantibus, secundum cursum Ecclesiæ Cracoviensis. Cracov.  
 1545. Quart. (2 copies.)  
 „ Varmienne. Cracov. 1587. Fol.

CATHEDRAL LIBRARY OF STRENGNÄS.

- Missale ad ritum Ultramontanorum. Fol. Veronæ. 1480.  
 „ Pataviense. Patav. 1505. Fol.  
 „ Strigoniense. s. l. e. a. Fol.  
 „ Strengnæ. Fol. Lubeck. 1487.  
 „ Upsalense. Fol. Basil. 1513.

CATHEDRAL LIBRARY OF LINKÖPING.

- Missale Lundense. Fol. Paris. 1514.  
 „ Upsalense. Fol. Basil. 1513.

LIBRARY OF SKARA.

- Missale Upsalense. Fol. Basil. 1513.

Besides three MSS., the earliest being of the XIIIth century, of which we have no account. We are indebted for this list, and for the transcript of the Strengnäs sequences, to the great kindness of the well-known Swedish Antiquary, Mr. Klemming, who further reports that the Libraries of Wexio, Westerås, Calmar and Gefle, contain no remarkable Missals. We have omitted all Roman Missals posterior to 1500. In the above list, the Missals of Lübeck, Cracow, Varna, Gran (Strigoniense, Metrop. of Hungary,) have never been examined for sequences; but we are in hopes of obtaining a collation of them.

## XXIV.—IN FESTO S. BOTUIDI M.

Cœli chorus esto gaudens;  
 Collætare simul plaudens  
 Concio fidelium :  
 Noe justus, vir perfectus,  
 Deo placens et dilectus  
 Pausat post diluvium.  
 Super Syon sanctum montem  
 Deitatis gustans fontem  
 Implet desiderium ;  
 Ad eterna jam ascendit  
<sup>1</sup>Enoch ; David apprehendit  
 Honoris fastigium.  
 Hic convertit peccatores  
 Ab errore ; sanctos mores  
 Docet, salvans animas :

In radice caritatis  
 Onus laxat paupertatis,  
 Spargens elemosynas.  
 Non est dolor neque luctus  
 Ubi dulces metit fructus  
 Laborans agricola,  
 Qui cum Christo gloriatur,  
 Angelis associatur  
 Gloriosus incola.  
 Rex benigne, Jesu bone,  
 Nos Botuidi fac coronæ  
 Fieri participes ;  
 Ut supernæ Civitatis  
 Exaltemur cum beatis  
 Perennes municipes.

XXV.—IN FESTO CONCEPTIONIS.<sup>2</sup>

Quam figurat lux primæva,  
 Caput vermis calcans Eva,  
 Mundum intrat hodie ;  
 Hæc est quæ nescivit torum  
 Paternorum delictorum,  
 Dono fulta gratiæ.  
 Innocenter ambulantes  
 Legem Dei meditantes  
 Parentes promeruit :  
 Tam devotos contorales  
 Castitate sociales  
 Mundus nunquam habuit.  
 Justam quippe ducunt vitam,  
 Pietate redimitam,  
 Miserando miseris :  
 Duo stabant infecundi  
 Supportantes gembundi  
 Legis probra veteris.  
 Venit tempus quo prodiret  
 Ovem lapsam qui requireret  
 Natus in splendoribus :  
 Solem parat ad amictum,  
 Corpus Matris benedictum,  
 Resplendens virtutibus.  
 Labem si quam vides solis  
 Famam nigrat hujus prolis,  
 Sed non fas est dicere

Solis rotam maculari,  
 Nec hanc prolem denigrari  
 Culpæ quovis genere.  
 Absit a te, mens humana,  
 Suspici quæque vana  
 Dum divinum agitur.  
 Opus istud singulare  
 Peracrutantem quærit quare  
 Sic in altum rapitur.  
 Cessent ergo detractores,  
 Ignes flantes vastatores,  
 Dentes frænent duriores,  
 Contententes maculam  
 Carnis Adæ profluxisse,  
 Nec conceptum hunc transisse,  
 Quin tractum poluisse  
 Propter carnis regulam.  
 Quod excedit notionem  
 Non requirit rationem  
 Sed divinam unctionem ;  
 Ergo mente sedulâ  
 Cœli Regem adoremus,  
 Matrem Regis collaudemus,  
 Ut cum illis conregnemus  
 Per eterna secula.  
 Amen.

<sup>1</sup> The Upsala Missal, with far less point ; *Martyr latus apprehendit*.

<sup>2</sup> This is, perhaps, an unique example of a sequence containing, certainly of a sequence polemically asserting, the doctrine of the Immaculate Conception.

XXVI.—IN FESTO SANCTÆ ANNÆ.

Felix mundus ex cœli lumine  
Mirâ prorsum in altitudine  
De stellarum ordine  
Fulgens pulchritudine.

Magis felix Annæ progenie,  
De quâ natæ tres Sanctæ Filiz  
Clara gignunt sidera,  
Astræque stellifera.

Primo parit Mariam cœlicam  
Quæ præcessit vitam angelicam,  
Florens arca gratiæ,  
Templum Regis gloriæ.

Hæc, quam Deus servavit Virginem,  
Verum Deum parit et Hominem,  
Cœlum sapientiæ,  
Solemque justitiæ.

Hic prædulcis in suo sanguine  
Nos expulsos lavit a crimine;  
Adoptans in filios,  
Et Regni consocios.

Justum parit Jacobum altera,  
Joseph, Judam, Symonem socia:  
Viros apostolicos,  
Virtute magnificos.

Hinc Maria majorem Jacobum  
Sequens parit, Johannemque probum:  
Qui Christi mirificum  
Scripsit Evangelium.

Anna Dei tot beneficiis  
Conjugatas præsit et gratiis;  
Tot stellis novitiam  
Ditavit Ecclesiam.

Dole nostras, Anna, miserias:  
Deus in te monstrat eximias  
Virtutes potentiz  
Dotesque clementiz.

O Maria, dulce refugium,  
Confer Annæ per patrocinium,  
Nos sanctorum gaudiis  
Perfrui perpetuis. Amen.

XXVII.—DE UNO CONFESSORE NON PONTIFICE.

Felix vixit hic Confessor,  
Verbo, vitâ, fit professor  
Christianæ fidei.

Imitator Christi Ducis  
Memor fuit ejus Crucis  
Cruorisque rosei.

Voluntates abdicavit;  
Carnem suam castigavit  
Per juge martyrium:  
Jejunavit et oravit  
Et in Cruce se mactavit  
Vivum sacrificium.

Armis lucis se munivit:  
Fide fraudes hostis<sup>1</sup> trivit  
Roboravit brachium:

Mente florem mundi sprevit:  
Pietate motus flevit  
Proximorum vitium.

Castus, prudens sic vincebat,  
Quod dissolvi cupiebat  
Relinquendo sæculum;  
Civis factus supernorum  
Regem cernit Angelorum  
Gustans vitæ poculum.

Salve, fortis Christi miles,  
Roga Regem, quod nos viles  
Expurget a sordibus:  
Jesu Christe, nos confortes  
Ejus prece quod consortes  
Simus cœli civibus. Amen.

S. JOHN THE BAPTIST, EASTNOR.

Among the most complete and costly restorations that we have had occasion to chronicle, must be reckoned the rebuilding of this church, effected about a year ago, at the cost of the late Lord Somers and the present rector, under the directions of Mr. G. G. Scott. The church is also remarkable for its situation, which is one of the most beautiful

<sup>1</sup> The Missal has *hostes*.

spots in the most beautiful part of the Malvern Hills. The architect preferred retaining the general plan and appearance of the former church instead of attempting a completely new structure; and the consequence is that the exterior, although unusually enriched, has scarcely enough dignity of scale and design to correspond with the general impression of the unsparing detail and rich ornamentation of the church. The old western tower, a very humble one, is retained, almost unaltered.

The plan comprises a chancel, and a nave, with a north aisle to each; a new mortuary chapel, adjoining the north side of the north chancel aisle, and a vestry to the east of the same chancel-aisle; the old west tower, and a south-west porch. The old foundations were, as far as possible, retained; and a considerable portion of the old fabric has been rebuilt, including a Romanesque door in the south wall of the nave, a Third-Pointed arcade between the nave and the north aisle, and some First-Pointed lancet windows in the north wall of the north aisle. The remainder of the church, and indeed, all the new work, is of a rich Middle-Pointed style, built of a warm reddish coloured sandstone, quarried in the neighbourhood. The interior walls are of ashlar-work, which produces an effect of solidity always most satisfactory.

In the chancel, which is almost a new design, Mr. Scott has given an east window of three lights, with radiating-tracery, of the same type as the well known examples in the neighbouring church of Ledbury. This window has a deeply moulded hood, with shafts of polished marble. On the north side of the chancel there are two low arches westward into the chancel-aisle; and no piercing in the north wall of the sanctuary; though here a credence-shelf is bracketed out on a detached marble shaft. On the south side there are two windows, each of two trefoiled lights, and with marble shafts to the hoods. Between them, somewhat needlessly, is a priest's door. In the south-east angle there is a piscina, of elegant detail, on a detached shaft. The chancel-arch is of rich and good detail; and the roof has arched braces, and is boarded behind the rafters. An obvious defect of this chancel, as indeed of the whole interior, is that the height is insufficient. The sanctuary, though marked by two steps, has no architectural or constructional division in walls or roof.

The mortuary chapel, which is to contain the tombs of the Somers family, opens by a single arch from the north wall of the north chancel aisle. It is well proportioned and impressive, with good east and west windows, and three deeply set single lights on the north side. There are no particular architectural features in the rest of the church, so much of the old work being preserved. Externally the ashlar is good, and the buttresses, which in the chancel are pedimented, are elaborate. But this, and the ball-flower cornice to the chancel, and the rich cornices of the mortuary chapel, with a profusion of copings, and gabled crosses, and of carved corbels to every label, are very allowable, even if somewhat too profuse, in a church of this character. The chancel, its north aisle, and the mortuary chapel, have all separate gables; but the lean-to roof of the vestry contrasts, in the east elevation, with the middle one. The south-west porch, which is of timber, and open, is rather

ungraceful: and there is a practical mistake in having the large door a single leaf, as it swings too heavily, and when opened, is an encumbrance to the interior. Two leaves, or a wicket-gate in the larger door, will be found a more convenient arrangement. The lich-gate is of somewhat too ornate a design.

The ritual arrangements are very perfect. We have mentioned already the credence and piscina. The sanctuary, though not constructionally marked, is of good proportions: and there is a footpace to the altar. The altar, which is of excellent height, is properly vested, and has a super-altar with candlesticks and metal altar-cross. These are of Mr. Skidmore's design and workmanship, and are decidedly good, though the cross is scarcely of sufficient size. The stalls are properly arranged, but as yet only provisional; the rector intending in time to provide some more worthy of the rest of the chancel. There is a high chancel-screen; which is by no means one of Mr. Scott's most successful details. The lower panels struck us as being needlessly high, and the open tracery as too thin; while the beam with a cornice which forms the crest, is disproportionately heavy; and the cross surmounting it is neither of sufficient size for the whole screen, nor has it any constructional relation to the beam from which it springs. And besides, the detail of the cross seemed to us of a later type than that of the screen itself. The choir-gates are good, of metal, manufactured by Mr. Potter. Under the arches separating the chancel from the north aisle, there is a remarkably pretty low screen of wrought iron, painted blue and gilt. Its cornice is decorated with fleur-de-lys and candlesticks, and we saw only one point to be criticised,—that the latter would have been better if they were some six inches higher. The organ stands on the ground at the north-east angle of the north chancel-aisle, and is played (without curtains) from a finger-board just outside the metal parclose screen; the action being carried by trackers which pass beneath the floor.<sup>1</sup> The nave has a tiled floor, and is filled with open seats of oak, without platforms. The seats are a little too high, and their poppy heads are in the form of a plain cross. At the south-east angle is a small stone pulpit, with a moveable brass desk. It has polished marble shafts, and boldly cut foliage in the capitals; besides statuettes of S. John, S. James, and S. Peter, well carved by Mr. Phillips. The font is of less happy design; square in plan, with a circular stem, and four marble shafts. It stands on two steps, and is heavily ornamented with a carved legend, and some panels. There is as yet no cover to it.

It will be observed that Mr. Scott has availed himself freely of the use of polished marble in his internal ornamentation; but with this exception and some very inferior stained glass, there is no colour at all in the building. This is very much to be regretted, and we hope that it may be intended to make at least a beginning before long of some polychromatic decoration. The stained glass—excepting some amateur work which we shall not criticise—is by Mr. Wailes. The east window is far from satisfactory. The openings in the radiating tracery are filled with

<sup>1</sup> The service in this church is choral, and the music used is exclusively Gregorian. The minor fittings are of the most complete and satisfactory kind.

angels, but their design is not good, and, their attitudes being always vertical, the *motifs* of the glass and of the fenestration appear to be at variance. In the middle light there is a coarse and vulgarly designed "Majesty," above a Crucifixion which is, with singularly bad taste, drawn to a smaller scale. S. John Baptist occupies the dexter, and S. John Evangelist the sinister, light; above, respectively, small groups representing the Visitation and the Nativity. There is no grisaille or relief in this window; the design is crowded and confused; and there are two incongruous scales in the same light. The eastern window of the south side is considerably better. The subjects are the offering of the Paschal Lamb and the sacrifice of Isaac; the canopies are not bad, and well relieved, though somewhat late. In the quatrefoil above is an Agnus Dei, much less good than the rest of the window. The western window has the sacrifices of Melchizedek and Abel; and in the cinquefoil our Lord holding a chalice. The subjects of these windows are further illustrated by appropriate legends carried by angels.

We may mention with some commendation a new monument in the mortuary chapel to the memory of a lady. Under a low recessed arch there is a large slab of polished Cornish marble, with a cross above inlaid with glass mosaic. We do not remember seeing any other instance where this kind of mosaic has been used. It is perhaps less appropriate here than it would be in a reredos. More stained glass is contemplated for this church, and we hope that it may be worthy of the building; than which we have seldom seen one more ritually and architecturally correct. In a case where so large an outlay was intended, and where the previous church had so little merit, we incline to think that it would have been better had the architect designed an entirely new building. As it is however, though we desiderate greater height and space, more constructional ritualism, and a more intelligible and uniform ground-plan, yet we gladly recognize the fact that Eastnor church is one of the best, and most costly, and most church-like works we have ever described.

## AN ECCLESIOLOGICAL TOUR IN PORTUGAL.

*To the Editor of the Ecclesiologist.*

LETTER III.—ZAMORA, MIRANDA, BRAGANÇA.

MY DEAR MR. EDITOR,

A diligence runs once a week from Valladolid to Zamora, west of which there is no carriage-road. As, however, we had missed the one fortunate day, we engaged horses as we best might,—and bade adieu to vehicles till we should reach Braga, a distance of eight days' hard journey. Accordingly, at five o'clock, on a pouring morning, our

beasts made their appearance in the courtyard of our inn; three for our party, now reduced to that number, and a sumpter horse, on which our guide occasionally rode. A road, which was little better than a river of mud, soon brought us out in bleak unenclosed fields, through which we plodded wearily along, the clouds however dispersing, and the sun occasionally peeping out. In about an hour and a half we passed close under the fortress crag of Simancas, towering high to our right—the Duero, here a noble river, winding to the left. Simancas is the repository of the Spanish state records: but we were,—which you will begin to think I have forgotten,—bound for Portugal; and we were pushing on for a long day's journey. So, splashing through mud, or riding faster over sandy tracks of common, with no other adventure than that one of our party went into a kind of quicksand, his horse sinking well nigh to the saddle girths,—about noon we made out the towers of *Tordesillas*,—a most welcome sight. While our dinner was preparing at a very decent little posada, we sallied out to see the churches. That of *San Pedro* has chancel, with north and south chapels; nave and western tower. The east end is flat. The south chapel of S. Andrew is modern, and has the effigies of two Bishops, its founders, kneeling at a desk. The nave has two bays:—the piers may be Early Flamboyant or Middle-Pointed, the mouldings of the single lights in the clerestory seem of the same date, and are very good. The tower is square and broad, with three belfry lights on each face. The Conventual church of *Sta Clara* is much more interesting. This has chancel, with north chapel; nave with both north and south chapels. The material of the former is brick and pisé: of the latter, principally stone. The apse is trigonal: the choir entirely concealed by bed-hangings. The chancel arch apparently First-Pointed, but cut away. The roof is high and coved, and of very fine honeycomb work. The two arches on the south are very fine late Middle-Pointed, fifteen-foliated, and with rich mouldings. The sacristy, on the north side, is square, with two massy First-Pointed wall-arches, like those in Denmark, on each side. There is here a rood-beam with SS. Mary and John; the first, and nearly the last example that we saw. The nave has four bays. The first to the north opens into a First-Pointed chapel, the vaulting of which has been Flamboyantised: there are rude wall-arches as before. The second is good First-Pointed, of that kind that is circular with octagonal cap: the third was the same, but is modernised; the fourth bay is taken up by the gallery, on the south, the nave opens into the *Saldaña* chapel, circ. 1430. There is at the east end the finest triptych we had yet seen; it has double wings,—the figures are in high relief both inside and out, and there are eighteen compartments. The clerestory, on the south side, has two windows of two trefoiled lights. Under these are two fine recessed tombs of the founders,—the lady at her husband's foot. At the west end of the chapel are two other recessed tombs: the knight facing north, and regarding an image of S. Andrew,—the lady, who holds a book, to the south. Externally there is a modern campanile to the church, with two bells. The Convent overhangs the Duero, which a little further down is crossed by a noble bridge. It was in this nunnery that poor crazy Queen Juana

died in 1535. I saw also the church of *Sta Maria*, but it is absolutely without interest.

On again over the tedious *paramos* of Leon; never far from, but hardly ever seeing, the Duero. The day had grown more and more sultry: now wild heavy clouds rolled up in the south-east, and everything betokened a coming storm. The little church of *Villalar* stands well on a hill bank at a sharp turn of the road: it contains, however, nothing of interest, but there I saw a pretty picture. The churchyard path winds abruptly up from the road to the south door; it is stepped at regular intervals, and the village clusters under the high ground of the church. From the village there came a confraternity, with banners, and singing a litany, along the village lane, through the wicket up the hill; and when the foremost banner had reached the church door, and the furthest end of the procession was still in the lane, all knelt. Where I stood, my eye wandered over the steppes of Leon, and rested on the black clouds that were rolling up over them; but the white banners gleamed in the sunbeam, and stood out gloriously against that inky background; and the wild moaning of the wind in the ilexes that clustered hard at hand was pleasantly answered by the *Ora pro nobis* of the kneeling procession. I shall mentally bring up my recollections of Villalar as a gem in my cabinet of Ecclesiastical pictures. The place is not unrenowned in history for the defeat of the insurgents by the Count de Haro, in 1521.

As soon as we were fairly out on the high ground, the storm burst upon us with a fury I have hardly ever seen equalled. The hailstones were at first really tremendous, and then followed a perfect deluge of rain for about three hours. Nothing to be seen but these vast *paramos*, except that now and then we passed a drenched shepherd, keeping together, as well as he might, his flock of black sheep. These sheep, by the way, have an odd and picturesque effect, from the lower half of their tails being almost invariably white. As it grew dusk, and we drew up in a circle, and drained our bottle of Hundaya, I thought that Ecclesiology has its dreary, as well as its bright scenes, and this was about the worst.

At last the rain ceased, and over a marshy common we could just make out the towers of Toro. We rode up its quiet grass-grown streets at nightfall: so stiff with cold, rain, and Spanish saddles, that on dismounting at the *Posada de San Carlos*, we could not stand. But a tolerable inn, a good supper, and a passable bed, sent us forth the next morning to a finer day, and to a most interesting church.

*La Isigne Iglesia Colegial de la Ciudad de Toro*, under the invocation of S. Laurence, is a truly noble Romanesque church of granite. It has chancel, nave, two aisles, two transepts, each with eastern chapel, central and north-western tower, and western parish church. The central tower is particularly noble: it is circular, or rather sixteen-sided, with two tiers of as many windows each. In the interior, however, it is domed. The enormous buttresses and the fine tourelles make it a most noble object. The apse is circular, and has three small circular heads. The interior arrangement is of the usual Spanish kind, with a double iron reja. The ritual choir is in the second bay. Above

the apse, at the east end, there is a wheel window of eight lights, now blocked. The crossing arches nearly resemble each other. Of two orders, and pointed, they have a circular shaft with square flowered capitals. The north window of the north transept is a large circle, the tracery being gabled; the south of the south is a wheel window of six lights. The nave has three arches, with elaborate Romanesque mouldings. In the aisles the windows have some of the most elaborate and grotesque Romanesque mouldings that I ever saw, and the north door of four orders, the interior order being tenfoiled, is superb. But this is far exceeded by the west door, of seven orders, the exterior representing, what I do not remember elsewhere to have seen, the Last Judgment. This now leads into the *parroquia* of S. Thomas Apostle, a long poor building, which has its eastern bay vaulted (evidently the original porch,) and in the rest a flat wooden ceiling. In this collegiate church I heard High Mass on Whit-Monday. The Sequence, *Veni Sancte Spiritus*, was very well given. After the Creed, the Dean (I believe) came forward on the Gospel side of the altar, and read a pastoral from the Bishop of Zamora on the subject of the potato famine in Galicia. He then preached a very respectable sermon, which was listened to with a good deal of attention, on the Christian duty of relieving the misery of fellow Christians.

The little church of *San Lorenzo* was the only other ecclesiastical building that I saw in Toro. It has chancel, nave, north chapel, and south loggia, the former being strangely disorientated towards the south. The material is brick, but panelled all over with long narrow circular-headed arches, not unlike the common arrangement in Denmark. The apse is blocked by an excellent Flamboyant retablo. The subjects are, 1. The Martyrdom of S. Sixtus; 2. S. Laurence and the poor; 3. S. Laurence before the Præfect; 4. S. Laurence's Martyrdom; 5. The Annunciation; 6. The Nativity; 7. The Epiphany; 8. The Purification. On the north of the choir is the tomb of Don Sancho and his queen, a sloping top as usual, the queen on the interior and highest. The iron railing is very fine Flamboyant. Over the south door of this church is a notice that the Christian Faith was tolerated here during the domination of the Moors. The loggia is rather curious, three arches in breadth, one in depth, the piers themselves circular, square caps and base.

Leaving Toro our way lay through valleys among bare sand cliffs, then through pleasant woods, or rather chaces, the air everywhere perfumed with the may, which here is most lovely, lupins and yellow jasmynes, and the night-blowing stock, making the hedge-banks beautiful; a kind of holm oak with bunches of yellow flowers, and the Judas-tree with its bright pink blossoms scattered over the common. The hoopoes, too, with their brilliant crests, and enormous green lizards studded with all the colours of precious stones, served to remind us how far we were from England. Then again over a huge moor, till we saw the mediæval fortifications, the cathedral and sixteen churches of Zamora on the horizon. At four o'clock we entered this seldom visited city; a very picturesque place it is,—Romanesque arches everywhere,—long vistas down deserted streets, dim colonnades,—and strange narrow lane-

staircases between city wall and desecrated convent, between church and mansion of some "very rancid and old Castillian." Here the mantilla begins to be disused, the women wearing a thick stuff shawl folded over their heads. The Zamorese costume lights up the recesses of the deep dark streets;—a yellow petticoat bordered with red, a chocolate-coloured gown lined with green.

I will first speak of the cathedral, which is most interesting. The effect on entering is much spoilt by the large Corinthian chapel which forms an ugly excrescence on the north of the choir, and fronts the grass grown *place* by which the building must be approached. Constructionally, it has choir, nave, two aisles to each, two quasi double transepts,—a western chapel; and a western tower, besides the above named excrescence. Ritually, the division is this;—sanctuary=apse+one bay of constructional chancel+eastern transepts, which are all cut off by the eastern *reja*: *entrecoros*=the crossing: ritual choir=the two easternmost bays in the nave;—leaving two bays for the ritual nave. The whole, with the exception of some late Flamboyant additions, is transitional. The size of the sanctuary, embracing the aisles as well, gives a very grand effect; the walls were hung with well draped red velvet. The apse is pentagonal. Over the *entrecoros* rises a kind of dome lantern, no doubt the type of that at Toro;—in the interior, it is arcaded in circular-headed lights; in the exterior, they are alternately gabled and circular-headed. The transepts have north and south Flamboyant windows, of a richness and grace seldom to be met with here. The nave piers are solemn; circular, with square base and square embattled capitals: the arches pointed, and of two orders. The crossing piers are of much the same character. The north aisle of the chancel has an arch of apparently Middle-Pointed work;—with ball-flower, nail-head, and cable mouldings. A western chapel to this aisle is of wonderfully rich Flamboyant. I hurry over these details, however, in order that I may dwell longer on those of the choir. The stalls, though not remarkably early, are very fine. The bishop's, as usual, at the centre of the west end;—then three dignitaries on each side; then, at each extremity of the west end, a door into the nave, (which, in most cathedrals of this arrangement, does not exist;—then on the north and south sides respectively, twenty stalls with *subsellæ*, which also are returned. All the panelling is very fine;—but that at the back of the *subsellæ* I will give at full, because the types of, and legends concerning, our LORD are so remarkably well chosen, that they may be useful as giving ideas to our own church builders,—and might, I think, be introduced with great advantage in stained glass.

#### On the NORTH SIDE :

1. Abel. *Vox sanguinis.*
2. Abraam. *Tres vidit; unum adoravit.*
3. Joseph. *Melius est ut venundetur.*
4. Melchisedec. *Rez Salem proferens panem et vinum.*
5. Job. *De terra surrecturus sum.*
6. Aaron. *Invenit germinans.*

7. Samson. *De [comedente exivit cibus].*
8. Samuel. *Loquere Domine.*
9. David. *Dominus dixit ad me, Filius.*
10. Jeremias. *Dominus.*
11. Ezekiel. *Porta hæc.*
12. Oseas (with cross botonée on breast). *Addam ultra.*
13. Amos. *Super tribus.*
14. Micheas. *Percutient maxillam.*
15. Abacuc. *Exultabo in Deo Jesu meo.*
16. Sophonias. *Juxta est dies.*
17. Zacharias. *Jesus erat.*<sup>1</sup>
18. Nabuchodonosor. *Quartus similis Filio Dei.*
19. Virgilius, Bucol. *Progenies.*<sup>2</sup>

SOUTH SIDE :

1. Moyses. *Prophetam excitabit.*
2. Isaac. *Vox quidem vox.*<sup>3</sup>
3. Jacob. *Non auferetur sceptrum de Juda.*
4. Balaam. *Orietur stella ex.*
5. Gedeon. *Si ros solo.*
6. Helias. *Ambulavit in fortitudine.*
7. Helisæus. *Vade, et lavare septies.*
8. Salomon. *Levent servi mei.*
9. Tobias. *Jherusalem.*<sup>4</sup>
10. Isayas. *Ecce Virgo concipiet.*
11. Baruch. *Statuam Testamentum illis.*
12. Daniel. *Septuaginta hebdomades.*
13. Johel. *Magnus enim dies Domini.*
14. Jonas. *De ventre.*
15. Naum. *Ecce super.*
16. Ageus. *Veniet desideratus.*
17. Malachias. *A solis ortu usque ad.*
18. Caiaphas. *Expedit vobis.*
19. Centurio. *Vere Filius.*

As to the other details of this cathedral, the most remarkable is the arrangement of the parish altar at the west end of the choir, its light trefoiled canopy, and the entrance doors north and south to the choir. The service books are magnificent, and very models of binding: the great central lettertern with its cresting, cross, and iron banner is also fine. The western chapel, separated by a grill from the nave, is of First-Pointed date, and contains two bays. It contains three remarkable recessed tombs, very high, as all these Spanish ones are. One

<sup>1</sup> At least, so I read it, and understand it to refer to Zech. iii. 3. *Jesus erat indutus vestibus sordidis*; and to refer to the humiliation of our LORD in taking the vesture of our humanity upon Him.

<sup>2</sup> i.e. Jam nunc progenies cœlo demittitur alto.

<sup>3</sup> Gen. xxvii. 22. *Vox quidem vox Jacob est; manus autem manus Esau.* This is mystically explained of our LORD's Two Natures; thence the allusion.

<sup>4</sup> Tobias xiii. 16.

representing a knight in civil dress and sword (1470) is marvellously rich. Another knight (1520) is placed on his side;—I suppose to show the effigy, which else must be invisible to any but a giant. There is in this chapel a magnificent triptych of six subjects:—the Baptism, Crucifixion, and Decollation of S. John Baptist, are admirably given. It is impossible to see the western façade of Zamora cathedral, as it projects into private grounds. But it promises well. The tower is square and lofty, of three stages.

On the second afternoon that I spent in this church, I happened to be in the sacristy while the canons were vesting. One of them entered into such conversation as might be held where one of the interlocutors spoke Spanish and the other Portuguese. Finding that I was a "Christian," and yet not in communion with the Holy See, his astonishment had something almost ludicrous in it, and he summoned his brother priests to expound the enigma. By them I was requested to give an account of myself to the Bishop, and was marched off for that purpose to the episcopal residence, which lies on the south side of the cathedral. His lordship, however, was ill; and thus I missed what promised to be a curious scene.

The churches of Zamora are singularly difficult of entrance. The only function which I saw on the Whit-Tuesday that I spent there, was the litany and a sermon at *S. Pedro*, on some anniversary of the *Corte de Maria*. The church was crammed full to the very doors, so that it was impossible to catch a word that fell from the preacher. The building is only remarkable for having had its originally distinct nave and aisles thrown into one in Flamboyant times, and vaulted with an immense span. Over the high altar is the shrine of S. Ildefonso.

*S. Juan de la Puerta Nueva*, of principally Flamboyant date, has a square east end. The whole breadth of the church is here also under one vault, the span measuring somewhere about sixty feet. The north porch separated by a parclose from the chapel of the Cross has an excellent transitional door. The western façade presents a curious Middle-Pointed window of five lights. The tower is at the south-west and is modernized.

*La Maddalena* is an interesting church. It has chancel and nave, with a small ancient sacristy on the south of the former, for which a modern one has been substituted to the north. The date is transitional. The three circular-headed windows of the apse are in an arcade of square-headed trefoils. The piers of the apse arch are twelve-clustered, and First-Pointed;—round the arch itself is an inscription which seems to fix the date, but which cannot be read without a telescope. In the first bay of the nave is a projecting Norman arch, resting in front on two voluted shafts, and behind on two, corbelled off. This might have been intended for the canopy of an early altar; and very much reminded me of those in the transepts of Lund Cathedral, in Sweden. In the west bay is the *apparently* earliest canopied tomb that I ever saw. It is not recessed, but rests, in front, on three transitional shafts, with curious capitals of birds and monsters:—the tympanum is ornamented by harpies with interlacing necks. The effigy is of a knight, in chain armour, in bed: above, his soul is received into Abraham's

bosom, and angels attend it with censers.—The pulpit, of First-Pointed date, is against the wall, ascended by steep steps with solid banisters; it tapers to a boss, which rests on the head of a dog, who sits on the stone wall bench. The clerestory is of good Transitional work, with internal circular shafts;—a circular window on its south side, and a Romanesque marygold of six lights; at the west end are some more. In this church is a sham which I never saw surpassed in England. At the west end of the nave an apparent altar opens, and discovers a font. This equals the palace upholsterer's performance at a royal christening.

*S. Vincent* is a modern church; but has a fine western Romanesque door, of four orders: and a high Romanesque tower.

*S. Maria la Nueva* has sanctuary, choir, nave, and western tower. There is an eastern excrescence for an illumination, which gives a curious external effect. The date is Romanesque:—the sanctuary arch, horseshoe: there is an apsidal chapel on each side of the altar,—the remains of a church destroyed in an insurrection of 1168; a miraculous hat is preserved, that then escaped the conflagration. The font is an enormous cylinder, arcaded, with figures of saints. The campanile is modern.

*S. Isidoro* is not worth description. *S. Maria de la Horta*, in the lower part of the city, is a small Romanesque church, not without its interest. It has circular apse,—distinct sanctuary and chancel arches, and a nave of three bays. The western door is very good: it has a ball moulding which, I should have mentioned before, is common in the Romanesque of this province. The tower, somewhat modernised, serves as a porch. In the south-west chapel is a good Flamboyant triptych, with *S. Michael*, *S. Andrew*, *S. Francis*, two canonised Bishops, and an Entombment.

Near *S. Maria de la Horta* is *S. Leonardo*, also Romanesque, into which I could not get. It has a good western door, and a fair north-western tower, and broach spire.

It was early on a May morning that we took our way through the west gate of Zamora, having appointed a rendezvous with our mules just outside the town. Never were poor ecclesiologists in so woeful a plight as we, in our first attempt to mount those vicious beasts. After doing battle with them for some time, the worst was sent off, a substitute procured, and we mounted on Spanish saddles rode on with about the same degree of comfort with which we should bestride a parLOUR table. Gradually mounting the high land, we now saw the Portuguese mountains skirting the horizon. Our road lay over a wild heath, fragrant with gumcistus and lavender, and speckled with peonies, the first time I ever saw them wild. The scent of the wilderness of gumcistus, as it exhales in the morning dew, seems to give a new character to travelling;—wearisome as travellers find its acres and acres in Portugal, for my part, I never became tired of its delicate white blossoms and deep purple star. Table land still; and while the mules were baiting in a lovely venda, I lay down in a copse of red-leaved oaks, almost literally in a bed of daffodils and peonies. Our guide, a *Contrabandista*, had his own private reasons for preferring a circuitous route

to Miranda, our goal. Over wearisome ploughed fields we passed to *Castro*, the last village in Spain. The church is of Flamboyant date, but modernised. Then we descended into a most lovely valley, dotted with cork-trees and holm-oaks on either steep ridge; grey rocks towering up here and there from the softest turf, and a bright clear streamlet dashing along its little ravine. This is the boundary of the countries; we urged our mules across it, and were delighted to hear our guide at length cry, *Senhores, aqui estamos em Portugal!*

I remain, &c.,

O. A. E.

## NEW CHURCHES.

*Holy Trinity, Skirbeck, Boston.*—A small new church was built here a few years since by Mr. G. G. Scott. The style is Middle-Pointed, its plan comprising a clerestoried nave, a chancel, two transepts, and two chancel-aisles. Besides the arches opening into the transepts the nave shows an arcade of four arches, of two orders, rising from low shafts. The clerestory is low, lighted by quatrefoils in pointed hoods. The roof is of the cradle kind, with massive tie-beams and king-posts. It is of a very dark colour and looks over heavy. The chancel-arch is corbelled off. The chancel rises by three steps, without screen, from the nave; and the sanctuary, railed, is lifted on two steps more. Somewhat heavy parclooses divide the chancel from its north aisle, forming a vestry with an external entrance, and from its south aisle, which is the organ-chamber. The chancel roof is a cradle one, painted black. The east window, of five lights, has stained glass by Wailes. In the tracery is a Majesty with angels, in the lights are medallions with subjects from our Lord's life. The glass is very heavy and commonplace, and much wants relief and white glass, although there is some grisaille in the back-grounds. The chancel-windows have flowered quarries. The altar is raised on a foot-pace. There are two longitudinal seats in the chancel with desks before them. A stone pulpit, with an *embattled* parapet, stands on the south side of the chancel-arch, and opposite to it, outside the chancel, is a large open reading-desk facing west and south. The transepts are seated, facing north and south. The nave and aisles have plain open seats in deal, but those in the nave are appropriated, while those in the aisles are free, and much narrower, and more inconvenient, than the others. The passages are paved with red and black tiles. The font is poor, octagonal, on a low square base, and without cover. A screen between the organ-chamber and the south transept is too ornate for the rest of the church. Externally the chancel-aisles have separate gables, and all the roofs are of blue slate. The nave aisles are low, with lean-to roofs, and have small windows of two and three trefoiled lights. There is a door without a porch at the end of the south wall of the south aisle. The single bell

hangs in a corbelled niche in the west gable. The label of the west window is crocketed and ends in a statue of an archbishop. The aisle windows are without labels. The tower is not yet built. This church is, we cannot but think, of a more ambitious plan than is justified by its scale; it wants character and appropriateness, and is too much like other designs by the same architect, who does not do himself justice by churches like this—which, though in many respects full of merit, are undoubtedly of a very commonplace kind.

*S. Edmund, Vobster, Mells, Somersetshire.*—This little church was briefly noticed some years ago in our pages when it was in course of building. It stands in a very lovely situation; and has chancel, nave, a vestry at the north-east of the chancel, and a south-west porch. The style is Middle-Pointed: the architect was Mr. Ferrey. Though there are not a few architectural faults, it is very religious in its internal effect; and externally it looks better than its high side walls, and windows not well set in the walls, would have led one to expect. The chancel is of three bays, divided by arched braces which spring from vaulting shafts that are corbelled off on a string-course. The east window—which has a shafted hood-moulding—is of three trefoiled lights, with reticulated tracery. On the north side, besides a square-headed trefoiled door into the vestry, there is a two-light window with a shafted hood-moulding; and there are two similar windows, with a priests' door, on the south side. The chancel is quite correct in its ritual fittings: the altar is very good; there are returned stalls with poppy-head ends, and subsellæ:—a solid low screen, with an embattled moulding at the top, and iron fleurs-de-lys set along its crest. At the north end of the nave is a stone pulpit; an organ stands on the ground at the west end: there is a litany-desk, and all the seats are open and made of oak. The nave windows are of one or of two lights, and they have foliated hoods, after a common Somersetshire type of window-decoration. The west window is of two lights. The tiles are very carefully laid, and the font is well carved. Almost all the carving of mouldings, corbels, &c., was executed by a late curate of the parish, and the work—than which nothing can be more careful and spirited,—does him infinite credit. The windows in the nave are of grisaille, and are far from unsuccessful. The glass in the chancel windows, by Mr. Hudson, is far however happy. The subjects in the east window are the Blessed Virgin with the Holy Child, (who is vested and crowned); between S. Peter and S. Andrew. S. Edmund, S. Margaret, S. Elizabeth, S. John the Baptist, and S. John the Evangelist, are represented in the other lights in the chancel. Externally there is quite enough ornament—a ball-flower cornice to the chancel, a crest to the chancel roof, strongly defined copings, and a leaden roof. The vestry has a gable parallel to the chancel. There is as yet no tower. A small lychgate surmounts the entrance to the churchyard. We know nothing of Mr. Ferrey's which we have liked better than this church.

*S. John Baptist, Hove, Brighton.*—We have seldom seen a more pretentious, or a more unsatisfactory, church than one nearly finished at the west end of Brighton, from the designs of Mr. Habershon. The style is late Middle-Pointed. The plan is cruciform. The chancel is

very broad, almost of equal width with the other three arms of the cross. All four roofs meet in a kind of central crossing or lantern, without arches, their four ridges meeting in a point which is adorned with a nondescript pendent. The transepts have eastern aisles which are so large as nearly to make a square plan with the chancel: and from these aisles project two eastern porches! The nave-aisles are equally broad:—as broad in fact as the transepts are long: so that the whole plan of the church is nearly a parallelogram. A tower is hereafter to be built on the north side of the chancel. There is a clerestory on both sides of the nave, and on both sides of the south transept, and on the west side of the north transept. The nave arcades are of four arches, very low and narrow, with heavily moulded caps and labels, but plain bases. The detail throughout, wherever it is conspicuous, is of a most exaggerated and ambitious kind: the corbels are immense lumps of foliage and flowers: and on the piers of the central crossing are incised panels of carved ribbands and foliage. The roofs have arched braces, and hammerbeams; and spring from detached corbelled shafts, of a quite First-Pointed character, overladen however with ball-flowers and other ornament. The four extremities of the church have pretentious windows, of five lights, with tracery unmistakeably Flamboyant. In fact all considerations of propriety of style give way to an opportunity of show and display. The labels of the arcade terminate in sentimental angels bearing crowns, crosses, and emblems, and the evangelistic symbols are at the crossing. The chancel roof is panelled: the fittings were not in, when we saw the church; but we perceived that there was to be a cross transverse passage between the seats of the nave, about a third from the west end, although there are no aisle-doors at all. A west door there is: and a door on the east side of the north transept, besides the east porch to the south transept already mentioned. A vestry and organ-chamber occupy the north side of the chancel. Externally, the church, built of flint, with quoins and dressings of white stone, is of very poor design, though equally remarkable with the interior for wasteful profusion of expensive and yet ineffective detail. The number of corbels, elaborately carved, is immense: each window has two carved heads to its label; and the eaves are corbelled all round. The great breadth of the nave aisles is very disfiguring externally: their walls consequently are very low and mean, for a town church; and the windows, divided by small and needless buttresses with tiresome regularity, are of no merit. The gables throughout are broad and low, and are disfigured by large haunches. The west door has a small pedimental porch, crocketed, and ending in a large crop; and the west window above it has a crocketed label. On each side is a tenantless niche. The cusping of all the windows is of a late and indefinite kind, and, as to execution, is as spiritless as if it had been cut by a machine. We have seldom seen a more vulgar and unsatisfactory design. This church, we may add, has obtained a certain reputation in the diocese from having originally been called "*S. Saviour's*," and then receiving its present name, because a lady resident in the parish informed the authorities that *S. Saviour* was a corruption of *S. Xavier*.

*S. Mary, Grassendale, Garston, Liverpool.*—A church has been built in this hamlet, from the designs of Mr. A. H. Holme. The style is intended for Middle-Pointed, but it is a very bad imitation of it. The plan is a wide nave under a broad high-pitched roof rising from disproportionately low side walls. Externally one supposes that this area is divided into nave and aisles; for in the west elevation, a quasi-nave projects from quasi-aisles about a foot, just enough to allow angular buttresses to the projection. We have rarely seen anything more ridiculous than this device, these buttresses having nothing in the world to support. Internally there are no arcades: but the great width of the nave is occupied by a chancel and two aisles, of which the northern one is the vestry and the other holds the organ. There are also broad transepts, not however as high as the nave; and a three-sided apse projects for a sanctuary. Three steps rise to the chancel, which though small, has stalls and subsellæ: the sanctuary is reached by two more steps, the position of which is not fixed, as it had better have been, by the limits of the apse. The area of the church is densely encumbered with seats, those in the transepts facing north and south. There is a pulpit, built of grey limestone in coursed ashlar, with dressings in Caen stone—at the north of the chancel-arch, approached by a pretentious door, with a crocketed canopy in compo, through the wall from the vestry. Opposite to it, on the south side, is a reading-pew, facing north-west; and then a poor and small oak lettern. The chancel-arch, labels, cornices, and doorways are all of compo. The roof is of stained timber. The building does not orientate correctly. Externally the detail is miserable. The roofs have ridge-crests, and some of the windows indescribable scrolls underneath them. There is a small south-west porch, and a larger one on the north side, which latter has a pedimented door, and is surmounted by a tower and spire. The tower is of two inadequate stages, with an octagonal bell-turret projecting on its west side: then it is splayed off,—the angle buttresses following the splay—to a third narrow stage, in which are the clock-faces, under crocketed canopies: then there is a belfry-stage with large two-light windows, and above a thin octagonal broached spire, with two ranges of spire lights on the cardinal faces. The angle buttresses die off in semi-pinnacles at the junction of the tower and spire.

*S. —, Abertillery, Llandaff.*—We have seen a lithographed view from the south-west of this little church, which is designed by Mr. John Norton. It shows only chancel, nave, and south-west porch at the very west end of the south side. The situation is very picturesque, and, the ground sloping away to the west, the west end is raised on a high substructure, and the porch raised to the same level, is reached by an external flight of steps. The style is First-Pointed, single lancets in the side walls, and in the west gable, two detached lancets with a quatrefoil above them, grouped together by a trefoiled label. A turret for a single bell crowns the west gable. The chancel shows a priest's door in the middle of the south side between two windows, which we should consider unnecessary. The copings are heavy, of stone, and overhanging the walls. The design on the whole is however one of good promise.

## NEW SCHOOLS.

*Leith, Edinburgh.*—We have seen a perspective view of these schools, designed by Mr. J. Hay. There is a parallelogram with high roof, and an engaged angle turret, open and surmounted by a spire, to carry a bell, and a transverse gable at the other end. The style is Pointed, the windows are groups of trefoil lights, and the gable one is an unequal triplet of trefoiled lights. The bell-turret would be better if more simply treated, less like a church-spire.

## CHURCH RESTORATIONS.

*Ely Cathedral.*—Some more stained glass has been added, but none of it, we are sorry to say, of a good kind. In the west aisle of the south transept M. Lussan has put up a very inferior Romanesque window, grotesque in design and crude in colouring. In the north aisle of the nave, just opposite the usual south entrance, the same artist has put in a Third-Pointed window, representing the history of Daniel. It is incongruous in its parts and gaudy and vulgar in its colouring. In the large inserted Third-Pointed window at the west end of the nave, was some old glass of the same period, together with some modern filling it. This has been repaired, by Mr. Clutterbuck, and he has supplied some more glass to suit the old part, in order to complete the window. This is rather a happy imitation. There has been some talk of spoiling the noble restoration of the choir here, by taking out the backs of Alan de Walsingham's stalls, and making "boxes" for the wives of the chapter; and an experiment has actually been perpetrated on one side. We cannot bring ourselves to believe that the Dean, some at least of the Canons, and the architect of this church, will ever permit anything so barbarous and reactionary.

*Jesus College Chapel, Cambridge.*—Two windows, of Third-Pointed date, in the south side of the choir have been filled with stained glass by Hardman, since our last notice of this beautifully restored chapel. Each window is of three lights. The subject of the one is the Adoration by the Wise Men; that of the others the Dispute with the Doctors. The glass is a good specimen of Mr. Pugin's revival of the rich glass of this period. The canopies are drawn in perspective, but they are very translucent and well relieved with white and gold. The drawing is bold, but naturalistic; the tinctures fine, but the glass too thin and translucent. In the second window, our Lord is seated in the middle light, and there are two doctors in each of the other lights, with the Blessed Virgin and S. Joseph behind. There are curtains of heavy colour as a background, up to the shoulders of the figures: above there is a blue sky and landscape. Mr. Hardman has received a commission to fill, during the present summer, the four lancets of the beautiful First-Pointed arcade in the south side of the

sanctuary of this chapel. We presume he will match the silvery gem-like medallions, and the delicately flowered mosaic, of his eastern triplet. The sanctuary roof, a panelled one, has lately received colour: monograms and crosses interchanged. It is artistically done, but the place deserved, we think, something of a higher order.

*Trinity College Chapel, Cambridge.*—Mr. Wailes has lately put in a second stained glass window in the ante-chapel, in all respects an improvement on his former window. The upper part above the transome—a memorial to the late Dean of Jersey, a member of our own Committee,—is our Lord stilling the storm. The lower part, the gift of the College, is the feast in the house of Lazarus. In this group the figure of George Herbert in his ordinary costume is introduced, at our Lord's side, among the other figures: and some lines of his are inscribed, illegibly enough, below. This is a bold innovation; not of course without some authority. The Master of Trinity is, we hear, responsible for it; as the window is monumental of George Herbert, hitherto uncommemorated at his college. It would have been better surely to show him in a kneeling attitude. The window generally is a fair specimen of subject glass of the Third-Pointed style. We earnestly hope that no long time will elapse before we have to chronicle a great addition to the stained glass of this ante-chapel: than which no building we have ever seen more wants coloured decoration.

*S. Benedict, Cambridge.*—Mr. Brandon has prepared designs for the restoration of this church,—celebrated for its Anglo-Saxon western tower. He proposes to add a north aisle with a north-west porch. The east and west windows of this aisle are of three lights, with good Middle-Pointed tracery; the roofs, throughout the church, are too flat, but are ornamented with angels. The new arcade is to be of good Middle-Pointed detail: and the design of the seats is fair. But why should the seats at the east end of the aisle face south? We do not much like the unnecessary height of the wall to the parapet above the aisle windows: and the porch has a very original side window composed of two trefoils under a round arch. We shall be glad to hear of the execution of these proposed works.

*SS. Peter and Paul, Brockdish, Norfolk,* was some ten years since in a miserable condition of neglect and decay. Works of restoration have since been in gradual progress, and are now nearly complete. The fabric consists of western tower, nave with south aisle, and chancel; it is principally constructed of flint (partly rubble, partly set in panels) with stone dressings; and is chiefly Third-Pointed. Many vestiges of former decoration were traceable prior to the commencement of restoration; but all had suffered from dilapidation or (incongruous) repairs. The masonry was in many places superseded with brick, the external carved work was crumbling where not altogether destroyed; the internal, both of wood and stone, was overlaid with accumulated whitewash, of which an extra coat was applied in compliment on the arrival of a fresh incumbent. The church, in short, presented an apt type of the parish—teeming with the noxious fruits of plurality, absenteeism, and indifference. The beginning of a new era was marked by the removal of a western gallery, the resort of

idlers, whose irregularities during service reached their climax, when smoking was actually perpetrated therein. This change was soon followed by the erection of a handsome font in lieu of a singular pile of stones purloined from a neighbouring high tomb, and amalgamated into the required form as pedestal to a breakfast bason. The bowl of the ancient font was found inverted and set in the pavement at the chancel-door. This, together with the fragments of the pseudo-font was built into the foundation of the new one. The pillars and arches, and the altar tomb of Sir Ralph Tendring, at the east end of the aisle, together with the adjoining piscina, were now carefully cleared. The piscina is on the south side, cinq-foiled, and enclosed in a tooth-moulding; it is obviously of First-Pointed work, and is mentioned as curious in our Hand-book of Ecclesiology. In repairing the exterior of the wall in which this piscina is situate, some fresco painting was discovered as on the inner face of the east wall, against which the south wall, containing the piscina, was built. It was hence apparent that this south wall must have originally stood further south. The aisle windows, which, like those on the north of the nave, had been Third-Pointed, contained no remains of tracery; their monials were of brick and wood, and their heads stuffed with brickwork. New windows were therefore inserted, (copied from one in Over church, near Cambridge) some hood corbels alone being in a fit condition for repair and preservation. In renewing the jambs of these windows, many of the stones were found bearing First-Pointed mouldings of bold and handsome character (some even coloured) buried in the wall. The north windows were, in the succeeding year, replaced by new ones copied exactly from the old, the soundest portions of which were worked up and re-erected in the porch. In the course of this work, the rood staircase, contained in the thickness of the wall, and opening below in the jamb of the easternmost window, was discovered, cleared, and made good. The oak roofs of the nave and aisle, which had been whitewashed, were scraped, and new bosses fixed where necessary; several of the old proving to have been richly coloured. In preparing the interior walls for fresh plaistering, a very small roundheaded window, with enormous splay, was disclosed, a little east of the north door. It had been blocked, and a buttress built against it when the church was recast in Third-Pointed. It was now cleared and glazed afresh, a corresponding aperture being ingeniously made in the side of the obstructing buttress. Amidst the rubbish filling this wall a corbel painted and gilt was found, which was re-coloured and subsequently fixed in the chancel, of the remaining roof-corbels of which it was taken as the type. The restoration of the chancel was undertaken last year, the chancel-arch having previously been made good, where injured in erecting and in demolishing the high screen. The roof, which was modern but sound, was made of a more acute pitch; the collars were raised so as not to intersect the area of the chancel arch and east window, and curved braces set on coloured corbels were added. The east wall had been rebuilt of red brick, and pierced with a semi-circular window in the last century; being still substantial, it was now encased in flint work, and a three-light window, copied from one in Castle

Ashby, was inserted. Diagonal buttresses of flint, panelled and weathered in stone, were affixed to the angles, the gable was raised, finished with coping and cross, and the gutter tiles of the roof exchanged for slate set in sloping courses. The eastern extremity of the south wall had also been rebuilt, and contained a nondescript window; for which one corresponding with those in the aisle was substituted. In concreting the basement of the walls, the foundations of the north porch, long destroyed, were uncovered; it carried a parvise, of which the staircase yet remains. The traces of a building, probably a sacristy, on the north of the chancel, were discovered during the same operation. A small Romanesque capital had been previously found amid the rubbish in levelling the tower floor; and now two small round-headed windows, similar to that described in the nave, were revealed. These were opened, and together with the east window of the aisle, and the heads of the north window, filled with painted glass, by a local artist; while two double lancets at the west end of the chancel and the new south-east window of the same were filled with Powell's quarries. The rood-screen (once not unworthy of its splendid neighbours at Eye and Pulham)—for cutting down which, in 1561, an entry of 14d. occurs in the old town book,—has undergone some slight repairs. It is now breast high, and retains, comparatively little injured, its polychrome decorations. High deal pews, lately the fittings of the chancel, have given place to solid oak stalls, from which (at present in a transitional mode) the prayers are said, and where a voluntary choir weekly assemble. A stone bench, partly copied from the sedilia in the adjacent church of Winkfield, is placed beneath the south window of the sanctuary. This portion of the church is raised on two steps, and the altar on a foot-pace; as was probably the case prior to the process of levelling, recorded in the document already alluded to. We have been circumstantial in describing the present restoration, as it affords a good example of how much may gradually be done, and how well, by the zealous efforts of a single parish priest. Under such auspices, the church has been rescued from advancing ruin; its archæological developement unexpectedly illustrated; its features of interest or of beauty have been preserved; and the whole has been substantially reinstated in a fitter condition for its solemn uses. Several desiderata yet remain; the unsightly and tottering tower can scarcely escape condemnation; pews have still to be extirpated from the nave and aisle; a new pulpit is in contemplation; a suitable faldstool and lectern we hope will follow; and a design for the altar window has been prepared and entrusted to O'Connor. What has been done is deserving of all praise, and has entirely (or all but entirely) emanated from the munificence of the Rector of the parish. We bid him God speed, and should much rejoice were our notice to enlist the sympathy of some able to co-operate in the work, and to lighten the burden of an onerous, however grateful, task.

*S. —, Soham, Cambridgeshire.*—This fine church was partially restored in its chancel some three years since. Some fine old stalls were ejected, which now lie in the north aisle, and some cumbrous and expensive new stalls put in. These new stalls are actually returned against a

new open roodscreen, of very mean design, and without doors. They have subcellæ, and the deaks in front are so absurdly high that they can only be used standing. This is an unaccountable, but probably well meant, vagary,—but the new stalls have, we imagine, never been put to any use. In the north chancel aisle there remains a figure of a bishop—of poor design—in distemper. When we saw this church the nave was undergoing so-called restoration. It was well meant, but nothing could possibly be worse. The tower had been lath-and-plastered—some fine wide-apart old oak benches brought close together to increase the accommodation—some new uniform deal *pews* erected for the dissentient parishioners,—and scraping and cleaning going on to the stone work. But we shall scarcely be believed when we say that we found the capitals of the lantern arches—of noble Transitional foliage—actually being *recut* by an ignorant mason with the most ruthless of chisels, merely because any other process of removing paint and whitewash was found tedious. Defend us from such cruel “restoration!”

*S. Mary, Aldridge, Staffordshire.*—A good sermon by Mr. Grealey, preached at the reopening of this church, under the title of *Holy Worship*, and courteously forwarded to us by the rector, enables us to notice the restoration from an exterior and an interior view and a descriptive account prefixed to the *brochure*. The state of the building, in spite of some well-meant improvements in 1841, was as bad as possible, before the late works were commenced. These comprised, the rebuilding and enlarging of the north aisle, the removal of the galleries, and the rebuilding of the chancel; and were executed from the designs of Mr. Salvin. The present nave is 50½ feet long by 17 ft. 9 in. broad; and the chancel 24 ft. 7 in. long, by 13 ft. 9 in. wide. The new north aisle, extending eastwards as a chancel-aisle, is 57 ft. 8 in. long, by 21 ft. 8 in. wide. Its side windows are uniform, of Flamboyant tracery, with alternating buttresses. The east window of the aisle is a copy from one in S. Jean, Caen, and has been filled with stained glass, by Mr. Holland, of Warwick. The roof is an open one, of massive timber; the great breadth of the aisle causes the gable to be heavy and clumsy externally. One step rises to the choir, and two to the sanctuary. There are oak stalls in the chancel; but a prayer-desk, as well as a pulpit and lectern, in the nave. All the seats are of stained deal, uniform, and all open. The whitewash, of course, has been scraped off, the western arch into the tower thrown open, and a new font provided. There is an open rail to the sanctuary, but no screen of any kind to the chancel.

*All Saints, Maidstone.*—Since we noticed the restoration of this church, it has undergone a further improvement in the placing of the organ in the south choir aisle, bracketed out above the sacristy door. The pipes are plain, within a case of open Third-Pointed screen work, very prettily coloured. Mr. Carpenter has been very successful here, as at S. Mary Magdalene, Munster Square, in dealing with his organ. We trust that not many years may elapse before roofs of a good character will replace the miserable plaister cielings which now disfigure this church.

*S. Nicholas, Kemerton, Gloucestershire.*—The addition of an organ-chamber over the sacristy, and the completion of the polychromatic decoration of the chancel, have been very successfully achieved here by Mr. Carpenter. The sacristy has had a second story added to it, under a gabled roof, running transversely to the chancel, and opening to the chancel by an arch, within which the organ—an instrument of great power and fine tone—is bracketed out on a stone corbel, very boldly moulded. The pipes are ungilt, but the sound-holes are very prettily diapered; and the beam which crosses them horizontally for their support, is coloured and gilt, with an appropriate text, (Ephes. v. 19,) rather pedantically, perhaps, written in Greek. The corbel below is very richly painted, its bold horizontal mouldings affording a very good field for decoration. The roof is a boarded one; and here, as in Merton Chapel, the natural colour of the oak is left as a background, while on each panel is painted in a flower pattern either a monogram, or an angel bearing the emblem of the patron saint, or a label with the words *Gloria in Excelsis*. The ribs also are painted, and the whole of this colouring is very delicate and effective. The walls are diapered with roses and a blue flower; and their lower part, like a dado, is stencilled with a dark green pattern; which rises, with the steps, to the level of the sanctuary. In this church, built some years ago, the sanctuary is only marked by its level. Behind the altar there is a heavy red pattern, rather wanting the relief of gilding or contrasted colour. The east wall is covered with a rich and beautiful flowing pattern of vine-branches: and the jambs and shafts of the east window are coloured. All the window jambs have different patterns. The founder's-tomb below the organ, is diapered in patterns, and the shields and ball-flowers in its broadly chamfered arch, are very richly painted and gilt. There is also a moveable credence-table, very delicately coloured and gilt. In spite of the great amount of pattern colouring in this chancel the effect is not gaudy nor excessive; which is partly due to the good taste and harmony of the painting, and to the judicious contrast afforded by the unpainted roodscreen, and stalls, and chancel-arch, and vestry door. Mr. Crace was employed for the polychrome. There is in the chancel a very elegant corona in brass and iron (the latter painted blue) by Mr. Hardman.

*S. Mary Redcliffe, Bristol.*—The restoration of the exquisite north-west porch has now been finished, and also the external works in the eastern arm of the cross; and the south transept is now in course of careful and judicious restoration, under the care of Mr. Godwin. Internally the hideous altar-piece by Hogarth has been removed from the east end, and placed temporarily on the north side. We believe that the parochial authorities wish to sell it; and we heartily wish they could get rid of it. This throws open the eastern arch opening to the Lady-chapel: and here there is an open stone screen, of Third-Pointed style, with a door in the middle, behind the altar, restored from ancient data. Above the arch is a low seven-light window, which has been restored and filled with glass by Wailes. The subjects of the groups are the Betrayal, the Judgment Seat of Pilate, that of the High Priest, the Scourging, the Smiting, the Blindfolding and the Bearing

of the Cross. The drapery is heavy and confused, from the absence of any relief by white glass : but the design of some of the groups is not bad, being adapted from German pictures. The prevailing tint is blue. In the smaller lights in the head of the window there are symbols and small figures of saints. We do not know if the plan of the re-arrangement of this large church is quite settled. We regretted to observe that, in the drawings we saw, the chancel—though arranged longitudinally—is not designed apparently for the accommodation of a choir. There is one point of difficulty : the transepts, it will be remembered, have eastern aisles, and owing to the uniformity of the Third-Pointed detail of the building, and the alteration of levels, it is almost impossible to say where the chancel ought properly to begin. Mr. Godwin proposes to make the division one bay eastward of the crossing ;—i.e. to include the eastern aisle of the crossing in the nave. But, in this case, surely this eastern bay ought to be left quite open, and not filled with seats. The pulpit, and a desk, are brought down by Mr. Godwin into the crossing itself. The new seats are to be of oak—of too costly and elaborate (as we thought) Third-Pointed design ; and, unfortunately, they are to have doors. The organ will be moved, we heard, from the ridiculous screen-work over which it now stands, at the west end, to a position east of the transept.

*S. —, Woolpit, Suffolk.*—The steeple of this church having been destroyed last year by lightning, Mr. R. M. Phipson has designed and is now building a new tower and spire. The former spire was of wood, covered with lead ; the tower of Middle-Pointed date, but, as was found upon examination, almost without foundations. The new tower—on a foundation of concrete, nearly twelve feet deep—has the same plan as its predecessor, but has an additional height of thirty feet. It has three stages ; angular buttresses, dying off with crocketed canopies into angular pinnacles above the belfry windows ; and a pierced embattled parapet. The spire is of stone, octagonal, with two ranges of gabled spire-lights on the cardinal sides, and flying buttresses, pierced with tracery, from the angle-pinnacles. The outline of the new steeple is certainly good, and its detail rich, though too pronouncedly Third-Pointed to be quite satisfactory. The pierced embattled parapet is undeniably of this style, with which the arcade of five tall cinquefoiled lights on the west face of the middle stage (three of which are pierced as windows) is scarcely congruous. The clock is recessed in a panel formed by continuing downwards the jambs of the belfry window on the south side. Underneath the parapet is a legend, in English, of "On Earth Peace, Good-will to Men," on a broad band. At the south-east angle is an octagonal staircase-turret, dying off at the base of the belfry-stage. The total height is 135 feet ; the tower being 70 feet. The material is rubble stone, with dressings of Bath stone ; and the cost, exclusive of bells, clock, and lightning-conductor, (which we rejoice to see is not forgotten,) is to be about £1350. Within, an arch of Middle-Pointed character opens to the nave, and the ringing-chamber has a groined floor.

*S. Vincent, Senlis, France.*—We observe in a French paper an interesting notice of the restoration of the church now belonging to

the Institution of S. Vincent, (its old dedication is not given,) which had been desecrated during the great French Revolution. This work, done at the joint expense of the government and of the Institution, was carried out by M. Verdier, the decorations having been designed by Père Martin. The church, transitional between Romanesque and Pointed, is cruciform, and (we need hardly say, as it is French) vaulted. The nave and transepts are only restored architecturally, the portal and western rose being not yet completed; the choir is also decorated. The choir-screen of wrought iron, parcel gilt, is a metre high: it will not be forgotten that Père Martin is a professed opponent of high screens; therein holding more to his order, we should conclude, than to his own peculiar studies. It seems of a rich design, the symbol of birds pecking at grapes being introduced in it. The choir pavement reproduces a form of mediæval decoration, which has not yet attracted the notice of English Ecclesiologists, and which we therefore desire to call their attention to, as equally feasible in England, and equally effective as it can be in France. This ornamentation may be called *ground painting*, effected by mastic, encrusted in the matrices prepared for it in the stones composing the pavement. In the present instance the design is very elaborate, including a symbolical representation of the tree of life, with birds pecking the grapes, with dragons beneath to indicate the powers of evil; and the four mystical rivers at the angles, and further to the east another symbol. Is not this repeated symbolising of grapes, and of the chalice, a comment, more striking perhaps because undesigned, on the actual practice of the Roman Communion? The altar is raised on three steps, and bears on its face, divided by pilasters, medallions of our Blessed Lord and of the Evangelists, with monograms on the ends. This altar is completely polychromatised. The retable, which is not yet fixed, is to contain six statues in niches; the stalls, seven on each side, are canopied, and we read of painted glass, but without any further description.

*S. Maurice, Lille.*—We note the commencement of some restorations, not very satisfactory in character, in this fine town church. They comprise painted glass of an inferior character in the eastern window, where the tracery has been restored, some groining painted blue with gold stars; and the Lady chapel restored mediocresly in the north choir aisle. The plan of the church is peculiar,—cruciform, with double aisles, the nave and choir each of four bays, and procession path, with very shallow apsidal chapels beyond, the whole of a uniform height, and vaulted from the pillars, without triforium or clerestory. It is, in short, the idea of the eastern portion of the Temple Church adapted to a cathedral-like plan, upon (we should guess) a scale of about 200 feet in length. The style is Flamboyant, with circular pillars,—a form of Flamboyant which has an early effect. There is no steeple.

*S. Catherine, Lille.*—Some painted glass has been recently placed in the north choir aisle of this poor Flamboyant church, having reference to the recent history of a certain image of the Blessed Virgin, reputed miraculous, and therein contained. This glass has the singular merit of exhibiting the ludicrousness of modern costume treated by inferior artists with a success hardly equalled even at S. Denis. Certain sol-

diers, with the queer hats and pigtails of the days of Louis XIV., are noticeable. But the gem of the entire series is the delineation of a function performed by the Cardinal Archbishop of Cambrai, in which the conspicuous figure is a gigantic Suisse in scarlet breeches.

*S. Andrew, Lille.*—The chancel of this *Renaissance* church is dismantled with a view to a restoration, which, we hear, is to be very sumptuous.

The restoration of the external masonry of *Mecklin* and *Antwerp Cathedrals* is proceeding; considerable progress has been made in that of the steeple of the latter church. The Bourse of Antwerp, of Flamboyant date, is, we may take this opportunity of noticing, being covered with a glass roof, after which it is to be sumptuously decorated with frescoes. The iron-work of the roof is designed to match the style of the edifice. Several painted windows, of Belgian production, but of a modern and unsuccessful character, have been recently placed in *S. Nicholas, Ghent*, and one respectively in *Mecklin Cathedral* and *S. James, Antwerp*.

## NOTICES AND ANSWERS TO CORRESPONDENTS.

WE are compelled, by want of space, to defer to our next number a notice of the second volume,—entitled the 'Sea Stories'—of Mr. Ruskin's *Stones of Venice*.

STOKE NEWINGTON NEW CHURCH.

*To the Editor of the Ecclesiologist.*

*Stoke Newington, 24th August, 1853.*

SIR,—I hope you will allow me to state that all the particulars of the scheme mentioned in my former letter were publicly mentioned by its promoters at a vestry meeting held in May last, in the church itself. In corroboration, I forward the very first circular sent by them.

I did not at all suppose that galleries formed an original part of any of Mr. Scott's designs; but they do form an important part of the scheme introduced to, and accepted by, the parish. Mr. Scott's letter corroborates mine with respect to the number on the ground level: extensive galleries *must be had* to increase the accommodation to 2,000, as the Committee intend.

The question of transepts, apses, and gables, is, of course, a matter of private opinion, upon which Ecclesiologists are more competent to judge than a Building Committee; as the architect will doubtless admit.

I, of course, exonerate him from participation in the obnoxious plan

for raising money by the sale and rent of pews; but upon this, also, the Committee are determined.

I am, sir,

Your obedient servant,

A PARISHIONER.

[Our correspondent has forwarded to us a "Private Proof" of a circular, dated March 5, 1853, and signed by the Vicar; in which the following passage occurs:—"The proper, the simple, and indeed the only, remedy is, to build a large Parish Church, capable of holding at least two thousand persons; one thousand of the seats to be free, and the remaining thousand let at a moderate rent, but little, if at all, exceeding what is now paid."]

A correspondent informs us that at Ditchat, in Somersetshire, where there is a most interesting example of a chancel stalled and screened in Jacobean work, dated 1630, there is an altar-desk, apparently of the same date, of oak. This was thrown under the altar, when our correspondent saw it. It is a curious proof of the completeness of the ritual revival of that age.

Another volume of proceedings of the Somersetshire Archæological Society has been published, including the second part of Mr. E. A. Freeman's paper on the 'Perpendicular of Somersetshire.' We shall probably notice it further in our next number.

We thank Mr. R. Brandon for his courtesy in forwarding orders of admission to the church building in Gordon Square, and a large interior view. We must take an opportunity of examining it.

T. H. W., who criticises—we dare say very fairly—Mr. Warrington's new windows in Holy Trinity, Brompton, has not forwarded his name.

An Archæological Society has been formed for the county of Essex, and has lately met at Castle Hedingham, when a paper was read on the castle there by Mr. Ashurst Majendie, its proprietor, and another by Mr. Buckler, of Shenfield, on the four round churches in England. Other papers were also either read or submitted; and it was announced that the infant society would publish its transactions.

Our original correspondent defends—successfully—his communications respecting Sonning church, and S. Mary's, Reading. As he truly says, his account of the former church was added to, rather than contradicted, by his critic; and as to the latter work he avails himself of our own remark that he had stated *facts* and not given criticisms. We have since ourselves seen S. Mary's, Reading, and can understand why our correspondent gave all the credit he could to the well-meant *facts* of improvement in that church. Few buildings are less hopeful for restoration; and much allowance must be made for all that has been done, excepting the chapter-house vestry. Instead of *S. Giles' Schools* our correspondent acknowledges that he ought to have written *Trinity*.

The notice of Cadley Chapel, near Marlborough, which appears very satisfactorily written, is useless to us, so long as the contributor is anonymous. Perhaps his name was accidentally omitted in the packet which he forwarded to our publisher.

A correspondent informs us that in the Lady-chapel at Hereford Cathedral, a bust of the late Mr. Bailey has been placed, facing east, on a pedestal of classic design.

The Oxford Architectural Society has just published a Report, containing a List of Members, &c. The new Report of the Ecclesiological Society is all but ready for distribution, and Members will be able to receive in a few days their copies by application to our publisher. Those resident in the country should signify to him how their copies can best be forwarded.

We are glad to hear that the fine church of Great Bedwyn, Wilts, is about to be restored by the parishioners, and that Lord Aylesbury has undertaken to restore the chancel. Some friends are collecting a sum of money which it is proposed to intrust to the Rev. W. C. Lukis the vicar, and a member of our Society, for the purpose of rebuilding the north porch, and of effecting other improvements not included in the general scheme of restoration. We can commend the work to our readers.

We are obliged to T. F. R. for his notes, and shall find them useful.

*"Anti-pue"* refers to the old grievance of the gallery—appropriated to the use of a neighbouring nobleman and his servants—in the chancel of Saffron Walden church. We had certainly hoped that by this time it had disappeared. We doubt not that it is a mere question of time when this, and like abuses, shall be remedied.

A memorial pulpit, of stone, enriched with statues and bas-reliefs, has been placed in S. Mary's, Shrewsbury, from the design of a local architect. We can form no proper opinion of its merits from our correspondent's description.

Want of space compels us to postpone the Reports of the Exeter Diocesan Architectural Society, and the Northamptonshire Architectural Society.

Received, R. M. P.—F. C. H.—C. J. S.—T. C.—J. F. S.

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# THE ECCLESIOLOGIST.

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"Surge igitur et fac: et erit Dominus tecum."

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No. XCIX.—DECEMBER, 1853.

(NEW SERIES, NO. LXIII.)

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## AN ECCLESIOLOGICAL TOUR IN PORTUGAL.

*To the Editor of the Ecclesiologist.*

LETTER IV.—MIRANDA, BRAGANÇA, BRAGA.

MY DEAR MR. EDITOR,

I have already said that no country can present a less Catholic appearance than does the north of Spain. The change is almost like magic, the very moment you enter Portugal. Castro, in Leon, was like every other Spanish village, without any external show of religion: *Paradella*, in Traz os Montes, had its way-side cross, and its way-side altar, its shrine and its wreath, as much as any hamlet of the Minho or of Estremadura. It was on the summit of the steep down which rises from the little stream that divides the countries, that I first saw one of the altars *pelas almas*, of which there are so many hundreds in Portugal. They strongly resemble each other:—a plain stone altar, with a reredos, generally canopied, and sometimes crocketed and finialled. On this is painted a representation of the Souls in Purgatory;—and generally of our Lady, interceding for them. This devotion to "The Souls" is the great feature of Portuguese religion:—alms are begged *pelas almas*: goods are sold *pelas almas*: charity is accepted with *Seja pela saude das almas do Senhor*: that is, for the souls in which the giver is interested. Coming down upon *Paradella*, I had the pleasure of hearing Portuguese once again: spoken, however, with a strong Spanish patois, and with the *Usted* of the latter language usurping the *Vossa Mercê* of the former. The road now improves in grandeur every moment, till from the top of a rocky hill, you look down on the sublime gorge of the Douro,—no longer the *Duero*, at your feet. The grand, scarped mountains on the other side,—their bluff, bold heads,—the black, foaming river dashing from a ravine on the left,—the confusion in which the wild peaks are tossed together, the abrupt rocks towering up all around, render the descent to Miranda one of the finest things that I saw in Portugal.

It was dark when we entered the city, filthy and poor beyond all imagination. The first sight of the inn taught us what we were to expect. The lower story devoted to stables; the upper to kitchens, common rooms, and two closets and a passage, in which we were to sleep. Words cannot describe the abominable dirt of floors, tables, and what called themselves bedsteads. As the first Englishmen that had been seen in Miranda since the Peninsular War, we were objects of a good deal of interest;—and our supper, such as it was, was eaten well nigh in public. But then and always we found the greatest civility and kindness:—the Portuguese, if they have the curiosity of children, have their affectionate feelings also. How we passed the night I scarcely know: but it was a comfort to stand in the early morning breeze, and look down again on that glorious ravine.

The Province of Traz os Montes was for many centuries in the diocese of Braga. But as its extreme limits are five or six days' journey from that city, and as in the fifteenth and former part of the sixteenth century the Portuguese Church lay in the same torpor as the rest of Europe, the north-eastern portion became well nigh heathen. In the middle of the sixteenth century the mountaineers of a district far nearer to the Episcopal See met the venerable Archbishop, Bartholomeo dos Martyres, with the Anthem, *Blessed be the Most Holy Trinity, and her sister, the most pure Virgin*. Imagine then the darkness of the less visited portions! To remedy this, the great and good King, D. João III., erected Miranda into a See, procured a Bull for the dismemberment of 319 parishes from the diocese of Braga, and built the present Cathedral, of which the first stone was laid on May 24, 1552. But, in deference to the reigning family, and to the rising importance of Bragança, the See was translated thither in 1782.

To the Cathedral we first bent our steps. It has the finest position of any church that ever I saw. It stands at the edge of the precipice that looks down on the Douro: there is just room for a terrace between the north side of the building, and the gorge below. On that May morning the cloudless sullen mountains beyond, and the perpetual roar of the boiling rapids of the river, and the abyss over which the Cathedral almost hangs, made a very grand scene.

Nowhere can be a more striking Ecclesiological contrast than that between the buildings of D. Manoel, (+ 1521) and those of D. João III., his son and successor. The extraordinary and ultra-fantastic richness of the former, of which I shall have to speak when I describe the wonderful *Capella de jaziço*, and Belem, gave way at once to a simple semi-classicism,—marvellously free from bad taste, retaining Flamboyant vaulting indeed, and some few other details of that epoch, but making the structure of its churches classical,—if classical that may be called, which has as little style of any sort as a building can have. Miranda Cathedral is a plain cross-church, with aisles to choir and nave: and sacristies on the north side. Everything is uniform,—and there is a certain effect in this very uniformity and plainness. The pier arches (there are three in the nave) are all circular;—the windows all narrow, square-headed single lights; the vaulting plain Flamboyant. There is a western gallery; but the ritual corresponds with the archi-

tectural choir. It has been execrably painted. The west front with its two towers, is "classical"; it has been rebuilt, or perhaps rather recased. The *paço episcopal*, at the east end of the Cathedral, is in ruins.

One priest now forms the whole staff of the Cathedral;—the place has a melancholy and deserted look, and will probably fall to decay. It had to be unlocked for us; and I saw no one in it the whole time that we were there. I afterwards called on the *cura*, who bitterly deplored the ruin and desolation of the place. He has a charge of 1500 souls. The son of our landlord was tonsured: he was endeavouring, with a degree of energy wonderful in a Portuguese, to teach himself German and Italian. We now made arrangements for mules to Bragança, and then, after finding that there was absolutely nothing to see in the city, sat down under some trees, a stone's-throw from the western gate,—the ruinous walls stretching behind us,—the mountains that we had to cross shutting in the landscape before.

Across these mountains we had a hard day's journey. In an hour and ten minutes from Miranda we reached *Malhados*. The little church here has merely chancel, nave, and double-gabled western tower. The chancel is modernised and covered with daubing, the nave of three bays, with late Flamboyant vaulting arches, and wooden roof between them. The *Igrejinha* of S. Bartholomeo, also in this village, is a good specimen of that type of chapel. A very small building with no further characteristic in it beyond the western door,—apparently First-Pointed, and with the *ball* moulding we had observed in Spain, but with a large south porch, open by a massy Flamboyant arch, on three sides. These *igrejinhas*, *ermidas*, or *capellas*, (for by all these names they are distinguished from the *igreja matriz*, the parish church,) are of the same type all over Portugal. A choir, twelve or fourteen feet by six or eight, and eight perhaps in height; a large open porch, (which in real truth is the ritual nave,) generally at the west end, sometimes, as here, on the south, and having an open arch on each side, often of stone, oftener perhaps of wood; almost invariably one or two grated apertures at the west end of the church—a kind of hagioscope.—I need not point out to you that, perched on the sides of steep mountains, where some few cottages are scattered about here and there in the neighbouring ravines—or near the lonely *venda* with its one or two adjacent houses on a wild moor, these *ermidas*, where there are plenty of clergy, give persons so cut off from the rest of the world access to the means of grace which, but for them, they would seldom obtain. But, since the suppression of monasteries, and the alienation of tithes by D. Pedro, these places are badly served, and worse kept up, miserable witnesses against political sacrilege, and a degraded Church.

Three hours' journey over high table land covered with small oaks: then descending into a pleasant valley, we came upon the village of S. Joannico. The church is modern. This village may serve as a specimen of those in *Traz os Montes*. Walls of grey rude stones, with trellis pillars for the vines, lattice work on each side and over head, and all the green beauty of leaves and tendrils; but, directly you enter the village, the mule sinks kneedeep into the most loathsome filth—

the pale cheeks and sunken eyes of the wretched inhabitants tell that the *seisões* (the ague) have been busy—busy where the high land and mountain air show that the malady can only be imputed to the abominations allowed to fester in the sheds. Pigs and fowls run freely in and out of the open doors; the floors are as filthy as the road; and the listlessness of the men and women as they sit on the stone bench in front of their houses, and scarcely turn their heads as the traveller goes by, tells a long tale in itself. To enter the *estalagem* at S. Joannico was, to those who had noses, impossible. We bought some wine there, and gladly escaping from the village, dined by the side of the pretty little Angeiro, which dashes along from its mountain cradle, the Sierra de la Culebra, in Leon. It is here crossed by a somewhat remarkable pointed bridge, on which, after an hour's rest, we again mounted, and rode on. For two hours the road is very dull: towards sunset we began to descend the gorge of the Mações. Leaving my companions to botanize and my mule to follow the *arrieiro*, I walked down the grand mountain, through a perfect wood of gumcistus, then in the height of its beauty, and the evening dew calling forth all its fragrance. With some difficulty we forded the stream, about half a mile below the spot where it divides the countries, and then began to ascend the gorge, the mountains on the opposite side being in Spain: they are crowned with rocks which give the exact image of a fortified town. We had intended to make for Rio Frio, but twilight was gathering in, and our guide recommended Outeiro as a nearer, and therefore safer place. At dusk, accordingly, we rode into this town. It was too dark to enter the church; a large building, evidently an imitation of the Cathedral at Miranda, and, in its way, imposing. A ruined *ermida* lies a little to the west, on the same green, and outside the town.

I will describe the *estalagem*, as an example of what travellers in Portugal must expect. Imagine a two-storied house, with wide-spreading gable, and projecting balcony, the entrance to the upper story being by an exterior staircase. In the lower were stables, pig-sties, and hen-coops; in the upper, first the kitchen, with no other exit for the smoke but the windows, then the apartment into which we were thrust, serving as a passage to the room which the whole family occupied. Our room had two bedsteads, swarming with vermin, and just leaving space for a passage between them,—the other end was taken up by clothes-chests, goatskins of wine, dried gourds, and a little round table. Above, the tiles loose and open in many places to the sky; below, the mules were to be seen through the chinks and crevices of the floor; the windows were without glass; and the wood smoke from the kitchen, and the mule scent through the floor combined their odours. Our supper, eaten by the light of a candle stuck in a bottle, consisted of six small fish swimming in rancid oil; of which I alone summoned courage to partake, and then with my brother member of committee, lay down on one of the bedsteads before mentioned. Outeiro (i.e. *the hill*) stands very high, and the thermometer being about 40°, open tiles and unglazed windows were not pleasant. The people seemed to be up and through the room all night; but the greatest hindrance to sleep we found there, as always, the mule bells

from below. They are left on to drive away the Devil; and the mules seem never, for a single moment, still. About three in the morning came up a train of baggage mules from Bragança, and we bade adieu to any dreams of rest.

At five o'clock we were again in the saddle. The morning was fine, and our way lay over a grand mountainous country. At half-past six we caught our first sight of Bragança, across a broad valley, like a white spot on the opposite ridge. From that point it takes two hours to reach the city,—and we now entered the region of olives.

The castle is the most remarkable feature in Bragança. The outer walls are of vast extent, and enclose a hill that commands the city; the keep, though of late Middle-Pointed work, strikingly resembles in its outline that of Rochester. It can only be entered at mid-height by a somewhat perilous wooden bridge, and from the top, the Spanish Sierras to the north, and the Portuguese Serras to the south, form a grand circle. The inn, which resembles a large English pothouse, was a great improvement on our late lodgings, and we sallied forth from it to explore the city, with some notion that a good night might be possible after our labours.

First we were summoned before three separate police tribunals, to exhibit our passports, and in each we found a room full of clerks. Political remarks would be very much out of place in the *Ecclesiologist*, but I cannot help calling your attention to the fact that in a wretchedly poor province like Tráz, with only 260,000 inhabitants, the town third in size (for Villa Real and Chaves are both larger,) should require 40 or 50 salaried clerks for government business. The officials had never seen Foreign Office Passports before, and examined them with a kind of stupid wonder. I had, however, a special letter of recommendation from the Portuguese Ambassador at London to the Marquis of Athoquia, Secretary of State at Lisbon, and that everywhere procured us the greatest civility.

The See of Miranda was removed, as I have already said, to Bragança in 1782. The first cathedral in the latter city is now in ruins—the present church belonged to the Jesuits. On the whole it is the most disgraceful ecclesiastical building I ever saw, surpassing even Tain church in Rosshire, which I had previously considered such. It is a tolerably well-sized town church, but with chancel and nave only. You enter a kind of hall, from which you ascend by a short staircase to the cathedral, and this hall is absolutely used as a sort of public *latrina*. The church is very late; the constructional chancel, which is the ritual sanctuary, short, but with a well defined chancel arch: the ritual choir is in the western gallery, where you find stalls, letterne, and *spittoons*. The sanctuary is daubed in the vilest manner with painted drapery, and so blocked up with two altars on each side, as scarcely to leave a central passage. The font is in a nasty square recess under the gallery. There are modern cloisters to the south, with some miraculous images.

We fell in, at one of the police offices, with a Portuguese gentleman who had lived in England, and who spoke English fluently. He offered to take us over the Paço Episcopal; the Bishop is just translated to

Leiria. A large handsome house it is, with suites of rooms opening into each other. The Vicar-general showed us the library, a pretty fair Theological collection of 4,000 volumes, but not one ancient breviary, or missal.

The castle church is not worth a visit. We next went to *São Vicente*. This has an apsidal chancel, nave, north chapel, and poor western tower, but has been modernised, daubed and gilt, till nothing of interest remains. Here, for the first time, I saw a Lottery for the Souls. The usual representation of purgatory is painted on the wall: at some distance below is a little box full of printed slips of paper, and between the two a poetical address, which I copied. The theory is, that you take one of the slips, say a Paternoster for the person mentioned on it, and return it.

The inscription is as follows;—I shall give a translation as rude as the original.

Amados parentes e amigos,  
irmãos em JESU CHRISTO.

Beloved relations and friends,  
brethren in JESUS CHRIST.

Nem bens, dinheiro, e cousa igual  
Em nossas penas supplicamos:  
Somente preces vos rogamos,  
Para alivio do nosso mal.

Nor money, goods, nor such like thing  
We supplicate, so sore distressed;  
Your prayers we only would request  
To alleviate our suffering.

Abri a caixa, e achareis  
Quem tao grandes dores padecem,  
Par ver se alguns merecem  
Que hum Padre Nosso rezareis.

Open the chest, and understand  
Who suffers so great agony,  
If any shall deserving be  
Of Pater Noster at your hand.

Tirai a sorte que vos parecer:  
Lede, rezai, e recolhereis:  
Em pago vos alcancereis  
A gloria depois de morrer.

Then draw the lot which seems you best;  
Read, pray, and put it back again:  
In recompense you shall obtain  
After your death, eternal rest.

For example—No. 68 is *For the soul that has suffered in Purgatory for the longest time*. No. 65. *For all the blessed souls in purgatory*. No. 63. *For the soul of thy relation who most needs thy prayers*. Another, *For the soul of the last Pontiff*. No. 48 struck me as remarkable. *Pelas almas que estão padecendo em algum lugar, por especial castigo de Deos*. “For the souls which are suffering in some [fixed] place, by especial chastisement of God.” Clearly the prayer implies a belief in troubled spirits that haunt particular spots.

The afternoon was employed, with the assistance of our excellent friend, in drawing up a contract with a muleteer to take us to Braga. The distance is 27 leagues, and we were told that by great exertion we might ride it in four days. Our evening walk showed us nothing ecclesiological but the market cross, of good Flamboyant design,—and introduced us to the banks of the winding Fervença.

Here will be a good opportunity to mention the Ecclesiastical Divisions of Portugal, of which I have not yet had occasion to speak.

1. The Patriarch of Lisbon; has these suffragans,

1. Lamego.
2. Guarda.
3. Leiria.

4. Portalegre.
5. Castello Branco.

2. The Archbishop of Braga, Primate of All the Spains; has these suffragans,

1. Porto.
2. Coimbra.
3. Viseu.
4. Aveiro.
5. Pinhel.
6. Miranda.

3. The Archbishop of Evora; has these suffragans,

1. Faro or Algarve.
2. Elvas.
3. Beja.

The exempt jurisdictions of Portugal were pretty numerous. The most important was that of the Priory of Crato, with 42 parishes; the next Thomar, with 20. By far the largest diocese is that of Braga, which has the enormous number of 1292; next come Porto, with 339, Miranda with 334, Lisbon with 333. The smallest are Elvas with 44, and Portalegre with 41. The dates of these Bishopricks are,—Braga, in the first century; Lisbon, Lamego, Porto, Coimbra, Viseu, in the sixth; Guarda, Evora, Algarve, at the end of the twelfth; Leiria, Portalegre, Miranda, Elvas, in the sixteenth; the four others in the eighteenth. Lisbon became an archbishopric in 1394; the Patriarchate was erected in 1716, the ancient Archbishopric also remaining under the title of that of East Lisbon, but the two were reunited in 1741. Evora became an archbishopric in 1540.

I may now return to my more immediate subject. The road from Bragança to the west was dull enough, till we reached the village of *Nogueira* in an hour and a quarter. Here the magnificent forests of central Traz os Montes begin: chesnuts, oaks, ash trees, clothe the mountains for leagues; and the wild vine sometimes throws itself up to a height of 50 feet. Here, thanks to the botanical propensities of my companion, I was for some time lost; and as both wolves and banditti abound, I was very glad to regain our party, after an hour and a half's search for them, on the banks of the Sueira. The way lies along a lovely ravine to a village of the same name. The church is again modern. Pushing on, we dined on a rock in the rapids of the Tuela, and spent a couple of hours in exploring its grand gorge. Thence a six hours' ride, with occasional magnificent peeps of the mountains both of Traz os Montes and Gallicia, to be seen through pouring rain, brought us to *Vinhais*, whence you may remember that one of my letters was addressed to you. Here we found a passable catalagem; with however the drawback that, the inn being very much frequented by the custom house officers, we slept in public.

The little village churches which had lain to the right and left of our road were all of the most miserable character,—erections, probably, of the time of D. João V., the first half of the seventeenth century. Daubing and tinsel have reached their acme there, and dirt and rage render them still more odious now. Many of these have

their miraculous images with a certain degree of local fame, and a confined circle of local votaries. Image and picture worship—I do not use the word in an offensive sense, but I can find no other—can scarcely go further than in Portugal, I have now lying before me a collection of religious pictures—the most wretched things imaginable—made during our tour, a reference to which will explain what I mean. For example, *N. S. das Dores* is one of the most favourite; she is represented equally with the seven swords in her heart, or held in her hand. *N. S. das Dores e Resgate*, of Dolors and Ransoms, is invoked in the Parish of S. Catherine, at Lisbon: the picture of this image, which represents S. Mary, with a sword in her heart and our Lord in her lap, is venerated by women in childbirth, and a hundred days' indulgence is attached to the repetition of one Pater Noster and one Ave before it—before the picture, mark you, not the image. *N. S. das Dores e da Boa Morte*. One sword in the heart: the legend: *Dolor meus in conspectu meo semper*. No indulgences mentioned in the engraving. *N. S. do Rosario da Villa do Barreira*. With the Divine Child; a celebrated miraculous image: indulgence of a hundred days for a *Salve Regina* before it:—none mentioned for the engraving. *N. S. das Necessidades*. In the palace so-called at Lisbon, with a taper and the Divine Child. Indulgence as in the last. D. João V. was so much attached to this image, that he seldom travelled without it. *N. S. da Saude*. Principal miraculous images at Lisbon and Tavira. Five years and five quarantaines of indulgences for a prayer for the increase of the Catholic Church before this image on its festival. *N. S. do Patrocinio*. Three hundred days for an *Ave Maria* and a *Salve Regina* before the engraving. *N. S. das Almas*. The usual representation on wayside altars. A hundred days. *N. S. da Luz*. With the Divine Child, and a vesica piscis of light. Fifty days for an *Ave Maria* before the engraving. *N. S. das Neves de Monte Junto*. Two hundred days for a *Salve Regina* before the engraving. *N. S. da Arrabida*. One of the most fashionable devotions. Venerated on the mountain so called near Setubal. Holds the Divine Child, and a sceptre: sailors at its feet. *N. S. de Penha de França*. Much venerated in Beira. At foot of image, a lizard about to bite a sleeping shepherd. *N. S. da Piedade dos enfermos*. At the foot of the Cross, supporting our Lord on the ground. Forty days for a *Salve Regina* before the engraving:—a hundred on Saturdays and Festivals. *N. S. Mãe dos Homens*. Generally spreading her cloak around a multitude of worshippers: forty days for an *Ave* or a *Salve* before the engraving; but on Saturdays only. *N. S. da Madre de Deus*. Kneeling with S. Joseph before the Divine Infant. A hundred days for a *Salve* before the engraving. *N. S. de Nazareth*: venerated at the Promontory so called; a very fashionable engraving. Our Lady appearing in the sky to save a hunter who is riding over a precipice, in pursuit of a stag, seen falling into the sea. *N. S. da Conceição de Rocha*. Discovered at Camaxide, near Oeyras, in a grotto, by boys hunting a rabbit, May 31, 1822. The whole scene given in the engraving.—A very favourite worship. I might enlarge this list almost indefinitely; with *N. S. de Cabo, da Barroquinha, da Flor da Rosa, da Escada, da Lapa, da Peninha*, &c. &c. But I have said enough to show you that nowhere is the worship of the images

of S. Mary, as distinct from S. Mary herself, so systematized as in Portugal: the attributes of each being well defined; and the comparative sanctity of each descending, in many cases, to the engraving made of it. For example, the three hundred days to be gained by a *Salve* and *Ave* before the engraving of *N. S. do Patrocinio*, any day, may be contrasted with the forty days procurable by the same devotion—and that on Saturday only—before the engraving of the *N. S. Mãe dos Homens*.

A bright morning succeeded the storm of the past night. It was Trinity Sunday: but Portuguese travellers are as strictly tied to proceed as if they were journeying by sea instead of by land. We found a very respectable congregation at early mass: but neither of the churches—there are two—worth a visit. Starting at six, we passed a late but picturesque convent outside the town—and then traversed a high barren country to *Val de Papos*, a solitary venda on a wild moor. Mountain succeeded mountain, and ravine ravine: but there was nothing particularly striking, with the exception of the bridge over the *Rabaçal*, till we reached *Labução*, our mid-day halt. It is a good-sized place, and contains a frontier custom house. The church, which has chancel with north chapel, nave, and western double-gabled tower, is apparently of Romanesque foundation;—the chancel arch, at least, is so, and has an early abacus. The east end is flat. The chapel seems First-Pointed. The font is a circular basin on an octagonal stem, and square base. There is but one window in this building, a modern one, and that on the south of the chancel. As we were returning to our inn, the *Administrador do Concelho* somewhat rudely demanded our passports. We refused to show them anywhere but at the proper place; and were marched off thither with some parade. On reading our letter of introduction, the officials seemed to think that they had made a mistake, and endeavoured to apologise for it by sending for a jug of wine, and insisting on our drinking with them.

On leaving *Labução*, we found the country improve in grandeur, with noble peeps to the right into the distant mountain ranges of Galicia. As we approached the descent of the central plateau of *Traz os Montes*, the Castle of *Monforte*, crowning a bluff conical hill to the right, became a very remarkable object. The descent is very lovely; masses of rocks and copses intermixed, among which the bridle path winds in and out; the trees in full leaf, for we were now getting into the regions of spring, the birds singing a merry evening song, and the good town of *Chavea*, our goal for the night, lying in the valley before us. The exquisitely picturesque, and no less filthy village of *Fayões* was next passed, and about an hour and a half before sunset we crossed the *Tamega* by the Roman bridge, and took up our quarters in the wretched *estalagem* nearly opposite. I have no occasion here to describe the monumental Roman pillars set up on each side of the bridge, nor the hot springs, the *Aque Flavie* of the Latins, nor the castle, which the Commandant showed us with great courtesy. But the *Igreja Matriz* is the most interesting I saw in *Traz*. It is about the average size of a Portuguese church, and has chancel with north chapel, nave with aisles, tower at the west end of the north aisle, and a kind of central lantern. The ritual choir is in the western gallery. The nave is the

interesting portion; it is Romanesque, with very tall slender circular piers, having circular caps and stilted bases, the arch absolutely reaching to the very spring of the roof. The effect is unlike any other building of the same date that I remember to have seen. The tower is also Romanesque, with a low pyramidal head, two belfry windows of one light on each side, and between the two, on the west, the figure of some saint in bas-relief. The convent church is modern; so is *S. Francisco*, so is the *Misericordia*.

We spent some time, the following morning, in going over the town, and in filling our provision baskets: for we had now the worst part of our whole journey before us. We were about to cross the mountains, whence Traz os Montes takes its name, by the most unfrequented route, so as to strike down directly on the valley of the Gerez, and on Braga. We started at ten; the country was better cultivated, and the people, apparently, more civilized. At *Casas Novas*, and at *Chapellos*, the churches are modern. As we rode out of the latter village, we saw as pretty a picture as a painter might wish. Grey crazy old cottages on each side: a vine avenue trellising the whole village street, as it runs steeply up the opposite ascent,—and in fine contrast with the old mossy stone of the walls, and the green leaves above, two milk-white goats harnessed together, and driven by a girl from the hills, were entering the place. The mountains now began to be clothed with purple heath, and the distant ranges shone out grandly in the afternoon sun. At *Boticas*,—again a new church—we dined: a somewhat thriving place: and we noticed that here, for the first time since we entered Portugal, much as we had been thrown among the people, we heard a child's laugh.

Then began the ascent of the mountain. We left spring again,—we found trees in dead winter;—we saw the snow on the distant hills,—and towards evening, the vegetation became perfectly Alpine. The sky was lowering; fog-drifts drove rapidly over the bleak crags; the scenery became more and more gloomy, till at sunset we stood on the top of the ridge. Then the view burst on us—to the westward only—at once. The plateau of Traz, golden in the setting sun: the valley of the Douro: the plain of Salamanca: Monforte, with the Gallician mountains:—and the serra tops of Beira, melting one in the other,—the furthest being probably the Estrella, the backbone of Portugal. At this height, amidst perpetual winter, stands *Las Alturas* (the Spanish article is used) fitly so named. The most squalid and wretched of villages, accessible from the west only by the mountain road we had climbed: surrounded to the east by desolate and interminable moors. Here are *two* new churches, and a population, I should think, of about 800. The *estalagem* answered to the place:—but they gave us what they had, a stable loft, hay, wine, and two mattresses, on which the water poured in through the roof, whenever it rained, and which no one ever thought of drying. As night came on, regardless of the wood smoke that filled the kitchen, the villagers sang, and chatted, and accompanied themselves with the *viola*: and whatever else they might want, their *caldo* of hare left nothing to be desired.

The mules shook their bells,—the evil spirit, I presume, was driven away,—and the wind whistled through our loft all night. We were in the saddle at four; resolved, whatever it might cost, to reach Braga that evening. The road winds higher and higher; the mountains, if possible, become more dreary, till at last the highest summit was passed, and about ten we began to descend the lovely valley of the Gerez. Then came on ceaseless rain, growing heavier as the day advanced. At Ruivães, a village on the edge of the ravine, peeping from vineyards and oliveyards, we dined. Mounting again, we rode on through heavy rain, but through wooded gorges of ravishing loveliness, till sunset. Then our *arrieiro* stoutly refused to proceed; and after in vain endeavouring to procure a guide, we rode on by ourselves. It was quite dusk when the sumpter-mule ran away, and by the time he was caught, our driver had thought that, with the protection of a friend, he would venture to follow us. *Avejões*, and *bruxas*, and *lobishomes* filled him with terror. The first are gigantic spectres; the second are nearly the same as Vampires; the third are a poetical superstition which is perhaps peculiar to Portugal, though at first, from the name, I imagined it to be the same as the were-wolf of Germany.

The *lobishome* is a young man or girl (for they never live to grow old) only to be known in the daytime by their gloom and wretchedness, but under a spell which obliges them, at night, to take the form of a horse, and gallop wildly over mountain or valley, without pause or rest, till daylight. If the clatter of hoofs is heard through a village of Traz os Montes at night, the peasant will cross himself and say, "God help the poor *lobishome*!" The only cure is this. Advance boldly to such a miserable creature, and draw blood from its breast. The spell is broken, and that for ever. What between our guide's fears, and our own perils from a pitch-dark night, a steep descent, paths either a series of pit-falls, or an agglomeration of rocks, and a pouring rain, we made very slow way, and were thankful when, about eleven, we got into a track which somewhat better deserved the name of a road. The rain ceased, the moon shone through the haze; and then I had time to recall the many ecclesiastical memories of Braga. Its apostolic foundation—its contest with Arians and Priscillianists—its triumph over both under S. Martin of Dume—its struggle with Toledo for the Primacy of All the Spains; a struggle so learnedly supported by Cunha and Brandão on the Portuguese, by Moralis and Padilha on the Spanish side; and lastly, the episcopate of Bartholomeo dos Martyres, the great light of declining Portugal. At length we entered the long straggling street, we reached the open space called the Campo S. Anna, and, as we alighted after our twenty hours' ride in the court-yard of the *Dous Amigos*, the clock of the Primatial church struck twelve.

I remain, &c.,

O. A. E.

## NEW CHURCHES AND RESTORATIONS IN PARIS.

## IV.

MY DEAR EDITOR,

It was my intention to have concluded my communications on the new churches and restorations in Paris with your last number: but another visit to that city has enabled me to gather some more information; and there are a few errata in my third letter, which you must allow me to correct.

The external restoration of the stone-work of *NOTRE DAME* still continues, with as much expedition as could be expected in so gigantic a work. The effect of the apse is already extremely rich; and the greatest activity is being shown on the north side of the nave. Next year, the south transept is to be taken in hand,—a considerable work: for, as M. Viollet Le Duc informed me, it is in so decayed a condition, that the stone-work of the gable will have to be entirely pulled down and rebuilt.

The exterior of the adjacent *Sacristie* was, when I was last there, receiving its completing touch in the erection of the statues of the apostles round the court of the central cloister; while the internal fittings were being expedited in order that it might come into use for All-Saints' Day. These fittings, like the building itself, are solid, simple, and in excellent taste. The perfect absence of any thing like frippery in the whole building deserves to be noticed. The largest apartment is the capitular *sacristie*,—the *Salle Capitulaire* itself being comparatively small. This is, of course, against a vast current of precedent: but it is very truthful, considering the reduced numbers of the actual Chapter,—each member of which is duly provided with his stall. I am anxious to explain this, as in my first letter I spoke of this sacristie as if it were the chapter-house. There is also a parochial sacristie among the apartments.

The *SAINTE CHAPELLE* progresses. The *flèche* already rises above the surrounding buildings, and forms a central and conspicuous feature in the view of the *Île de la Cité* from all the western bridges; while from the height of Montmartre it glitters like a little golden needle. It is richly, but not profusely relieved with gilding; a powdering of fleur-de-lys on the spire sides forming the not least characteristic portion. Its general position and effect will be comprehended by your readers, if they turn to the 10th volume of the *Ecclesiologist*, page 301, (the number for February, 1850,) where they will find an interesting communication, by M. Lassus, upon the restoration of the *chapelle*, illustrated with four woodcuts, namely,—a plan, elevations of the west front, before and after the First-Pointed rose at the west end had been replaced in Flamboyant days, and a bird's-eye view of the whole *Palais de Justice* before the fire of 1776. The last-named illustration will give a general idea of the position of the restored *flèche*. When

I saw it, the scaffolding had not yet been cleared away from the lower part, and so I was unable to judge of the effect *in situ* of the angels in hammered-work, of which I have before spoken. The external decoration of the chapel will not be completed until the apex of the apse is crowned with a gilded angel, nine feet in height, and the cresting is erected.

Internally, the present effect is greatly deteriorated by the western rose being as yet boarded up. It is, you know, of Flamboyant age, and has still preserved fine painted glass, of that date, representing the Doom. This, like the remaining painted glass of the *Ste. Chapelle*, has been entrusted to M. Lusson for restoration. The floor is to be paved in stone, with mastic patterns. I may observe, that the restored polychrome of the lower arcade presents an amusing specimen of mediæval sham, figuring, as it does, a rich diaper, concealed in the lower part by hangings of a sort of shawl-pattern on a dull green ground.

I fear that the restoration of the lower chapel never will be quite satisfactory, from the encroachment of modern buildings to the north. Painted glass in the windows on that side would be almost indiscernible. You remember that M. Lassus, when he undertook this interesting restoration, remonstrated about these buildings.

I carelessly described the external narthex of *S. GERMAIN L'AUXERROIS* as of *three* bays. It is, in its whole extent, of *five*: the outside bay, at each extremity, having thicker piers than the rest. In fact, they seem to have been built with a view to possible towers, which have only developed into parvises, with high-pitched roofs. The low and somewhat thin tower of the church stands to the east of the north transept.

I have already alluded to the restoration of the Flamboyant tower of *S. JACQUES DE LA BOUCHERIE*, in connection with the new *Rue Rivoli*, consisting in isolating it, along with two fountains, in the centre of a *Place*. I have recently observed in a newspaper, that the labourers engaged in this work have laid bare the bases of all the pillars of the ancient church, which was demolished in 1790, the carvings of nearly all of them being in perfect preservation; two leaden coffins have also been found. It were to be wished that this discovery would alter the nature of the contemplated restoration.

In my notice of *S. VINCENT DE PAUL*, in the first of these letters, I observed that its most important coloured decorations,—the subject paintings by M. Flandrin,—were not yet uncovered. They are now visible: and they deserve the highest praise. As I have before stated, the columnation of the nave is divided into two orders, with a broad strip between, like, but of course loftier and more important than, the gallery front of a Wrennian church of two orders, such as *S. James's*, *Piccadilly*. This band has been treated by M. Flandrin as equivalent to the triforium of a legitimate basilica; and he has covered it, like the triforium of *S. Apollinare Nuovo*, at *Ravenna*, with long processions of saints, on a gold ground,—all reverently tending towards the altar. They branch off right and left in two groups from an altar painted in the centre of the western band, which, in that portion of the church, forms the front of the organ-loft. On a gold ground, 150

in number, and eight feet in height, they are a "noble army." M. Flandrin has delicately broken the array into groups, each occupying about two bays of the columniation, by leaving, in each case, a rather broader space of the ground between the leading figure of the more western, and the last of the more eastern group. I understand that he has in every instance painted the drapery from models; a commendable instance of artistic carefulness. The process which M. Flandrin has adopted is the encaustic, not fresco. The point to which these figures seem to file, is the central Majesty in the apse. The apse has been painted by M. Picot, an academician, who has endeavoured to do his best. His work is decidedly creditable, but not to be compared with that of M. Flandrin. An effect of space has been attempted for the apse, by making the extremity of the radius the pillars, not of the nave, but those between the inner and outer aisles; and thus the inner aisle suddenly *disembogues* into the apsidal hemicycle. It must be owned that this is too theatrical a contrivance for the gravity of basilican architecture. It has been further made use of by its greater consequent height affording room for a skylight, hidden to the body of the church by the triumphal arch. Of course *within* the apse the effect is ruinous. This apse, you will recollect, is mediæval in its *use*,—being employed as the aisle to radiating chapels.

I omitted in my earlier notice to name the architect of the church, M. Hittorf.

I see a terrible misprint has crept into what I said of *STE. CLOTILDE* in my last letter. Your pages make me remark that towards carrying out the fittings in a "magnificent manner," &c., a supplementary credit has been voted of 18,000 francs,—that is, £720. It ought to have been 1,800,000 francs (£72,000.) A very high ecclesiological authority stated to me his impression that M. Gau had been rather hardly used in the way of his removal: his ill health, probably, necessitated the fact. M. Gau it seems, had laboured at the church in a most religious spirit. Some years since, at Jerusalem, he had prayed before the Holy Sepulchre to be allowed to build a church before he died: and this he just was able to do; having lost his health as the fabric of *Ste. Clotilde* was finished.

The stations, carved in stone by eminent sculptors, have been placed in the nave and transepts, and deserve attentive study. The groups forming the backing of the stalls to the choir aisles are being sculptured on the spot. M. Marechal's painted glass, of single figures, in the choir clerestory, (including the two windows which I noticed at the Exhibition in May,) was *in situ* when I last visited the church. It is more modern in its effect than I could have wished.

The church which M. Lassus is to build at BELLEVILLE will, I am glad to learn, be on a large scale. The municipality has voted 1,000,000 francs (£40,000) towards it. The style, I hear, is to be early First-Pointed.

Though not strictly in Paris, yet the Abbey of S. DENIS is so near, that you may fairly expect some report of its restoration from me. A former notice in the *Ecclesiologist* contained an abbreviated critique, by M. de Guillermy, of its first unfortunate restoration by M. Debret,

so I need not revert to this. At present, the church is in the hands of M. Viollet Le Duc, who is cautiously rectifying the mistakes of his predecessor. The chapels of the apse are already reassuming their pristine splendour; further than this, the recent works have not yet proceeded internally. The fine early painted glass of these chapels is well known as the production of Suger. As it was in a very incomplete condition, and some windows entirely gone, its restoration and recomposition was confided to Henry Gerente, and after his death to his brother. Both these artists have performed their parts admirably. The imitation is perfect. M. Alfred Gerente has a portion of it in his atelier at the present time. M. Debret had decorated the ridge of the church with gilt balls; M. Viollet Le Duc has swept them away, and replaced them by a rich and effective ridge-crest.

In some future number I hope you may be able to publish some more complete and detailed notice of this important restoration.

In illustration of what I pointed out in my last letter respecting the bureaucratic element in the ecclesiological movement in France, I must call your attention to a circular which has been recently issued by M. Fortoul, the Minister of Public Instruction and Worship, to the departmental architects. M. Fortoul, after laying down that Pointed architecture is the natural church architecture for the north, and Romanesque for the south of France, calls upon each architect to furnish three sets of designs and specifications for churches, destined for Communes of from five hundred to five thousand inhabitants, the cost to be respectively 20,000, 60,000, and 120,000 francs. The architects are warned not to indulge in superfluous ornamentation. They are also to furnish the designs for a parsonage and a school corresponding to each church. The advice of the Prefect is to be taken, and also of the Bishop for the church and parsonage, and of the Rector of the Academy for the schools. The series of designs are to be sent in on the 15th of January, 1854, after which they are to be submitted to the Inspectors General of Diocesan Works, under the Minister, and the best published in a volume, at the expense of the Government, and sent to the administrative authorities of each department to serve as models.

Agreeing as I do with the views which have always been maintained by the *Ecclesiologist* with reference to stereotyping designs, I will not expatiate upon the impolicy of a step which cannot fail to cramp effectually the progress of church architecture in France: for, under a system like that existing in that country, who would dare to deviate from the Government model designs? It is a lucky accident that M. Viollet Le Duc is one of the Inspectors-General: but this does not make the principle of M. Fortoul's project more desirable.

Yours very truly,  
H.

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## SEQUENTIÆ INEDITÆ.—V.

W<sup>e</sup> proceed with the Scandinavian Missals; and shall first take that of Sleswic, which, if it may not be reckoned geographically one of this class, belongs, ecclesiologically, to the same family. It was printed in 1486; and is excessively rare.

## XXIX.—IN FESTO S. KANUTI DUCIS ET M.

Diem festum veneremur Martyris :  
Ut nos ejus adjuvemur meritis.

Per prophetas in figurâ  
Prædicata, paritura,  
Plures parit sterilia.  
Parit parens in pressurâ,  
Dolor partûs perdit jura  
Dum applaudit filiis.

Filii fide sunt renati,  
Ad certamen sunt parati  
Fidei constantiâ :  
Supra petram solidati  
Non sunt morte separati  
A matre Ecclesiâ.

Inter istos constitutus  
Christi miles Dux Kanutus  
Recepit stipendia.  
Regem regum prosecutus  
Stolâ<sup>1</sup> primâ est indutus  
Pro mortali tunicâ.

Adhuc vivens perituram  
Parvi pendens, permansuram<sup>2</sup>  
Vitam quærit opere :  
Dat talentum ad usuram,  
Et frumentum per mensuram  
Duplicit in tempore.

Tecta fides in talento,  
Designatur in frumento  
Firma spes et caritas :  
Quarum crescit incremento  
Vino fovens et unguento  
Proximi miseria.

Iste Dei cultor verus,  
Cui favet plebs et clerus,  
De quo gaudet Dacia :  
Non superbus sed severus,  
Pius, prudens, et sincerus,  
Plenus Dei gratiâ :

Fide fictâ suffocatus,  
A cognatis morti datus,  
Complevit martyrium.  
Hæc in die est translatus,  
Cujus prece exoratus  
Deus det auxilium.

Ductor noster, Dux Kanute,  
Nos transire cum virtute  
Fac per temporalis :  
Te ductore, cum te duce  
Perfruamur verâ luce  
In eternâ gloriâ.

## XXX.—IN FESTO RELIQUIARUM ECCLESIE SLESVICENSIS.

Preciosi sancti Dei  
Quorum colit lux diei  
Præsentis solemnia,  
Date nobis in vestrarum  
Celebri reliquiarum  
Gaudere memoriâ.

Jerusalem vos celestis  
In structurâ bases<sup>3</sup> cæcis,  
Stylus, epistilia.  
Bases fide confirmati :  
Stylus, per spem elevati :  
Pars est amor tertia.

<sup>1</sup> The poet here clearly takes the *στολή πρώτη* in the sense in which our version receives it, as the *best* robe; not as mediæval writers usually explain it, the *first* robe, i.e. of baptismal innocence.

<sup>2</sup> The book, corruptly, *per mensuram*.

<sup>3</sup> I.e. bases, piers, and capitals: *stylus*, a corruption of *στολή*, being of the fourth declension. The symbolism is rather different from that of good old Durandus (I. 27.)

Præfulgentes margaritæ,  
Tot pressuris expolitæ,  
Digna fertis præmia.  
Vos inscripti libro vitæ  
Veræ viti nos unite  
Per quam vivunt omnia.

Flores verni vos electi,  
Lapides in summa secti  
Syon edificia ;

Dulcis odor unguentorum,  
Dulcis sapor pigmentorum,  
Coelica cellaria.

Nos Egypto constituti  
Mereamur esse tuti  
Vestra per suffragia :  
Hoc in solo nos salvetis,  
Ut cum Christo nobis detis  
Angelorum gaudia.

XXXI.—IN FESTO S. CLEMENTIS.

Psallens Deo Syon gaude  
Lectâ voce digna laude  
Concinnans præconia.  
Celebretur hac in die  
Famulatu plebis piæ  
Clementis memoria.  
Oret ipsum omnis homo,  
Qui mereri<sup>1</sup> lucis domo  
Vitæ cupit præmia.  
Psalle, psalle, plebs devota,  
Corde puro, mente totâ  
Summa dans tripudia.  
Ave, Martyr generose,  
Sedis consors gloriosæ,  
Sanctis par in gloriâ :

Ferens<sup>2</sup> nobis spem salutis  
Lava labem a pollutiâ,  
Mali datâ veniâ.  
Funde preces pro peccatis,  
Dele notam pravitatis,  
Et mentem irradia :  
Fædæ carnis luxum pelle,  
Et purgato cordis felle  
Deo nos concilia.  
Sana morbos et languores :  
Cura pestes et dolores,  
Et fuga demonia.  
Placens Deo placa Deum,  
Ne condemnet plasma reum,  
Carnis post exilia .

XXXII.—IN DIE S. KANUTI REGIS.

Verbum bonum personemus,  
Dulcem melum jubilemus,  
Voto, voce, nos aptemus  
Ad promenda<sup>3</sup> carmina.  
Ave Martyr, flos Danorum,  
Gemma coeli, via morum,  
Sidus lucens, spes reorum,  
Ægris dans solatia.  
Te de mundo sequestratum,  
Et cruore purpuratum,  
Angelorum ordinatum  
Credimus collegio.

Hæc res mira protestatur :  
Cæcus visu decoratur :  
Et infectus solidatur  
Lepræ carens vitio.  
In hac valle peregrinâ  
Bella movent intestina  
Mens et caro : his<sup>4</sup> propina  
Salutis remedia.  
Supplices servos vide,  
Malignorum vim allide,  
Roboratos nos in fide  
Duc ad vera gaudia.

XXXIII.—DE COMPASSIONE B. Mariæ Virginis.

Verbum Patris eternatum  
Ex Mariâ incarnatum  
Laudet nostra concio :  
Dulcis Auster nam perflavit,  
Aquilonem dum prostravit  
Spiritali nuntio.

Mirum virga profert florem :  
Granum fulvum in decorem  
Pro parentum crimine.  
Quod contusum et expressum  
Mente purâ indefessum  
Fera gens fert minime.

<sup>1</sup> The book, without sense, *meritis*.

<sup>2</sup> The book, *Hærens*.

<sup>3</sup> The book, *promenda*.

<sup>4</sup> In order to avoid the hiatus we might read *queis*.

Turpi turbâ nam velatur,  
 Et a Judâ osculatur,  
     Matre sanctâ nesciâ.  
 Redemptâ mox<sup>1</sup> Johannes sindone,  
 Bethancam adivit propere :  
     Flenda nova nuntiat.

Corâ simul quatiuntur,  
 Hæc horrenda dum panduntur :  
     Agon ingens properat :  
 Deitatem vanitas,  
 Mitem turbat feritas ;  
     Fermè fides hæsitat.

Mater, Martha, Magdalena,  
 Simul petunt fide plenâ  
     Atria Pontificis :  
 Patris splendor quo turbatur  
 Rictus oris demonstratur  
     Artubus deificis.

Sancta cervix castigatur  
 Ut peccator redimatur  
     Culpæ ruptis vinculis :  
 Diva mater dum respexit  
 Vincit, cæsum, quem dilexit,  
     Ac turbatum sputulis,

Gemit, plangit præamare :  
 Mallens caro proferare  
     Nequit præ complicitibus.  
 Crucis morti dum addictus  
 Christus, Princeps benedictus,  
     Exit crucis bajulus.

Qui dum matrem intuetur  
 Ac pudice reveretur,  
     Cadit facie tenuis :

Nam flagellis tormentatus,  
 Nocte, die, castigatus,  
     Expers est a viribus.

Demum surgit crine tractus,  
 Pugno actus, clavo tactus,  
     Ab infectâ turmulâ :  
 Non est dolor neque poena  
 Compar huic ; quam serenâ  
     Tulit cum decentiâ.

Carne Christi conclavatâ,  
 In agone tormentata  
 Mater sancta commendata  
     Caro est discipulo :  
 Quæ dum vidit moriturum,  
 Ac a mundo recessurum,  
 Jesum optat hunc daturum  
     Protectorem populo.

Fili dulcor supernorum,  
 Quamvis plenus tormentorum  
 Curam gere orphanorum  
     In valle miseriæ.  
 —Non te linquam, pia mater,  
 Vocat me a mundo Pater,  
 Tu matrona et commater,  
     Apexque clementiæ.

Ergo Mater et matrona  
 Cœli terræque corona.  
 Confer nobis Christi dona ;  
 Cuncta sistunt in te bona  
     Sempiterni delubri.  
 Esque virgo cœli porta,  
 De quâ vera lux est orta :  
 In agone nos conforta,  
 Ut a seris et a portâ  
     Eruamur inferi.

#### XXXIV.—IN FESTO S. MARGARETÆ.

Virgo vernans velut rosa,  
 Specialis, speciosa,  
 Margarita pretiosa  
     Margareta floruit.  
 Ex gentili stirpe nata,  
 Genitricis mox orbata,  
 Sub nutrice conservata,  
     Fidem veram coluit.

Cujus oves dum nutrit,  
 Nutrientem concupivit,  
 Cujus formâ insanivit  
     Fervidus Olybrius :

Sprevit opes blandientis :  
 Sprevit minas sævientis :  
 Nec his cessit nec tormentis  
     Dum torquetur gravius.

Nullâ poenâ superatur,  
 Sed in poenis gloriatur,  
 Et post poenas decollatur,  
     Et migrat ad gloriam.  
 A peccatis et a poenâ  
 Nos absolve, Deo plena :  
 Ut, quâ fulgit lux serena,  
     Ducamur ad Patriam.

<sup>1</sup> S. Mark xiv. 51, 52.

XXXV.—IN FÆSTO S. JACOBI.

Ad honorem et decorem<sup>1</sup>  
Hujus festi, nos modesti  
Deo damus gloriam :  
Qui Creator et Salvator  
Rectis corde sine sorde  
Largitur victoriam.  
Laudem Deo decantemus,  
Et beati celebremus  
Jacobi memoriam.

Qui perfectus et electus,  
Qui peritus et fulcitus  
Omni sapientiâ,  
Quem videre voluit,  
Verum Deum coluit  
Purâ conscientia.

Non abscondit hic talentum,  
Nec ipsius est inventum  
In ore mendacium :  
In cunctis operibus  
Subvenit pauperibus  
Vitæ dans solatium.

Totâ vitâ non invite  
Deo servit, nec protervit  
Mente vivens sobriâ :  
Deo toto servit voto ;  
Multa gentis sævientis  
Sustinet opprobria.

Sed nec pœnis nec catenis  
Revocatur quin sequatur  
Domini vestigia :

Templa frangit idolorum,  
Et ad fidem cor multorum  
Mollet per prodigia.

Hinc mucrone decollatur,  
Et ad cœlum iavitur  
Multa post miracula :  
Sic a caræ destitutus,  
Verum solem est secutus,  
Agnum sine maculâ.

Martyr Dei, te precamur,  
Elabora ne labamur ;  
Cum injustis ne perdamur  
Dele nostra crimina.  
O Beate, Deo grate,  
Fer solamen et juvamen :  
Pande genti te colenti  
Paradisi limina.

Ubi salus et honestas,  
Ubi virtus et potestas,  
Ubi florum et odorum  
Omnis delectatio :  
Ubi sine labe quies,  
Omni carens nube dies,  
Dies vernus, sempiternus  
Cum omni solatio.

Ubi vitæ certitudo,  
Mira semper pulchritudo,  
Ubi decor disciplina,  
Ubi lucet sine fine  
Veri solis claritas :—<sup>2</sup>

SIR HENRY DRYDEN ON CHURCH MUSIC.

*On Church Music, and the fitting of Churches for Music.* By Sir HENRY DRYDEN, Bart. A Paper read at a Meeting of the Northampton Architectural Society.

THIS essay, which was printed at full length in a county paper, contains so much original and other useful matter, that we think it well to present our readers with large extracts from it, interspersed with some remarks of our own. It begins as follows :—

“ There is no doubt that music may be made a valuable means of education with all, and especially the lower classes. . . . . In the following remarks on music, I assume that the chief object of teaching and learning it is to en-

<sup>1</sup> The wonderful rhythmical power exhibited in this sequence is well worthy of the reader's attention.

<sup>2</sup> The latter half of this stanza appears to be lost.

able people to sing church-music in church. It will not be denied by most of my hearers that the singing in most of our country churches ought rather to be called noise than music. The clergy tolerate, as addresses to God in church, noises which they would not tolerate in their court yards. The nobles and squires grudge not their £200 for an opera box for the season, but give unwillingly £1 to their village quire. There is much less objection to lay out money on organs, than to lay out money or trouble on quires. They think that when they have got an organ they have done everything wanted. Some people, however, wish to improve the church music; and, chiefly through the energy of Mr. Hullab, much is now doing in the way of musical education. Parsons and curates sometimes procure, as schoolmaster, a man who professes to be a proficient in music, but who frequently is a man especially to be exempted from sole government of a musical class, or screeching, squalling, drawing, and vile pronunciation are the result. If in any parish it is desired to improve the church music, some gentleman or lady must give a considerable portion of their attention and time to the matter, or the quire will not flourish. Nothing can be done well without *time, trouble, and money*. Some persons, well intentioned, but ignorant of music, have spent considerable sums in obtaining good tuition for a parish quire for a short time, thinking, innocently, that a quire is like a picture, which, when painted, is permanent. That this is not the case they will very soon find out: nothing but frequent practice and unremitting attention on the part of the gentleman (or lady, as the case may be,) will secure the end. I think it hardly possible for a lady, however skilled in music, to teach a quire. Perhaps a well-wisher to the national Church, and especially to the poorer members of it, will be repaid for the trouble taken; but unless time, trouble, and money are to be laid out on it, it is better not to begin. It may fairly be asked, 'How comes it that in England, where music is almost a necessary part of a lady's, and not an uncommon part of a gentleman's, education, we have such wretched attempts at music in our parish churches, and those attempts made only by persons who are striving for their daily bread, and who have neither the advantage of books to learn from, time to practise in, or master to teach them?' I leave others to say all which can be said in favour of those numerous young ladies and gentlemen who, after tormenting their Broadwoods from Monday to Saturday, and paying high fees to music masters and mistresses to teach them Italian love songs, or silly English ballads, go tip-toeing to church on a Sunday, too devout to 'say' anything in common with 'those horrid charity children,' and too genteel to 'sing' a part in the glorious harmonies of Tallis, Gibbons, Farrant, or Ravenscroft. I should like to know to what more proper or more beneficial use musical acquirements can be applied than to the music of our churches."

Sir Henry then proceeds to describe a state of things, which no doubt is still common in some parts of the country.

"The common plan of proceeding in a parish church is for two or three coarse men's voices to drawl after a clarionet what has been described by the term 'Gipsy-bass,' that is the soprano part ('lead' they call it) an octave too low, whilst a crazy bassoon plays the bass in its proper octave, thereby frequently inverting what little is left of the chord after the total abstraction of tenor and alto. This abominable method of murdering psalm tunes should be discouraged in every possible way. This Gipsy fashion of singing is followed in many churches where they possess an organ, and pretend to sing properly."

We cannot so entirely agree with Sir Henry Dryden in these remarks as in the preceding. What does he mean by "the soprano part" in a Psalm

tune? From the context, and from what we know of old-fashioned rustic quires, we suppose that he means the principal melody; but as he had just before been extolling the harmonies of Ravenscroft, one would infer that he approved that musician's mode of harmonizing Psalm tunes; which, as most of our musical readers know, or might know, is to give the melody (or *tune*, as it was then called,) to the *tenor*, to write a bass part below it, and alto and soprano parts above. The origin of this practice is clear enough, if it be remembered that the metrical tunes of the 16th century were the offspring of the ancient plain-song, which was always designed to be sung principally by men's voices. The compositions of Tallis, Farrant, Gibbons, &c., are not, like most of later days, melodies for treble voices accompanied by alto, tenor and bass, but harmonies in which every part is of equal importance. The habit of considering *the upper part* and *the melody* as convertible terms, can be traced, we believe, no further back than the degenerate times which followed the Restoration. Again, Sir Henry seems to speak of the melody crossing the bass as if it were essentially a fault; whereas one need not look far in Ravenscroft to find instances of such a thing.

The following hints are worth attention:—

“Generally the village quire is left to itself, and in undisputed possession of a gallery, but now and then some parson, squire, or farmer, knowing as much of music as of Hindoostanee, thinks to improve them by condemning the whole performance, and possibly by giving *one or two* copies of some music-book, which he fancies preferable, and which, perhaps, is really good. The attempt, of course, fails; it is no use to give a man a tool unless you tell him how to use it. It has been observed that the ‘common sense’ of a person uneducated in a given science is very different from the common sense of a person educated in that science. This is especially the case in music, and in the arrangement of churches for music: and I suppose no man really studies music, with the welfare of the church at heart, who does not sometimes wonder at certain things not having struck him before. I know a gentleman who, with the best possible intention, gave some of Hullah's metrical psalters to his quire; but, in a short time, they brought them back, saying there was ‘no music in them’! He did not see the absurdity of the proceeding; but, in truth, he might as well as have given a chronometer to a ploughboy, and expected him instantly to appreciate the delicacy of its works and accuracy of its movements, and then have been surprised because he disliked it, and wished to return to the clumsy old time-piece bought at the nearest town for £2. We must remember that these men's ears have been trained to like worthless music, and in unison only. They cannot, therefore, be expected suddenly to understand the noble simplicity of our old church music, which of course depends on all its parts being sung for its grand effect. I suppose there are not fifty churches within fifty miles of Northampton (cathedrals and collegiate churches excepted) in which you can hear a full harmony of four parts. We often hear village singers condemned as ignorant, conceited, or unmanageable. That they are ignorant there is no doubt, but that is the fault of those who ought to teach them; that they are conceited is often true, but conceit is the result of the ignorance; and that they are unmanageable, when properly tried, I deny; and assert, on the contrary, that there does not exist a more tractable class of people. They would be fools, indeed, to be managed by most of the clergy, who generally don't know a minim from a crotchet, or the difference between a major and minor scale. I have so many certificates and witnesses that the *roughest possible materials* may be made to

sing classic music in perfect time and nearly perfect tune, that no doubt can longer exist on that point; and I am confident that, with a few hints from me, any one else can do the same, at one-fifth of the time and money with which I have done it. . . . The worse workman a person is, the better tools he should have; therefore don't expect success unless your quire is well fitted with books, desks, &c. Stick to the common *sol-fa* system. Above all things make your quire *accurate timists*. Teach music, as much as possible, by secular music and *solfeggios*. Don't depreciate the holy music of the Church by using it as a means of instruction more than is necessary. . . .

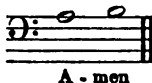
"I shall now make remarks on church-music, which is the ultimate object of most village quires. Church services are of two kinds—first, services *sung*, as in most cathedrals; secondly, services *said*, as in most parish churches. I do not use the word 'service' in its musical sense. Besides the service itself, we have added and interpolated music, also of two kinds—first, anthems and sanctuaries, as in most cathedrals; secondly, metrical hymns and psalms, as in most parish churches. The latter class (metrical hymns and psalms) may be further divided into those sung in unison, and those sung in harmony. Some say that everything practised in a cathedral may be practised in a parish church: others deny this. I think a fair examination of the Prayer Book will show how far cathedral usage may be practised in a parish church." . . .

"I think that a cathedral is *not* to be considered as a parish church. It contains the throne of the highest ecclesiastical authority in the diocese, and is supposed to be surrounded by learned and devout clergy. It ought to be a type of what is noble in architecture, and its service ought to be the noblest form of worship. If the clergy connected with it learnt music as they ought to do, and attended the service with regularity, and if the quires were kept up as they ought to be, then there would be no lack of people or of harmony. If a stranger goes to such a place, he must (unless a skilful musician) join in silence with his mind, considering himself an interloper, and not marring the beauty of the service by his attempt to join aloud. But in parish churches the case seems very different, and it appears essential that the whole congregation should join in the General Confession, Confession in the Communion Service, LORD'S Prayer, Litany, Versicles and Suffrages, Responses to the Commandments, Apostles' and Nicene Creeds, prayer 'Turn Thou,' in Communion Service, and *Amens* at ends of prayers. It appears, on the other hand, that the Prayer Book does not consider it necessary for the whole congregation to join in the *Venite*, Psalms, Canticles, Athanasian Creed, Sanctus, or Gloria. It orders these to 'be said or sung,' but omits any mention of 'people.' There is still less any necessity for a congregation to join in any interpolated or added music."

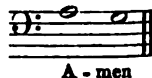
We think that the rubrics directing the people to join in certain parts of the service apply just as much to cathedrals as to parish churches. In doing so, men should not sing the treble part in the *Amens*, as they are commonly harmonized, an octave lower. They should sing either the bass part, which (supposing the priest to chant on G) is



or the tenor,  
namely,



or,



whichever they please. In the Confessions, the Apostles' Creed, and the LORD'S Prayer, the people may without difficulty join correctly, when they are said in unison, as is generally the case. When Tallis's harmonies are used, men should keep to the plain-song (or the bass) and not sing the

treble part an octave lower. Sir Henry Dryden seems to have written "Nicene" by mistake for "Athanasian," and conversely. "Interpolated or added music" includes metrical hymns and psalms, which are surely music for the people to join in, if in any. Sir Henry proceeds,

"Assuming it to be the duty of the congregation to join in certain parts of the service, we must allow that if every one of a congregation did so (speaking in the same voice which they use in conversation), the noise would be anything but agreeable. What, then, can be more consistent than that where is, or ought to be, unity of sentiment, and where there must be unity of expression, there should also be unity or harmony of sound. If one note was adopted for all parts of the service which the minister and people have to say, it would be better than no note, and a person must be maliciously unmusical who cannot sing *one* note. It is found that ministers can more often chant decently on one note than read decently. In both cases we give them what to say, but in one we also tell them how to say it. Chanted prayers are much more distinct than read prayers. In King Edward VI.'s Prayer Books we have this rubric—'And (to the end the people may the better hear) in such places where they do sing, there shall the Lessons be sung in a plain tune, after the manner of distinct reading; and, likewise, the Epistle and Gospel.' This custom has long been obsolete, but the rubric shows the opinion of the divines of that day on the comparative distinctness of reading and chanting."

"The verb 'to intone' has of late come to mean to chant or sing the service. It is a nonsensical term, as 'to intone' is to sing *intervals*, and the people who use it mean to sing *one note*, which is no interval. It has been introduced, as I fancy, by some of the Gregorianizers in our Church. What is now called 'intoning,' was called in King Edward's time, as we have just read, 'singing.'"

The verb "to intone" has certainly been much abused of late. The corresponding word in French, *entonner*, means *to set*, or *strike up with, a tune*; and this agrees with the use of the noun "intonation," as respects the Gregorian tones.

Here follows this strange passage:—

"There is now going on a musical war between the harmonists and anti-harmonists in England, some wishing to bring back Gregorian chants, because they were the medium of praise in the seventh century; others, because they think them easy; wishing, also, to deprive anthems and metrical psalm tunes of their chords, in order to make them match these ancient unison chants. The Gregorian chants, in their true form, seem unsuited to the English language, and many of them are utterly incapable of being sung in octaves, which renders them useless for quires and congregations."

Strange, in the first place, because all who wish to bring back Gregorian chants are classed as "anti-harmonists." Do Mr. Helmore's "Accompanying Harmonies to the Psalter Noted," and our harmonies to the ancient hymn melodies deserve to be thus ignored? It is strange, also, that Sir Henry should think Gregorian chants in their true form "unsuited to the English language," but "passing strange" that he should assert many of them to be "utterly incapable of being sung in octaves." We should like to be informed what chants are capable of being sung in octaves, if any of the Gregorian are not. But perhaps the worthy baronet meant only to amuse himself and his auditors by a sort of sham fight with "the Gregorianizers." Sir

Henry proceeds to quote from a preface of Mr. Hullah's a passage, of which, not knowing the context, we do not perceive the meaning sufficiently to be able to make any comment. Afterwards he says:—

"It is, of course, necessary that unison chants should be within a very small range, or some part of the chant would be out of the range of one or other of the four classes of voices. They must not descend below *Re* on third line of the bass staff, nor ascend beyond middle *Do*. Of course, the sopranos and altos sing the octave above. The recitation notes must not be lower than *Fa*, or higher than *Si*."

This is quite true, except that we have never met with men's voices which could not descend with ease to *Do* in the second space of the bass staff.

From details Sir Henry reascends to general principles, in which we quite agree with him.

"Chanted service is often called undevootional because it is unnatural. The whole Liturgy is a work of art, and a savage would not be likely to build such a church as Salisbury or Lincoln. We advocate employing the art of architecture in the service of the Almighty. Let us be consistent, and not denounce as undevootional the art of music. I do not ask any one to like the prayers or praises sung—I do not ask any one to sing them, except in cathedrals; but I ask all not to accuse those who sing them, or like them sung, of want of devotion on that account. I plead for choral service, and herein for chanted prayers (the foundation of the whole musical structure), the usage of the Catholic Church, both east and west, ever since the formation of Liturgies—we may safely say for 1,400 years. I plead especially the usage of the English branch of it ever since the Reformation; and the opinions and practices of many of those great and pious men who preferred death by fire to life in communion with what they thought the idolatrous Church of Rome. It is curious that not only in doctrine and practice of religion had the Church of Rome become corrupt, but in the very science of which we are speaking. The music of the Church had become so vicious in style, that it was, about the time of the Council of Trent, doubtful whether it would not be banished from the service. Then it was that the immortal Palestrina shone forth and wrote his masses, which satisfied the Churchmen of his day, and were the cause of music being retained in the Roman Church. Still more respected by us of the English Church ought to be the name of Tallis, who, about 1570, wrote a full cathedral service, which has come down to us, and will descend to future generations an example of solemn devotional harmony. You cannot, therefore, pretend that your piety is greater than that of hundreds of men who have approved of choral service, from the time of S. Augustin to the present day. You will not, I think, dare denounce as irreligious the practices of the noble army of martyrs. It is also objected that sung prayers are less distinct than read prayers. If there is one point more certain than another in music, it is that far greater distinctness is to be gained by singing than speaking in a common voice. It is also objected to choral service that it makes those accustomed to it dislike a plain read service. I do not think so; if the plain unsung service is properly done. Choral service makes people dislike *hashed* service—*long may it do so*. It is an advantage, in my opinion, to separate church-service from common conversation. It is proved that when many people chant on one note they keep better together than when they read in a plain voice. . . ."

"I must . . . . assert that service, however musical, is no choral service if the minister does not chant, and if there are not *two* quires, that is *two sides*, one on the south and the other on the north side. We have no right to exhibit

church-music in an improper form. A service in which the minister reads and the quire chants, is like the play of Hamlet with Hamlet's part omitted. From the time of the Jewish Tabernacle, through all Christian ages, to the present day, the singing in sides has prevailed. You cannot give the proper effect to many anthems without this plan, and to sing the psalms and services with any propriety is impossible. You must have the four parts on each side, and nicely balanced. . . ."

"If the musical acquirements of a parish are so low as to prevent singing in parts, people must be content with the upper part in octaves. When men sing the soprano in octaves the bass must not be sung, as it will frequently top the soprano in a very unceremonious way. [But the bass may be so constructed as not to do this.] Don't think that people can sing anything properly without tuition. Mr. Hullah (end of preface to Metrical Psalter) says, 'Nothing can be done—nothing ought to be done, if it could, without proper training; children must be taught the alphabet before they can read the best of books, and congregations must be taught something, and more than something, of the principles of music, before they can correctly execute even a psalm tune—even a psalm tune in unison.'"

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## THE CHURCHES OF LIVERPOOL.

WE owe a long outstanding Ecclesiological debt to Liverpool; and we will do what we can, in the present paper, towards paying it off. Our criticism cannot be favourable; but we must, at the outset, specify two points which must be borne in mind, and must be held as in a certain degree modifying all we say. In the first place, it is highly creditable to the Second City in the Kingdom, that church building should have been carried on with a vigour of which it would not be easy to find another example. With suburbs springing up in all directions,—suburbs in themselves small towns,—it evinces great ecclesiastical energy of a certain kind that the churches should bear anything like an equal ratio of increase. The high ground of Everton, studded with spires,—Aygburth, Princes Park, Grassendale, Birkenhead, Seacombe, Crosby, West Derby,—all exhibit the same spirit. God forbid that, because in the doctrine current at Liverpool we see so much to lament,—and in the style prevalent among its architects we can find little to praise, therefore we should not do justice to zeal and activity wherever we find them! But, in the second place, we must also take into consideration the way in which, fifteen years ago, churches *were* built in this city. Of *S. Jude's* we had often heard; but most assuredly should never have ventured, from a hearsay description, even to hint at the infamy of its arrangement. Towards the east end of this building is an octagonal enclosure, railed in. In the interior stand pulpit, reading-desk, and altar in front of these; and at the time of Holy Communion, the communicants kneel round the enclosed mass of erections. To this kind of thing people were used; and if we wonder that ecclesiology has arisen no higher, we must not forget how low it had sunk.

We shall begin with three erections by Mr. RAFFLES BROWN, who appears to be considered the rising architect of Lancashire. We might say *one* erection; for in truth it is but one idea, a little differently expressed. These buildings we think, show a considerable amount of power; but they also evince such an attachment to a false type, so crotchety a theory of eclecticism, so utter a carelessness about progress in art, and fresh infusion of ideas, that we very much doubt whether that power will ever be developed into anything better than the strange edifices it has already produced.

*S. Chrysostom, Everton*, consecrated 1853.—This is a large cross-church, with engaged tower and spire, and chapels to the chancel. Its main feature is eclecticism; but, if there be a predominant style, it is transitional from Middle-Pointed to Flamboyant. The characteristic that first strikes the eye is the extraordinary nature of the aisle windows. The nave aisles are leans-to; and the architect, evidently puzzled how to introduce sufficient pretence into the tracery of a window that, from the nature of things, could not be large, has excogitated a plan which he thinks may unite the two features he requires. His windows are truncated just below the spring; an arrangement which, in exceptional cases, is of course not without authority; but which, when made the ordinary rule, shows an utter ignorance of the requirements of a window, and is an empirical way of arriving at a sham effect, not really to be attained without far greater application than is requisite for dashing off bodiless tracery. The east window, of five lights, is not ill-proportioned, with more of Middle-Pointed in it than Flamboyant; whereas the reverse is the case in the window-heads of the aisles, some of which are purely Flamboyant. The organ chamber is on the north of the chancel, and is separated from the nave aisle by a wooden arch and a curtain. The south aisle of the chancel is simply for increased accommodation; and, like the north, is gabled. The nave has four bays; the piers throughout the church are of dark Irish marble,—a very handsome material,—four-clustered, with plain caps and bases. Those to the west of the transept arches are strangely strengthened and eked out by becoming a kind of wall pier: an oddness for the sake of oddness. The transepts are galieried; the gallery staircases are on the west side, with lancets set in a slope: after the fashion of the famous staircase at Wells. Underneath each of these is a water-closet, lighted by a bodiless trefoiled lancet. That some such arrangement may be necessary here, and is necessary sometimes, we do not deny; but to make such things part of the body of a church is bad indeed. The chancel has a kind of babyhouse stalls; the pulpit and reading-desk stand respectively north and south of the chancel-arch; the reading-desk is an open thing, spangled with quatrefoils. The seats are open, and have sloping backs; kneeling, except for children, is out of the question in them. The five windows in the aisles (for, the tower being engaged, they extend a bay west of the nave,) are all different,—some more, some less Flamboyant; of three lights, with the exception of the easternmost, which is a single traceried light. The clerestory is particularly absurd, consisting of four trefoiled triplets. Outside, the tower is elaborately pretentious, but

has a certain degree of effect. Double angular buttresses, that bulge out in an extraordinary manner, lead up to a pierced battlement, angular pinnacles, and an octagonal spire, with lights under straight-sided canopies at its cardinal points. There are a sufficient quantity of crosses; and we saw with pleasure the employment of metal for this purpose. The semi-projecting western porch is heavily and vulgarly crocketed and finialled; there is a double internal door, with the conventional First-Pointed of circular shaft and flowered cap. Perhaps the best thing about the place is the churchyard wall; very widely and shallowly embattled, the sunk parts being relieved with iron cresting. Had this been Mr. Brown's only church, or his only church executed in this style, we should have criticised its eccentricities more favourably; but when we see the same idea and the same details reproduced at

*S. John the Divine, Fairfield*, (1853) and find that the oddity is not the exception, but the one type, we can only feel that the architect reproduces himself as much from shallowness as from want of study. Fairfield is a fashionable suburb which has lately sprung up in the township of West Derby, on the height on which Everton also stands. This church is superior in every respect to *S. Chrysostom*, partly, we believe, in consequence of the interference of the late Incumbent, who died the day previous to that fixed for the consecration. It has chancel, nave, south chapel and north sacristy to the former, two aisles to the latter, and a tower engaged at the west end of the south aisle. The same theory of aisle windows is here again carried out; and the same eclecticism of Flamboyant, Middle, and First-Pointed prevails. The east window, in its character and five lights, repeats *S. Chrysostom's*; it is here filled with stained glass by Gibbs, of a very passable character. There is a Crucifixion in the centre; to its right, the Cure of Bartimæus, and the Adoration of the Three Kings; to its left, the Resurrection and the Ascension. The glass in the small southern window, representing the Last Supper, is much inferior. The brazen altar-rails, the hangings at the east end, and the encaustic tiles in the sanctuary, are all commendable. There is a wooden eagle, which looks like a cross between that bird and a solan goose; but we notice with especial approval that prayers are said in the chancel. We believe—and we shall be very glad if we are mistaken—that, with the exception of *S. Martin's* and (after a sort) *S. Nicholas*, where they are said in a *chorus cantorum*, this is the only church in Liverpool where the right practice is in use. The roof of the chancel is perfectly plain; the interstices blue, powdered unpleasantly with stars of different magnitudes. The sacristy is lighted on the north side by a very pointed triplet; on its west side, but entered externally, is a water-closet. The south chancel-aisle, which is gabled, serves as the organ-room, and the vestry for choristers; (the latter are surpliced.) A gross fault in the construction of this aisle is, that though the aisle is evidently designed for its present purpose, there is an eastern three-light Flamboyant window, of no possible use except to be blocked up by the organ. On the south side a bodiless window is introduced by another trick; stained glass tracery of two lights surmounts a door! The stalls are on the same model, and as

bad, as those at S. Chrysostom. The piers are a repetition of those in the same church, four-clustered, and of Irish marble; but they are much worse here, as being raised on a stilted block of stone as high as the seat-tops,—an arrangement which we had believed to be nearly obsolete. The seats are open; but the central passage is blocked up with them. The aisle windows are almost facsimiles of those at Everton. The pulpit is, we believe, considered an extraordinary work of art; and, though bearing an affectation of oddness, it has something pleasing. Square, with a staircase on the south side, and ball flowers in the chamfer, it tapers off on to a semi-shaft. On the west side is a sort of straight-sided projection, supported on a shaft of black marble, which contrasts well with the freestone. The font, octagonal, and panelled alternately with the evangelists and their symbols, is not bad, except that to its cover a cross is appended as handle. The west window is of five lights, and of poor Flamboyant design; the three central lights contain a memorial to the first Incumbent. The western porch is an imitation of that of S. Chrysostom. The tower is embattled, with octagonal spire, and a scarcely projecting north-western turret; it has a great deal of gingerbread fineness.

*Socinian Meeting-house, Hope Street.*—We have already alluded to this erection as one of the phenomena of the day; it is—which ought to be especially mentioned—by Mr. Brown.<sup>1</sup> It is a cross building, with a short, but well-developed chancel, enclosed by a low rail; a south chapel; sacristies, and a “chapter-house” to the north-east; a tower at the west end of the north aisle; and a peculiar kind of long, lean-to, cloister porch at each side of the aisles. We are not about to enter into a minute description of this place. We may, however, observe that Mr. Brown repeats his details a third time, in a most marked manner. Bodiless aisle-windows; eclecticism of Flamboyant and Middle-Pointed; a pretentious tower, (it has an octagonal broach spire, and canopied figures of—so far as we could decipher them through a November fog—the evangelists, at the *not* cardinal points); a half-developed western porch; four-clustered piers of Irish marble;—all just as at Everton and at Fairfield. The chapter-house is used as a lecture room. It is octagonal, with high-pitched roof, and has a two-light Middle-Pointed window in each bay. The seats are open; there is a west gallery and organ, and six gas coronæ on each side of the nave. The best stained glass we saw in Liverpool is in a memorial-window at the west end of the south aisle. In one light is our Lady with the Divine Child; in the other, S. Elizabeth, with S. John Baptist; the latter adoring our Lord.

Here we take our leave of Mr. Raffles Brown. We fear that he will not be pleased with the description we have given of his works; but we still believe that, if he would condescend to study a little more,—if he could learn not to regard himself as so infinitely superior to—as, in fact, a kind of moral giraffe among—his Liverpool brethren, above all, if he would leave off erecting meeting-houses for all kinds of sects, we

<sup>1</sup> We observe, in the *Evangelical Magazine* for November, a statement that this gentleman is joint architect of the large Independent meeting house now erecting in Queen Square, Brighton.

should not despair of seeing him attain a respectable place among church architects.

*S. Paul's, Prince's Park.*—Consecrated March, 1848. The architect is Mr. Samuel Holmes, late Mayor of Manchester; the incumbent, Dr. M'Neile; and we despair of doing justice either to the artist or to the divine. It is an immensely broad cross church, without aisles; the windows of the most vulgar churchwarden's Gothic; the roof, a portentous erection, with hammer-beam, and collar, and king and queen-post, (if we may use the expression,) all in one. The transepts have actually three windows, both in breadth and depth; their extremities are screened off for staircases to their galleries, and skylights have been opened into them. We should not, however, have noticed this building as one of the best specimens we ever saw of the pepper-box style, had it not been for some arrangements, to which we will beg the reader's attention. The altar stands at a distance from the east wall, behind the mountain of pulpit and reading-desk. Observing a mat at the east side of this altar, we inquired its use. "Why, sir," was the reply, "Dr. M'Neile reads the *Communion* at the north side of the table; but at the *Sacrament* he stands fronting the congregation." So we have the old Basilican arrangement restored! The pulpit is unique. A kind of iron crane, padded at the end, is attached to the back: when the preacher has mounted his elevation, an official pushes this instrument forward, the divine bestrides it, and is ready for his task. In fact, he must present a very tolerable representation of a martyr on the *equuleus*: with the one exception, that in former ages the actor on that instrument was tortured for the amusement of the spectators; here the spectators must be tortured for the amusement of the actor. The pulpitolatry of another arrangement is almost incredible. Suspended in the air, at some distance in front of, and higher than, the preacher's head, is a gas reflector with seven burners. On the Sunday morning the gas is lighted, but kept low. Should the day be foggy, it is turned on in full power; and thus, while the rest of the church is in mist and obscurity, the preacher's head is encircled with a nimbus of glory. We doubt whether ecclesiology can present a more ludicrous spectacle than that of a man preaching on a padded horse, and with the effulgence of seven lamps streaming, at mid-day, on his face. Were the Pope, instead of Dr. M'Neile, concerned, would not the arrangement be called, by all good Protestants, a vile parody of Moses on the Mount, and of a still more solemn passage in the Apocalypse?

*The Irvingite Meeting House, Canning Street.*—This would have been an awkward building to criticise; as the plan, we hear, was revealed to the minister by inspiration. We are therefore glad to find that we have already noticed it in Vol. VIII. of the *Ecclesiologist*.

*All Saints, Great Nelson Street.*—This is a perpetration of Mr. Alfred Holmes's, the brother of the last named architect. A roomlike place, with an apse that may, perhaps, project three feet; so that the sham vaulting seems running up into the air, instead of spreading over head. The pulpit and reading-desk are mounted on four legs before the altar. The galleries are supported on voluted cast-iron piers, with caps which are about an equal mixture of Corinthian and a cabbage-

head. From the galleries spring lighter shafts, which prop the clerestory,—a series of six triplets; there are seven in each aisle. The west end was apparently intended to have two thin spires; but only one is finished. The west window is a great shafted triplet; and between this and each tower is a porch crowned with a finial, looking as if it were the progeny of the great finial at the west gable of the nave. The whole thing is worth a visit.

*S. Mary, Grassendale.* 1853.—This church, which we criticised in our last number, is by the same architect; and, though bad enough, a great improvement on his other performance. Some stained glass has been added to the east window since our last notice. The pulpit is a curious device. The artist seems to have meant to finish its angles with recessed shafts, and not to have known how to do it. The shafts, therefore, project from the stone, which is roughly picked away all around them. In one point of view these fungus-like erections show progress. It seems that, even at Liverpool, a feeling has sprung up against galleries; and that this "architect," as much taken aback as if he had been told to build a house without staircases, excogitated the broad nave which presents so ridiculous an appearance at Grassendale.

*S. Francis Xavier.* (Roman Catholic.) 1848.—Mr. Scoles is the architect of this church, which deserves but moderate commendation. It has a short apsidal chancel, with chapels; a nave of eight pier-arches, with aisles; schoolrooms and Priests' rooms to the north; and a tower at the west end of the south side. The style is Early Middle-Pointed. The windows are in no way remarkable; the piers (their shafts being of polished Irish marble) circular, and very thin, with circular base and cap. The roof is coved, and decorated over the chancel. There is stained glass in the chancel and its chapels. The house communicates with the church by a passage at the south-east. The whole building is very *mediocre*, except the tower, which, with its pierced battlements and angular turrets, is below criticism.

*S. Peter, Everton.* 1850.—This is by Mr. Hay, and also but *mediocre*. It has, however, a well-developed chancel, with a south sacristy and organ-chamber; a nave of five bays, with aisles, and a western tower. The style is Middle-Pointed, except that the windows on the north of the chancel extravagate into Flamboyant. The east window, of five lights, has something striking in the arrangement of the tracery; and the chancel-arch is simple and lofty. The nave piers, octagonal, with octagonal caps and bases, are very high and starved; the clerestory of two lights, and poor; there are galleries all round. The chancel is seated stall-wise, with woodwork of portentous size; the prayers are said in the nave. The arrangement of the tiles, both in sanctuary and choir, is good; and we understand that the east window is to be filled with stained glass. On the outside, the tower is square, dying off into octagonal, and bearing a not inelegant spire. It is the only spire in Liverpool that has character; and standing on the side of a hill, it contrasts very favourably with the other city towers. We are inclined to think, from his treatment of this, notwithstanding its faults, that Mr. Hay is capable of better things than the church itself. The but-

tresses are very bad ; those to the nave clerestory are flat, as if intended for Romanesque ; those to the chancel are flying.

*S. —, Birkenhead.*—By the same architect. This church, which has never been consecrated, presents an appearance probably unique in England. At the time when it was proposed to make Birkenhead a great city, and roads were laid out which were to become the future streets of the rival of Liverpool, three churches were erected, in prospective reference to the wants of the citizens. This, which stood at the greatest distance from the actually existing place, remains, where it was built, in the middle of a waste, with no other houses near it than those intended for the workmen employed in the docks, but actually, we believe, employed as temporary residences for emigrants. It has, therefore, never been, and probably never will be, required. A man and his wife are “ put in ” to keep the building, and reside in the sacristy and adjacent parts ; fowls occupy the nave ; and a venerable goat appears to have a partiality for the chancel. The building is boarded throughout, but has no fittings. It is a cross-church, with aisles to the nave, and an engaged tower at the west end of the north aisle. It is First-Pointed. The eastern triplet is absurdly low ; there are two couplets at each side of the chancel. The transepts are very low, and are intended for galleries ; the staircases are external on their east side. The nave has five bays. The piers are the best thing in the church ; monolithic to all appearance, alternately octagonal and circular, with good flowered caps. They are, however, seen to extraordinary advantage, from the absence of all seating. The west end is, externally, very ambitious ; an arcade of seven, three lights being pierced. The tower is starved and meagre, with a poor octagonal spire.

*S. Aidan, Birkenhead,* is so execrable, as not to be worth criticism. It is of the very worst sham Romanesque, and the tower is enriched with the most vulgar details that ever were fancied in this most wretched of styles. Especially we would notice the frightful and enormous head which glares on passers by from the centre of this erection. Inside, heavy galleries ; cast-iron piers painted to imitate stone ; no middle passage ; pulpit in front of the altar ; dirt, darkness, and squalor everywhere. The gallery corbels are indescribably ludicrous. On entering the west door, the visitor finds himself in a lobby ; immediately opposite him is a recessed arch for alms-boxes. The label is supported on one side by the head of a smirking priest, with bands ; on the other by a female face, the very personification of silliness.

*S. Anne's, Birkenhead.*—A cross-church, without aisles, but with transepts three arches broad. The whole is of the vulgarest conventional Middle-Pointed ; a description of the tower will be sufficient. Octagonal spire ; crocketed and finialled angular pinnacles ; pierced flying buttresses from the latter to the former ; elaborate pierced battlement ; belfry windows under a laboriously crocketed and finialled canopy ; three rows of arcading between these and the west window ; and another row between the latter and the door. The inside is thoroughly bad. A very short chancel ; wretched octagonal piers ; an enormously broad nave. There is a great square reading-desk outside the chancel-aisle. We could not learn who was the architect.

*S. Alban, Egremont.* 1853.—This Roman Catholic church, we were told, is from the designs of Mr. Ayres. It is a moderate-sized building, with chancel, nave, south aisle, south chapel, and a tower at the north-west end. The style is Middle-Pointed, and a good many of the details still remain unfinished: thus, there is no pulpit. The chancel is simply the sanctuary. The east window, of four lights, has stained glass. The subject is not ill chosen,—S. Alban as a type of *CHRIST*. The latter before Pontius Pilate, the former before the judge, on one side; the Agony of our Lord, and the Passion of the Saint, on the other. The sedilia are supplied by an ottoman; the choir are in a western gallery. The arrangement of the south chapel is very faulty; the east window is so low, that any one outside would stand face to face with the celebrant. The six bays of the nave and the two of the chancel have four-clustered piers, with well flowered caps. The roof of the aisles is singularly awkward; the wall-piece, if it may be so called, against the exterior of the nave, and the cross-brace that supports the aisle principal, are braced together with iron, in a most uncomfortable way, on the cap of the nave-pier. The nave-roof is meagre, with starved collar-braces and kingpost. The seats are open, with clumsy wooden standards for lights (there is no gas in this suburb). The font is wooden, with a division in the basin. It bears this inscription:

“Hoc est sepulchrum criminum :  
Hoc est lavacrum mentium.”

The windows are poor things, of two lights. The tower with its broach-spire is respectable; its west door, of three orders, is good, and the ogee canopy terminates in a figure of S. Alban. The prettiest thing about the church is a buttressed niche, projecting ogee-wise, and trefoiled, between the nave and aisle. It contains our Lady with the Divine Child; the latter gives the blessing (unfortunately, with the left hand). If this be not a literal copy of some ancient example, the composition and arrangement reflect great credit on the architect.

We are not able to speak so circumstantially of the restoration of the *Parish church* as we could wish. It is a Grecianised building, and never can be good; but a great deal has been done to it. Pews have been swept away, and open poppy-head seats substituted throughout; the chancel being treated as a chorus cantorum, though not marked with sufficient distinctness. The wood work is by Mr. George Shaw, of Sadleworth: oak is employed throughout: it is a pity that it is antiquated. On Sundays, Tuesdays, and Thursdays, there is “Cathedral Service” in this church; the musical part most elaborate, the choir first rate; and the prayers read! As it is, however, it is very much liked: when we were there on Tuesday morning, the congregation was composed of several merchants, and a good many poor people. We hear that the abolition of pews has effected a great change for the better in the attendance. We must not omit to mention that some of the worst glass ever perpetrated is to be seen in this church, and is really worth a visit on account of its badness.

*S. —, West Derby.*—This is a church now in course of erection

by Mr. Scott. We can only give a brief account of it from working drawings. It is scarcely worth while to say that it is a great improvement on any church now existing at Liverpool; and, were it not for the tower, we should think it a very successful building. It is a large Middle-Pointed cross church, with central tower; a form for which Mr. Scott is not responsible, but which was insisted on by the Committee. The nave aisles are lean-to; the chancel aisles gabled. The arrangement is very fair, except that the reading-desk is outside the chancel arch; though the architect has done what he could for it by raising it on a kind of *soleas*. The length of the nave is 102 feet, that of the chancel 41 feet. The apsidal sanctuary, which projects beyond the choir aisles, and is about eighteen feet deep, will, we should think, have a fine effect; but we should strongly recommend the placing of the altar in the centre, instead of at the eastern extremity. There are four entrances: at the north and south porches of the nave; at the west end; and at the south of the south chancel aisle: a kind of quasi porch being formed between the sacristy, which is at the south-east of that aisle, and the south transept. The sacristy certainly ought to have an external door. The distinction between sanctuary and choir is well maintained by the piers and clerestory of the latter, and the long windows of the apse. The west window, and that at the end of the transept, are of four lights; those in the aisles of three; the clerestory and the apse of two. The tracery in all is pleasing, and simple. The clerestory of the transepts is of spherical triangles, containing three quatrefoils. The nave has five bays: its piers, with circular shafts, and stiffly flowered capitals, and octagonal bases, we should, from the drawing, have taken for Transitional. The façade of the south transept is striking: three large trefoiled lancets, with quatrefoil tracery: a buttress rising up between each two, and terminating in a pedimented head just above the top of the window. In the gable is a rose of eight lights, which looks too fine. If a window is wanted there at all, we should have preferred a small trefoiled lancet. The nave roof we have not sufficient data to describe. It is clear that Mr. Scott had the opportunity of erecting a first-rate Middle-Pointed spire. It is vexatious to find that he has suffered it to slip, and has given a great tower, rather Third-Pointed in spirit, and with but mediocre Middle-Pointed details: it has angular pinnacles: that to the north-west being the largest.

The period at which we received the drawings, joined to our desire to notice them while treating of Liverpool, obliges us to notice this church at less length than its merits deserve. We are exceedingly glad to hear that Mr. Scott has commenced another, at *New Brighton*, on the Birkenhead side of the river, where the Mersey is lost in the sea.

We will only further mention *Christ Church*, a church erected in memory of the late Mr. Horsfall as the only modern attempt at Third-Pointed which we observed in Liverpool: *S. —, Aygburth*, as a sham Romanesque church, with a laughable tower; it is now undergoing enlargement by the addition of transepts and chancel; *S. Simon's*, just above the Lime Street Station: *S. —, Crown Street*, a wretched

church, of red sandstone; *S. —, Seacombe*; *S. —, Wavertree*; *S. —, Crosby*, much resembling Grassendale, (though rather better,) and by the same architect; *S. —, Formby*, above the average: and *Holy Innocents*, a fungus-like chapel now building for the New Orphan Asylum.

We have, long ago, noticed *S. Martin's* as a very successful example of the way in which the worst church may be fitted for ritual requirements. The chorus cantorum here is excellent; and the heartiness of the service above all praise. Unfortunately Anglicised Gregorians are still used. A true Gregorian service, with the same zeal and power, would make *S. Martin's* an example for that part of England.

On the whole, with so much to condemn, there are some points which seem won even at Liverpool. No nave galleries, open seats, a more or less developed chancel, and Middle-Pointed, appear to be, to a certain extent, recognised requirements. No place has greater advantages for church building. Runcorn stone, whether the red or the white variety, is durable enough for interior work: Irish marble is very easily come by; and every facility for the transport of any other material that may be required. In the gas arrangements we see much to approve: the standards are generally respectable: sometimes, especially those made by Mr. Skidmore, more than respectable. Yet still, we desire a greater boldness of treatment. For instance; where the standards are ornamented, the supply pipes creep into the church, and run timidly up as if they wished to avoid notice. Why? If a pipe *has* to be taken along a pier, why not notch out the face of the pier, and scollop or fret the edge of the recess, and give colour and gilding both to stone and pipe? Why not, in a choir, explode gas coronæ, (which, to a certain extent, are a sham) and put the light in any appropriate figures in the place where it is wanted, namely, against the choir walls? Gas is one of the great distinguishing differences between town and village churches; and the decoration and construction of the two ought to be to the same extent equally distinct.

In conclusion, we are very glad to announce that the project of a model church at Liverpool is—thanks to the energy and zeal of the Vicar of *S. Martin's*—likely to be carried out. Nowhere is it more needed; nowhere can it do better service; nowhere can there be a more important spot for the exhibition of true ritual, than amidst the intelligence, mechanical power, wealth, and taste of the second city in the kingdom. We heartily bid the work God speed.

\* \* Since the above article was in type, we find that our correspondent, *Reisender*, had already given a very good account of *S. Francis Xavier*, while in course of erection. (Vol. VIII. p. 262.) It would not, however, now be true to call this the most sumptuous church building in Liverpool; even leaving the tower (which our correspondent had not the opportunity of seeing) out of the question. It is very long since we heard from *Reisender*, and we should be most happy to receive some more communications from him.

# RUSKIN'S STONES OF VENICE.

*The Stones of Venice.* Volume the Second. The Sea Stories. By JOHN RUSKIN. With Illustrations. London: Smith, Elder, and Co. 1853.

SINCE this notice of Mr. Ruskin's second volume was in hand, the third volume, completing the work, has been published. But our present remarks will be confined to the second volume, fancifully entitled the "Sea Stories." What we have already said of the first volume that appeared will apply, in all its particulars, to the one now before us. There is the same clear perception and vigorous statement of true principles, and the same cutting exposure of shams and falsehoods in art. At the same time much of Mr. Ruskin's investigation is needlessly minute and eminently unconvincing: and numerous digressions from his subject are constantly distracting his reader's attention, and introducing disputed questions, especially of theology, upon which we ourselves are as hopelessly as ever at issue with our author. Into these however, we shall not enter in this paper, any more than in our former notices of Mr. Ruskin's works; being satisfied with observing that Mr. Ruskin is, in our opinion, as inconsistent with his own principles on these points, as we have ever found him in his other writings. And we shall have occasion to quote several excellent passages, which will prove that, while he retains his theory, he comes practically to much the same conclusions as ourselves.

We must express our regret also that, in this volume as before, Mr. Ruskin takes no notice of the efforts and success of other architectural writers and thinkers in the same field. He has been often anticipated in many of the principles he lays down, and the arguments by which he enforces them: and we do not think that his work would have been less influential, had its general readers been made to understand that the author did not stand quite alone, nor even foremost in point of time, in his onslaughts on many of the false principles of the day. He might well have been content with the credit of being undoubtedly the most forcible and eloquent, without implying that he is the only original, expounder of the laws and principles of the revived Christian architecture. However, we have always been glad to welcome Mr. Ruskin as a fellow-labourer; and we shall extract from his present volumes some admirable and most instructive passages. Even those who are much less disposed than we have always been, to adopt Mr. Ruskin's critical canons, must acknowledge that no volumes can possibly be more full of suggestive truth, useful as well to the amateur as to the student of art, than the series of architectural works for which we are indebted to this powerful writer.

The second volume of the *Stones of Venice* discusses the Byzantine and the Gothic Periods of Venetian Architecture. The Third Period—that of the Renaissance, is reserved for the concluding volume. The Byzantine Period is treated of in five chapters, headed respectively

The Throne, Torcello, Murano, S. Mark's, and the Byzantine Palaces. Three chapters, on the Nature of Gothic, the Gothic Palaces, and the Ducal Palace, are the subdivisions of the Second Period. We cannot contain our astonishment that the Gothic churches of Venice are almost wholly ignored: even though in the apse of the Frari, that master-piece of Niccolò Pisano, Mr. Ruskin himself discovers "the root of the Ducal Palace." (p. 234.) Beyond a very meagre and unappreciating notice of the apse only of this fine church, and a single reference (p. 235) to SS. Giovanni and Paolo, we find no reference in the whole volume to the Gothic churches of Venice. Hope's *Essay on Architecture*, and Mr. Webb's *Continental Ecclesiology*, enumerate, besides the two just mentioned, S. Stefano, S. Maria del Orto, alias S. Cristoforo, S. Zaccaria, S. Francesco della Vigna, S. Gregorio and S. Elena as Pointed churches, besides the Misericordia and Priorato.<sup>1</sup>

The chapter on The Throne is a vivid and beautiful description of the lagunes and islands on which the Venetian city was seated; but extracts would do it no justice. Equally graphic is the description, in Chapter II. of the approach to Torcello—"the mother of Venice,"—and its present state of decay and ruin. Mr. Ruskin labours to show that the Duomo there bears evident marks of having been built in haste, and in sorrow, by the early fugitives from the mainland. Interesting as his description is, he seems to us to have missed some of the most remarkable features of that singular church. He mentions neither the crypt, nor the stone shutters of the windows. The simplicity of its ambon gives occasion to a fierce and amusing denunciation—followed out in an appendix—of the frippery of modern pulpits as found in churches where much is made of preaching. What would Mr. Ruskin say to the pulpit of S. Paul, Liverpool, described in our present number? We extract a fine passage about the concentric seats for the clergy round the pontifical throne in the apse of Torcello.

"But there is one more circumstance which we ought to remember, as giving peculiar significance to the position which the episcopal throne occupies in this island church, namely, that in the minds of all early Christians the church itself was most frequently symbolized under the image of a ship, of which the Bishop was the pilot. Consider the force which this symbol would assume in the imaginations of men to whom the spiritual Church had become an ark of refuge, in the midst of a destruction hardly less terrible than that from which the eight souls were saved of old,—a destruction in which the wrath of man had become as broad as the earth, and as merciless as the sea,—and who saw the actual and literal edifice of the Church raised up, itself like an ark in the midst of the waters. No marvel if, with the surf of the Adriatic rolling between them and the shores of their birth, from which they were separated for ever, they should have looked upon each other as the disciples did when the storm came down on the Tiberias Lake, and have yielded ready and loving obedience to those who ruled them in His Name, Who had there rebuked the winds, and commanded stillness to the sea. And if the stranger would yet learn in what spirit it was that the dominion of Venice was begun, and in what strength she went forth conquering and to conquer, let him not seek to estimate the wealth of her arsenals or number of her armies, nor look upon the pageantry of her palaces, nor enter into the secrets of her councils; but let him ascend the

[<sup>1</sup> These examples, however, and several others, are briefly noticed in a 'Venetian Index' appended to Mr. Ruskin's third volume.—Ed.]

highest tier of the stern ledges that sweep round the altar of Torcello, and then, looking as the pilot did of old along the marble ribs of the goodly temple-ship, let him re-people its ruined deck with the shadows of its dead mariners, and strive to feel in himself the strength of heart that was kindled within them, when first, after the pillars of it had settled in the sand, and the roof of it had been closed against the angry sky, that was still reddened by the fires of their homesteads,—first, within the shelter of its knitted walls, amidst the murmur of the waste of waves and the beating of the wings of the sea-birds round the rock that was strange to them,—rose that ancient hymn, in the power of their gathered voices :

‘The sea is His, and He made it,  
And His hands prepared the dry land.’—p. 25.

We cannot refrain from quoting an exquisite picture of the approach to Murano, which forms the subject of the Third Chapter.

“The pure cumuli of cloud lie crowded and leaning against one another, rank beyond rank, far over the shining water, each cut away at its foundation by a level line, trenchant and clear, till they sink to the horizon like a flight of marble steps, except where the mountains meet them, and are lost in them, barred across by the grey terraces of those cloud foundations, and reduced into one crestless bank of blue, spotted here and there with strange flakes of wan, aerial, greenish light, strewed upon them like snow. And underneath is the long dark line of the mainland, fringed with low trees; and then the wide waving surface of the burnished lagoon trembling slowly, and shaking out into forked bands of lengthening light the images of the towers of cloud above. To the north, there is first the great cemetery wall, then the long, stray buildings of Murano, and the island villages beyond, glittering intense crystal-line vermillion, like so much jewellery scattered on a mirror, their towers poised apparently in the air, a little above the horizon, and their reflections, as sharp, and vivid, and substantial as themselves, thrown on the vacancy between them and the sea. And thus the villages seem standing on the air; and, to the east, there is a cluster of ships that seem sailing on the land: for the sandy line of the Lido stretches itself between us and them, and we can see the tall white sails moving beyond it, but not the sea,—only there is a sense of the great sea being indeed there, and a solemn strength of gleaming light in the sky above.”—p. 29.

The church of S. Donato, on this island, or rather its curious apse, is described in great detail, and perhaps over fancifully, as to its exact proportions, and its minute marble tessellation. But there is much to be learnt from it as to brick ornament and delicate constructional coloration. The grand mosaic figure of the Madonna in the Murano apse gives Mr. Ruskin an occasion, in a very powerful passage, of declaring against vulgar Protestantism, that “there is a wider division of men than that into Christian and Pagan: before we ask what a man worships, we have to ask whether he worship at all.” We cannot help seeing in this a fairer and more charitable tone towards Roman Catholic Christians than in some former writings of Mr. Ruskin.

Mr. Ruskin opens his chapter on S. Mark’s with a curious blunder, mistaking the John Mark of Acts xiii. 13 for S. Mark the Evangelist. Upon this mistake he founds, unhappily enough, a very poetical contrast between the timidity of the missionary and the lion-symbol of the patron of Venice. He is more in his element when describing, with great spirit, the contrast between the close or precinct of an English cathedral,

and the approach to the Piazza of S. Mark. We much wish we could extract the whole passage, but its length is too great. We make room for its conclusion.

"And well may they fall back; for beyond those troops of ordered arches there rises a vision out of the earth, and all the great square seems to have opened from it in a kind of awe, that we may see it far away;—a multitude of pillars and white domes, clustered into a long, low pyramid of coloured light; a treasure-heap, it seems, partly of gold, and partly of opal and mother-of-pearl, hollowed beneath into five great vaulted porches, ceiled with fair mosaic, and beset with sculpture of alabaster, clear as amber and delicate as ivory,—sculpture fantastic and involved, of palm-leaves and lilies, and grapes and pomegranates, and birds clinging and fluttering among the branches, all twined together into an endless network of buds and plumes; and, in the midst of it, the solemn forms of angels, accepted, and robed to the feet, and leaning to each other across the gates, their figures indistinct among the gleaming of the golden ground through the leaves beside them, interrupted and dim, like the morning light as it faded back among the branches of Eden, when first its gates were angel-guarded long ago. And round the walls of the porches there are set pillars of variegated stones, jasper and porphyry, and deep-green serpentine spotted with flakes of snow, and marbles, that half refuse and half yield to the sunshine, Cleopatra like, 'their bluest veins to kiss;' the shadow, as it steals back from them, revealing line after line of azure undulation, as a receding tide leaves the waved sand, their capitals rich with interwoven tracery, rooted knots of herbage, and drifting leaves of acanthus and vine, and mystical signs, all beginning and ending in the Cross; and above them, in the broad archivolt, a continuous chain of language and of life,—angels, and the signs of heaven, and the labours of men, each in its appointed season upon the earth; and above these, another range of glittering pinnacles, mixed with white arches edged with scarlet flowers,—a confusion of delight, amidst which the breasts of the Greek horses are seen blazing in their breadth of golden strength, and the S. Mark's lion lifted on a blue field covered with stars, until at last, as if in ecstasy, the crests of the arches break into a marble foam, and toss themselves far into the blue sky in flashes and wreaths of sculptured spray, as if the breakers on the Lido shore had been frost-bound before they fell, and the sea-nymphs had inlaid them with coral and amethyst.

"Between that grim cathedral of England and this, what an interval! There is a type of it in the very birds that haunt them; for, instead of the restless crow, hoarse-voiced and sable-winged, drifting on the bleak upper air, the S. Mark's porches are full of doves, that nestle among the marble foliage, and mingle the soft iridescence of their living plumes, changing at every motion, with the tints, hardly less lovely, that have stood unchanged for seven hundred years."—p. 66.

And the first glimpse of the interior of S. Mark's must also be quoted:

"Through the heavy door whose bronze network closes the place of his rest, let us enter the church itself. It is lost in still deeper twilight, to which the eye must be accustomed for some moments before the form of the building can be traced; and then there opens before us a vast cave, hewn out into the form of a cross, and divided into shadowy aisles by many pillars. Round the domes of its roof the light enters only through narrow apertures, like large stars; and here and there a ray or two from some far-away casement wanders into the darkness, and casts a narrow phosphoric stream upon the waves of marble that heave and fall in a thousand colours along the floor. What else

there is of light is from torches, or silver lamps, burning ceaselessly in the recesses of the chapels; the roof sheathed with gold, and the polished walls covered with alabaster, give back at every curve and angle some feeble gleaming to the flames; and the glories round the heads of the sculptured saints flash out upon us as we pass them, and sink again into the gloom. Under foot and over head, a continual succession of crowded imagery, one picture passing into another, as in a dream; forms beautiful and terrible mixed together; dragons and serpents, and ravening beasts of prey, and graceful birds that in the midst of them drink from running fountains, and feed from vases of crystal; the passions and the pleasures of human life symbolized together, and the mystery of its redemption; for the mazes of interwoven lines and changeful pictures lead always at last to the Cross, lifted and carved in every place, and upon every stone; sometimes with the serpent of eternity wrapt round it, sometimes with doves beneath its arms, and sweet herbage growing forth from its feet; but conspicuous most of all on (is it?) the great rood that crosses the church before the altar, raised in bright blazonry against the shadow of the apse. And although, in the recesses of the aisles and chapels, when the mist of the incense hangs heavily, we may see continually a figure traced in faint lines upon their marble, a woman standing with her eyes raised to heaven, and the inscription above her, 'Mother of GOD,' she is not here the presiding Deity. It is the Cross that is first seen, and always, burning in the centre of the temple; and every dome and hollow of its roof has the figure of CHRIST in the utmost height of it, raised in power, or returning in judgment."—p. 70.

Proceeding to investigate the main characteristics of Byzantine architecture, Mr. Ruskin considers its most important peculiarity to be its "confessed incrustation." This system is very well illustrated, and is well defended from the obvious charge of unreality. Our readers would do well to consult this part of Mr. Ruskin's volume. He goes on to show how important an element colour is in any, but especially Byzantine, architecture.

"The perception of colour is a gift just as definitely granted to one person, and denied to another, as an ear for music; and the very first requisite for true judgment of S. Mark's, is the perfection of that colour-faculty which few people ever set themselves seriously to find out whether they possess or not. For it is on its value as a piece of perfect and unchangeable colouring, that the claims of this edifice to our respect are finally rested; and a deaf man might as well pretend to pronounce judgment on the merits of a full orchestra, as an architect, trained in the composition of form only, to discern the beauty of S. Mark's. It possesses the charm of colour in common with the greater part of the architecture, as well as of the manufactures of the East; but the Venetians deserve especial note, as the only European people who appear to have sympathized to the full with the great instinct of the Eastern races. They indeed were compelled to bring artists from Constantinople to design the mosaics of the vaults of S. Mark's, and to group the colours of its porches; but they rapidly took up and developed, under more masculine conditions, the system of which the Greeks had shown them the example: while the burghers and barons of the North were building their dark streets and grisly castles of oak and sandstone, the merchants of Venice were covering their palaces with porphyry and gold; and, at last, when her mighty painters had created for her a colour more priceless than gold or porphyry, even this, the richest of her treasures, she lavished upon walls whose foundations were beaten by the sea; and the strong tide, as it runs beneath the Rialto, is reddened by the reflection of the frescoes of Giorgione."—p. 78.

Seven detailed laws of incrustated architecture, as the only one in which perfect and permanent chromatic decoration is possible, are ingeniously drawn out and defended; and we think we can unconditionally accept them. One passage only we can afford space for:

"I believe that, from the beginning of the world, there has never been a true or fine school of art in which colour was despised. It has often been imperfectly attained and injudiciously applied; but I believe it to be one of the essential signs of life in a school of art, that it loves colour; and I know it to be one of the first signs of death in the Renaissance schools, that they despised colour.

"Observe, it is not now the question whether our Northern cathedrals are better with colour or without. Perhaps the monotone grey of Nature and of Time is a better colour than any that the human mind can give; but that is nothing to our present business. The simple fact is, that the builders of those cathedrals laid upon them the brightest colours they could obtain, and that there is not, as far as I am aware, in Europe, any monument of a truly noble school which has not been either painted all over, or vigorously touched with paint, mosaic, and gilding, in its prominent parts. Thus far Egyptians, Greeks, Goths, Arabs, and mediæval Christians all agree: none of them, when in their right senses, ever think of doing without paint; and therefore, when I said above that the Venetians were the only people who had thoroughly sympathized with the Arabs in this respect, I referred, first, to their intense love of colour, which led them to lavish the most expensive decorations on ordinary dwelling-houses; and secondly, to that perfection of the colour-instinct in them, which enabled them to render whatever they did, in this kind, as just in principle as it was gorgeous in appliance. It is this principle of theirs, as distinguished from that of the Northern builders, which we have finally to examine. . . . .

"In the same way, whenever the subject of the sculpture was definite, its colour was of necessity definite also; and, in the hands of the Northern builders, it often became, in consequence, rather the means of explaining and animating the stories of their stonework, than a matter of abstract decorative science. Flowers were painted red, trees green, and faces flesh-colour; the result of the whole being often far more entertaining than beautiful. And also, though in the lines of the mouldings and the decorations of shafts or vaults, a richer and more abstract method of colouring was adopted, (aided by the rapid development of the best principles of colour in early glass-painting,) the vigorous depths of shadow in the Northern sculpture confused the architect's eye, compelling him to use violent colours in the recesses, if these were to be seen as colour at all, and thus injured his perception of more delicate colour harmonies; so that, in innumerable instances, it becomes very disputable whether monuments even of the best times were improved by the colour bestowed upon them, or the contrary. But in the South, the flatness and comparatively vague forms of the sculpture, while they appeared to call for colour in order to enhance their interest, presented exactly the conditions which would set it off to the greatest advantage; breadth of surface, displaying even the most delicate tints in the lights, and faintness of shadow joining with the most delicate and pearly grays of colour harmony; while the subject of the design being nearly in all cases reduced to mere intricacy of ornamental line, might be coloured in any way the architect chose, without any loss of rationality. When oak-leaves and roses were carved into fresh relief and perfect bloom, it was necessary to paint the one green and the other red; but in portions of ornamentation, where there was nothing which could be definitely construed into either an oak-leaf or a rose, but a mere labyrinth of beautiful lines, becoming here something like a leaf, and there something like a flower, the whole tracery of the sculpture might be left white, and grounded with

gold or blue, or treated in any other manner best harmonizing with the colours around it. And as the necessarily feeble character of the sculpture called for and was ready to display the best arrangements of colour, so the precious marbles in the architect's hands give him at once the best examples and the best means of colour. The best examples,—for the tints of all natural stones are as exquisite in quality as endless in change; and the best means,—for they are all permanent.”—p. 91.

It is impossible, in Mr. Ruskin's judgment, to illustrate adequately by the pencil any architectural monument.

“As for S. Mark's,” he says, “the effort was hopeless from the beginning. For its effect depends not only upon the most delicate sculpture in every part, but eminently in its colour also; and that the most subtle, variable, inexpressible colour in the world—the colour of glass, of transparent alabaster, of a polished marble, and lustrous gold. It would be easier to illustrate a crest of Scottish mountain, with its purple heather and pale harebells at their fullest and fairest, or a glade of Jura forest, with its floor of anemone and moss, than a single portico of S. Mark's.”

We remark an interesting discussion of the fact that, in mediæval times, there was no such marked contrast as there is now between civil and religious architecture; and our author goes on boldly to assert that our present secular and domestic buildings ought to be in the Gothic style.

Equally interesting, but less convincing, though full of home truths, are Mr. Ruskin's observations about the effect of sacred art on religious minds. Into this question, however, intensely interesting though it be, we shall not now enter. Mr. Ruskin pursues the subject in an appendix on the proper sense of the word “Idolatry.” The chapter concludes with a striking description and interpretation of the whole symbolism of the interior of S. Mark's.

We may pass rapidly over the chapter on Byzantine Palaces, expressing again a doubt whether such minute differences of measurement in certain proportions as Mr. Ruskin has discovered, are not to be attributed rather to accidental errors of the workman than to a subtle design. It is so, at least, with ordinary mediæval churches, and, undoubtedly, with modern buildings.

Room must be made here for another quotation; but the main part of the noble conclusion to this chapter must be sought in the volume itself.

“Such, then, was that first and fairest Venice which rose out of the barrenness of the lagoon, and the sorrow of her people; a city of graceful arcades and gleaming walls, veined with azure and warm with gold, and fretted with white sculpture like frost upon forest branches turned to marble. And yet, in this beauty of her youth, she was no city of thoughtless pleasure. There was still a sadness of heart upon her, and a depth of devotion, in which lay all her strength.

“I do not insist upon the probable religious signification of many of the sculptures, which are now difficult of interpretation; but the temper which made the cross the principal ornament of every building is not to be misunderstood, nor can we fail to perceive, in many of the minor sculptural subjects, meanings perfectly familiar to the mind of early Christianity. . . .

“But I lay no stress on these more occult meanings. The principal cir-

cumstance which marks the seriousness of the early Venetian mind, is perhaps the last in which the reader would suppose it was traceable;—that love of bright and pure colour which, in a modified form, was afterwards the root of all the triumph of the Venetian schools of painting, but which in its utmost simplicity, was characteristic of the Byzantine period only; and of which, therefore, in the close of our review of that period, it will be well that we should truly estimate the significance. The fact is, we none of us enough appreciate the nobleness and sacredness of colour. Nothing is more common than to hear it spoken of as a subordinate beauty,—nay, even as the mere source of a sensual pleasure; and we might almost believe that we were daily among men who

‘ Could strip, for aught the prospect yields  
To them, their verdure from the fields;  
And take the radiance from the clouds  
With which the sun his setting shrouds.’

But it is not so. Such expressions are used for the most part in thoughtlessness; and if speakers would only take the pains to imagine what the world and their own existence would become, if the blue were taken from the sky, and the gold from the sunshine, and the verdure from the leaves, and the crimson from the blood which is the life of man, the flush from the cheek, the darkness from the eye, the radiance from the hair,—if they could but see, for an instant, white human creatures living in a white world,—they would soon feel what they owe to colour. The fact is, that, of all God’s gifts to the sight of man, colour is the holiest, the most divine, the most solemn. We speak rashly of gay colour and sad colour, for colour cannot at once be good and gay. All good colour is in some degree pensive, the loveliest is melancholy, and the purest and most thoughtful minds are those which love colour the most.”—p. 144.

We come now to the “Second, or Gothic, Period.” In seeking the characteristic elements of this architecture, Mr. Ruskin discovers the following great principles, arranged in the order of their importance: Savageness, Changefulness, Naturalism, Grotesqueness, Rigidity, and Redundance. Each is discussed at some length. In the beautiful picture we now borrow, the northern origin of the Pointed style is asserted and accounted for.

“Let us, for a moment, try to raise ourselves even above the level of their flight, and imagine the Mediterranean lying beneath us like an irregular lake, and all its ancient promontories sleeping in the sun: here and there an angry spot of thunder, a grey stain of storm, moving upon the burning field; and here and there a fixed wreath of white volcano smoke, surrounded by its circle of ashes; but for the most part a great peacefulness of light, Syria and Greece, Italy and Spain, laid like pieces of a golden pavement into the sea-blue, chased, as we stoop nearer to them, with bossy beaten work of mountain chains, and glowing softly with terraced gardens, and flowers heavy with frankincense, mixed among masses of laurel, and orange, and plummy palm, that abate with their grey green shadows the burning of the marble rocks, and of the ledges of porphyry sloping under lucent sand. Then let us pass farther towards the north, until we see the orient colours change gradually into a vast belt of rainy green, where the pastures of Switzerland, and poplar valleys of France, and dark forests of the Danube and Carpathians, stretch from the mouths of the Loire to those of the Volga, seen through clefts in grey swirls of rain-cloud and flaky veils of the mist of the brooks, spreading low along the pasture lands: and then, farther north still, to see the earth heave into mighty masses of leaden rock and heathy moor, bordering with a broad waste of gloomy purple that belt of field and wood, and splintering into

irregular and grisly islands amidst the northern seas, beaten by storm, and chilled by ice-drift, and tormented by furious pulses of contending tide, until the roots of the last forests fall from among the hill ravines, and the hunger of the north wind bites their peaks into barrenness; and, at last, the wall of ice, durable like iron, sets, deathlike, its white teeth against us out of the polar twilight. And, having once traversed in thought this gradation of the zoned iris of the earth in all its material vastness, let us go down nearer to it, and watch the parallel change in the belt of animal life: the multitudes of swift and brilliant creatures that glance in the air and sea, or tread the sands of the southern zone; striped zebras and spotted leopards, glistening serpents, and birds arrayed in purple and scarlet. Let us contrast their delicacy and brilliancy of colour, and swiftness of motion, with the frost-cramped strength, and shaggy covering, and dusky plumage of the northern tribes; contrast the Arabian horse with the Shetland, the tiger and leopard with the wolf and bear, the antelope with the elk, the bird of paradise with the osprey: and then, submissively acknowledging the great laws by which the earth and all that it bears are ruled throughout their being, let us not condemn, but rejoice in the expression by man of his own rest in the statutes of the lands that gave him birth. Let us watch him with reverence as he sets side by side the burning gems, and smooths with soft sculpture the jasper pillars, that are to reflect a ceaseless sunshine, and rise into a cloudless sky: but not with less reverence let us stand by him, when with rough strength and hurried stroke, he smites an uncouth animation out of the rocks which he has torn from among the moss of the moorland, and heaves into the darkened air the pile of iron buttress and rugged wall, instinct with work of an imagination as wild and wayward as the northern sea; creations of ungainly shape and rigid limb, but full of wolfish life; fierce as the winds that beat, and changeful as the clouds that shade them."—p. 156.

In working out this thought, Mr. Ruskin condemns the whole theory of the division of labour, as the bane of modern manufacture; and his social disquisitions are worthy, if not of entire acceptance, of very careful thought and consideration. Three broad and simple rules, he thinks, will be enough to guide the practical conduct of any one converted to his arguments:—never to encourage the manufacture of any article not absolutely necessary, in the production of which *invention* has no share; never to demand an exact finish for its own sake, but only for some practical or noble end; and never to encourage imitation or copying of any kind, except for the sake of preserving a record of great works. This part of the work before us seems to us by far the most truthful and useful. It is full of sound and earnest thought, and could be read by no one without profit. Especially we would commend the proof that variety and originality are required for good art, and, again, that the common demand for *perfection* in any department of art is a sure sign that the end of art is misunderstood.

We marked a good passage in the section on the Chingefulness of Gothic.

"For in one point of view Gothic is not only the best, but the *only rational* architecture, as being that which can fit itself most easily to all services, vulgar or noble. Undefined in its slope of roof, height of shaft, breadth of arch, or disposition of ground plan, it can shrink into a turret, expand into a hall, coil into a staircase, or spring into a spire, with undegraded grace and unexhausted energy; and whenever it finds occasion for change in

its form or purpose, it submits to it without the slightest sense of loss either to its unity or majesty,—subtle and flexible like a fiery serpent, but ever attentive to the voice of the charmer. And it is one of the chief virtues of the Gothic builders, that they never suffered ideas of outside symmetries and consistencies to interfere with the real use and value of what they did. If they wanted a window, they opened one; a room, they added one; a buttress, they built one; utterly regardless of any established conventionalities of external appearance, knowing (as indeed it always happened) that such daring interruptions of the formal plan would rather give additional interest to its symmetry than injure it.”—p. 178.

But we must hurry on, passing over much that is important, to Mr. Ruskin's definition of Gothic,—the final result of all his researches. It stands thus: “*Foliated architecture*: which uses the pointed arch for the roof proper, and the gable for the roof-mask.” (p. 222.) We do not know that we can mend, or that we need except to, this definition: the pointed arch and the sharp-pitched gable being, of course, the necessary elements of the style. With the accurate distinctions of the chronological developments of Pointed architecture, Mr. Ruskin has little to do; being content with dividing the whole style into two schools, the early and the late: placing, in fact, the culminating point just where we have ourselves always believed it to be, namely, at the moment of the perfection of Middle-Pointed. This epoch Mr. Ruskin dates broadly as the middle of the fourteenth century. Confining himself chiefly to southern Pointed,—and, indeed, knowing comparatively little of the northern Gothic,—Mr. Ruskin certainly does injustice to the latter, when he even (p. 223, note,) uses—at least for the fourteenth century, with which he is chiefly concerned—the terms Southern and Northern, as synonymous with Early, *i. e.* good, and Late, *i. e.* declining, Gothic. And further on, having arbitrarily chosen a detail from Abbeville and one from Verona for comparison, he decides, “The Veronese Gothic is strong in its masonry, simple in its mass, but perpetual in its variety. The late French Gothic is weak in masonry, broken in mass, and repeats the same idea continually. It is very beautiful, but the Italian Gothic is the nobler style.” (p. 226.) The obvious reply to this is, Why choose your example from the *Late* French Gothic? Neither can we altogether accept Mr. Ruskin's scarcely enough worked out distinction between Surface and Linear Gothic. He is not quite fair when, having chosen a late and degraded school for his example, he argues, “The superiority of the Surface Gothic cannot be completely felt, until we compare it with the more degraded Linear schools: as, for instance, with our own English Perpendicular.” (p. 227.)

The Ducal Palace, in Mr. Ruskin's judgment, is a sort of epitome of Gothic-work in Venice. He believes that its Gothic style was “the great and sudden invention of one man, instantly forming a national style.” The inspiration, as we have already said, came from the fine design of Niccolò Pisano, in the apse of the church of Santa Maria Gloriosa de' Frari. Consequently our author classes all the domestic Pointed of Venice into those examples which show only a Gothic tendency, and those which directly imitate the Ducal Palace. This chap-

ter, besides some good remarks on various subsidiary subjects—such, for example, as wrought iron-work,—does not afford many passages suitable for quotation. In the following extract, however, we find in Mr. Ruskin a supporter in recommending the proper use of brick as a building material.

“And here let me pause for a moment, to note what one should have thought was well enough known in England,—yet I could not perhaps touch upon anything less considered,—the real use of brick. Our fields of good clay were never given us to be made into oblong morsels of one size. They were given us that we might play with them, and that men who could not handle a chisel, might knead out of them some expression of human thought. In the ancient architecture of the clay districts of Italy, every possible adaptation of the material is found exemplified; from the coarsest and most brittle kinds, used in the mass of the structure, to bricks for arches and plinths, cast in the most perfect curves, and of almost every size, strength, and hardness; and moulded bricks, wrought into flower-work and tracery as fine as raised patterns upon china. And, just as many of the finest works of the Italian sculptors were executed in porcelain, many of the best thoughts of their architects are expressed in brick, or in the softer material of terra cotta: and if this were so in Italy, where there is not one city from whose towers we may not descry the blue outline of Alp or Apennine, everlasting quarries of granite or marble, how much more ought it to be so among the fields of England! I believe that the best academy for her architects, for some half century to come, would be the brick-field; for of this they may rest assured, that till they know how to use clay, they will never know how to use marble.”—p. 260.

The reform of our own domestic architecture must be an object of the deepest interest to all who have any knowledge of art. Mr. Ruskin recurs to the subject in connection with the beautiful groups of trifoliated lights, forming the typical windows of the Gothic palaces in Venice. He reminds us that “these refined and richly-ornamented forms were used in the habitations of a nation as laborious, as practical, as brave, and as prudent as ourselves.” He shows that such forms are quite suitable for the wants of modern refinement and civilization, and contrasts with a Pointed window-arch, which has stood for centuries, and resisted the shock of earthquakes, the flimsiness of modern building, and especially the miserable level head of brickwork surmounting a window-opening in a modern house. There is nothing, he thinks, to hinder our having a school of domestic architecture, suitable to this nineteenth century, if we could but discard the pseudo-classical styles, and fall back upon the reality and simplicity of the “true principles of Pointed Architecture.” And here, as in many other places, we cannot but wish that some reference had been made by Mr. Ruskin to the services in the cause of Pointed architecture, both theoretical and practical, of that great architect who has been taken from us since the publication of Mr. Ruskin's former volume. It would have been a tribute only due to the memory of Mr. Pugin, and would have come gracefully from one who had been thought by many to have exceeded the limits of justice and courtesy in personal observations against that gentleman while living.

With one more quotation we must leave the description of the Venetian dwelling-house of the Gothic period.

"In the earlier ages, all agree thus far, that the name of the family is told, and together with it there is always an intimation that they have placed their defence and their prosperity in God's hands; frequently accompanied with some general expression of benediction to the person passing over the threshold. This is the general theory of an old Venetian doorway;—the theory of modern doorways remains to be explained: it may be studied to advantage in our rows of new-built houses, or rather new built house, changeless for miles together, from which, to each inhabitant, we allot his proper quantity of windows, and a Doric portico. The Venetian carried out his theory very simply. In the centre of the archivolt we find almost invariably, in the older work, the hand between the sun and moon in the attitude of blessing, expressing the general power and presence of God, the source of light. On the tympanum is the shield of the family. Venetian heraldry requires no beasts for supporters, but usually prefers angels, neither the supporters nor crests forming any necessary part of Venetian bearings. Sometimes, however, human figures, or grotesques, are substituted; but, in that case, an angel is almost always introduced above the shield, bearing a globe in his left hand, and therefore clearly intended for the 'Angel of the LORD,' or, as it is expressed elsewhere, the 'Angel of His Presence.' When elaborate sculpture of this kind is inadmissible, the shield is merely represented as suspended by a leather thong; and a cross is introduced above the archivolt. The Renaissance architects perceived the irrationality of all this, cut away both crosses and angels, and substituted heads of satyrs, which were the proper presiding deities of Venice in the Renaissance periods, and which, in our own domestic institutions, we have ever since, with much piety and sagacity, retained." . . . "It seems to be only modern Protestantism which is entirely ashamed of *all* symbols and words that appear in anywise like a confession of faith. This peculiar feeling is well worthy of attentive analysis. It indeed, in most cases, hardly deserves the name of a feeling; for the meaningless doorway is merely an ignorant copy of heathen models: but yet, if it were at this moment proposed to any of us, by our architects, to remove the grinning head of a satyr, or other classical or Palladian ornament, from the keystone of the door, and to substitute for it a cross, and an inscription testifying our faith, I believe that most persons would shrink from the proposal with an obscure and yet overwhelming sense that things would be sometimes done, and thought, within the house which would make the inscription on its gate a base hypocrisy. And if so, let us look to it, whether that strong reluctance to utter a definite religious profession, which so many of us feel, and which, not very carefully examining into its dim nature, we conclude to be modesty, or fear of hypocrisy, or other such form of amiableness, be not, in very deed, neither less nor more than infidelity; whether Peter's 'I know not the Man' be not the sum and substance of all these misgivings and hesitations; and whether the shamefacedness which we attribute to sincerity and reverence, be not such shamefacedness as may at last put us among those of whom the Son of Man shall be ashamed." —p. 277.

The concluding chapter of this volume, on the Ducal Palace itself, (which is illustrated by a plan and a bird's-eye view,) is a very interesting summary of its architectural history, an intelligible account of its actual state, and a careful description of the sculptures, &c., that adorn the capitals of its columns. But it is impossible to give our readers any notion of it, either by analysis or quotation. Our present notice must conclude by calling attention to an important appendix,

entitled "Modern painting on glass." After some discussion of the proper method of treating various materials, Mr. Ruskin continues—

"Next in the case of windows, the points which we have to insist upon are, the transparency of the glass and its susceptibility of the most brilliant colours; and therefore the attempt to turn painted windows into pretty pictures is one of the most gross and ridiculous barbarisms of this pre-eminently barbarous century. It originated, I suppose, with the Germans, who seem for the present distinguished among European nations by the loss of the sense of colour; but it appears of late to have considerable chance of establishing itself in England: and it is a two-edged error, striking in two directions; first at the healthy appreciation of painting, and then at the healthy appreciation of glass. Colour, ground with oil, and laid on a solid opaque ground, furnishes to the human hand the most exquisite means of expression which the human sight and invention can find or require. By its two opposite qualities, each naturally and easily attainable, of transparency in shadow and opacity in light, it complies with the conditions of nature; and by its perfect governableness it permits the utmost possible fulness and subtlety in the harmonies of colour, as well as the utmost perfection in the drawing. Glass, considered as a material for a picture, is exactly as bad as oil paint is good. It sets out by reversing the conditions of nature, by making the lights transparent and the shadows opaque; and the ungovernableness of its colour (changing in the furnace), and its violence (being always on a high key, because produced by actual light), render it so disadvantageous in every way, that the result of working in it for pictorial effect would infallibly be the destruction of all the appreciation of the noble qualities of pictorial colour.

"In the second place, this modern barbarism destroys the true appreciation of the qualities of glass. It denies, and endeavours as far as possible to conceal, the transparency, which is not only its great virtue in a merely utilitarian point of view, but its great spiritual character; that character by which in church architecture it becomes most touchingly impressive, as typical of the entrance of the HOLY SPIRIT into the heart of man; a typical expression rendered specific and intense by the purity and brilliancy of its sevenfold hues; and therefore in endeavouring to turn the window into a picture, we at once lose the sanctity and power of the noble material, and employ it to an end which it is utterly impossible it should ever worthily attain. The true perfection of a painted window is to be serene, intense, brilliant, like flaming jewellery; full of easily legible and quaint subjects, and exquisitely subtle, yet simple, in its harmonies. In a word, this perfection has been consummated in the designs, never to be surpassed, if ever again to be approached by human art, of the French windows of the twelfth and thirteenth centuries."—p. 392.

We believe this to be true, as far as it goes. It fails, however, to afford us any guidance as to the avoidance of needlessly grotesque drawing, as to the amount of perspective allowable, and other practical difficulties which, as our readers know, are now felt to be pressing among ecclesiologists. Mr. Ruskin has not told us whether, in his just admiration of mosaic glass with medallions, he would condemn larger figures, of the later styles of glass painting, or whether he would place glass of the style of the 12th or 13th centuries in churches built in the architectural styles of the 14th or 15th?

We hope to notice Mr. Ruskin's concluding volume in our next number.

## COX ON CHURCH ORNAMENTS.

*An Account of Church Ornaments, Vestments, and Furniture, and of matters of Antiquity concerning them, collected chiefly from old Examples, and from Authorities and Designs for the most part never yet printed. Collected and set forth by T. and E. Cox. London. Printed by C. W. for them, and are to be had at their Ecclesiastical Warehouse in Southampton Street, Strand. 1853.*

Messrs. Cox and Son are known to many of the clergy as highly respectable tailors. From all we hear of them we believe they deserve the reputation they enjoy, of being successful practitioners of a very useful trade. Would that they had been content with this pre-eminence! Would that they had laid to heart a well known proverb, suggested, indeed, in the first instance, by the experience of a cognate profession, yet of such universal application that Messrs. Cox and Son need not have scorned to adopt it.

But alas! in an evil hour, Messrs. Cox and Son, stimulated by a demand (not, we should apprehend, pressing upon *them* personally) to use their own words in a published advertisement, "to supply a need very generally felt," were led to transform their shop in Southampton Street, into (we again quote the advertisement) "an establishment in which every description of church furniture, textile fabrics, and metal work could be collected and examined." Therefore to give an ecclesiastical aspect to the "establishment," Messrs. Cox and Son proceeded to furnish it with a "Gothic" window, composed of a number of cinq-foiled lights with wooden monials; of itself, we should have thought, sufficient to repel persons in search of the church furniture, &c., of "really correct design," which the advertisement so confidently promises.

This done, they put forth an illustrated catalogue, which they dignify by the imposing title printed at length at the head of this article.

The composers of this notable brochure, (a pamphlet of twenty-three pages,) write as if nothing of the sort had ever been attempted before. Yet the catalogues of Mr. French, and of Messrs. Newton, Jones, and Willis have been some years before the public; of which we may say, without being able to award them *very* high praise, that they need not fear being driven out of the field by their new-born competitor.

The production before us may be viewed in two aspects; as an historical and ritualistic exegesis, and as a mere tradesman's price list. We are not concerned with the latter character.

In the former it is almost too absurd for serious criticism. To be told, at this time of day, that "The table of the Holy Communion *should* be of oak, carved, and may be raised on a step or dais, which serves for the convenience of the minister thereat, and also for the better view thereof by the congregation," is simply ridiculous.

Of three designs for these "tables," one is 5 ft. 10 in.; the other two are 4 ft. 9 in. in length. All three are 2 ft. 10 in. in height. They are all of one design, varying only in detail, namely, a slab, supported on an open foliated arcading. Two of the "tables" are said to be suitable

for a "Perpendicular," and one for an "Early English," church. All are, we should say, unfit for any church whatever.

Messrs. Cox and Son's designs for what they call the "apparel of the table of the Holy Communion," comprise an attempt at correct vesting, with parti-coloured fringe to frontal and super-frontal; and three sets of loose cloths, in no respect better than may have been found in any of our town churches, during the last half-century.

In the patterns for embroidering great ignorance, as well as tastelessness, is displayed. One of the designs e.g., is the metal altar cross, given in the first series of the *Instrumenta*; as if this were at all suitable for needlework. At page 11 we have the valuable information, that "the sacred monogram is generally considered symbolical of the name of our Lord." Messrs. Cox and Son's embroiderers, we observe, use what is called gold-coloured silk, instead of the gold "passing" of true embroidery. This is a great mistake, on the score both of reality and of effect.

The pamphlet winds up with some designs for wood and metal work. Here, among walnut alms-basins, bread-cutters, and "Gothic" kneeling-stools, we meet with the following delightful sentence, illustrated by a sketch of a common double lectern: "Ambos, or double reading-desks are made to hold a book on either side, and to revolve on the upright pillar." Ambos, or double reading-desks! Such a marvellous confusion of ideas defies criticism. We can only presume that some malicious friend has been hoaxing Messrs. Cox into a belief that ambones and double lecterns are the same things. Such tricks are really very blameable, especially when their victims are men who make it their business to guide the public taste. We do not suppose, however, that many of Messrs. Cox's readers have been misled by the imposition.

With this we take our leave of Messrs. Cox and Son. We trust their example will tend to prevent a growing evil, of no small importance—we mean the setting up of a shop for the sale of church furniture, by every tradesman who happens to have a connexion among the clergy. We have always deprecated this as being a hindrance to real art. Messrs. Cox and Son's pamphlet has certainly given us no reason to change our mind. We see, by the way, that Messrs. Cox have published a sort of supplement to their catalogue, containing a favourable review from the *Civil Engineer's and Architect's Journal*. That periodical observes that a popular treatise on symbolism is yet a desideratum, upon which Messrs. Cox and Son announce that they have such a work in preparation.

The writers of the sentence "Ambos, or double Reading-desks," &c. are, we should say, eminently qualified for this task. Of course, however mischievous and ridiculous as such empiric attempts are, they prove *one* thing, viz. that the ecclesiological movement must have spread very far and had a decided "success," as the phrase is, to have induced persons like Messrs. Cox to speculate in it. Every line of their catalogue shows that they do not consider themselves venturing in a failing cause; and so while we make our bow to them, we beg to congratulate ourselves.

## MONE'S MEDIEVAL LATIN HYMNS.

*Lateinische Hymnen des Mittelalters: aus Handschriften herausgegeben und erklärt von F. J. Mone, Director des Archivs zu Karlsruhe. Erster Band. Lieder an Gott und die Engel. Freiburg im Breisgau. 1853. [Mediæval Latin Hymns: edited from MSS. and illustrated by F. J. Mone, Librarian at Karlsruhe. Volume I. Hymns to God and the Angels.]*

WE confess that, from an acquaintance with the manner in which Herr Mone edited the singularly important Gallican Liturgies which, three years ago, he brought to light, we formed no very high anticipation of the present work. We have been most agreeably disappointed. The present goodly octavo, consisting of 450 pages, and containing 320 hymns, is undoubtedly the most important contribution that has been made to Hymnology, since the appearance of Dr. Daniel's work in 1841 and 1844. In one respect, it is more valuable than even that. Daniel brought comparatively few unpublished hymns to light,—the greater portion of Mone's are now for the first time printed. The book however has this drawback. As it professes to contain all, and none except, the Hymns which the learned Editor has himself investigated in MS., it does not on the one hand pretend to be a complete collection, while on the other, it gives a great many hymns, which, except in a general collection, there was no use in reprinting;—such as the *Vexilla*, the *Ad canam Agni*, and others of a similar stamp. In fact it gives either too much, or too little. The hymns are accompanied with various readings, and with German notes.

The care with which these various readings are given, and the manner in which reference is made to them, will be seen by this specimen, appended to the Sequence *Pangamus Creatori*.

“Nach den Hss. zu München, Clm. 14322, f. 24, des 11 Jahrh. Die Sequenz ist von Notker, und steht in seiner Sammlung. (A.) Clm. 14845, f. 31, 12 Jahrh. (B.) Clm. 11004, f. 108, 11 Jahrh. (C.) Hs. zu Stuttgart, Bibl. No. 20, f. 63, 11 Jahrh. (D.) Hs. zu Freiburg, No. 66, 15 Jahrh. (E.) Bei Pez. Thes. Anecd. Nov. I. 1, p. 25, (P.) Aus dem Wolfenbüttler Messbuch bei Neale Sequent. p. 45, (N.) Hs. zu Stuttgart, Brev. No. 123, f. 194, des 12 Jahrh mit Neumen und der Melodie *Mater* (F.) In der Kirche zu Lüttich war auf diesen Tag eine andere Sequenz gebräuchlich, welche bei Neale, p. 51, steht. Sie fangt an: *Altissime Jesu*.”

The Hymns and Sequences are given together; to which there can be no objection: indeed the apposition of the two often illustrates each. We cannot but protest, however, against the designation of *Troparium*, bestowed by the Editor on Notkerian Sequences. It is very desirable, no doubt, to have some generic term which can separate the two kinds: and to an arbitrary use of Prose for the one, and Sequence for the other, no one would perhaps object. But there is an especial reason why *Troparium* should not be used in this sense. H. Mone him-

self recognizes throughout his work the importance of connecting—so far as can be—Greek and Latin Hymnology. Now *τροπῆριον* in the Greek Ritual means, as all the world knows, *one stanza* of a Canon; that is, answers more or less closely to *one clause* of a Notkerian Sequence. To employ the word in the East for a single stanza, and in the West for a succession of stanzas, is not the way to obtain clearness of diction. It is true, that some mediæval authors may have used the term in this sense. But the word *Troparium*, *Troparius*, or *Troperius*<sup>1</sup> usually means a *Book of Sequences*; and is so expressly interpreted by Lyndwode; and is probably so to be understood in the Diocesan Synod of Exeter, 1287.

There has always been a question how Notkerian Sequences should be written. They have generally been given as any other poetry, each clause being treated, however long, as a single verse. Thus the old collectors printed them;—thus Daniel also gave them, and so they are printed in Mr. Neale's book. They, for instance, would print thus:—

Quod primitus perdita serius nostra cernunt sæcula,  
Cum splendida flosculo virgula novo pollet Maria.

Our Editor breaks them up into sub-clauses, thus:—

Quod primitus  
perdita serius  
nostra cernunt sæcula,  
Cum splendida  
flosculo virgula  
novo pollet Maria.

This is much the prettier way; but it has two objections. Firstly that, where the division of the sub-clauses is obscure, there is no authority to assume one *lineation* rather than another. Secondly, that when the clauses do not respond, they are nevertheless printed as if they did; e.g.:

Hic ergo genitus  
illibatæ matris utero,  
Hic vixit solus homo  
absque nævo et sine dolo.

<sup>1</sup> For Sequences were also sometimes called Tropes; just as Tropes, properly so called, were sometimes named *Proses*. This, or something like it, is the sense in which the word *Prose* is to be taken in the first place where it occurs in a liturgical sense: the Life of S. Caesarius of Arles (+ 542), by S. Cyprian of Toulon. (Act. SS. Benedict. Tom. i. p. 662.) Readers less versed in these matters may need to be reminded that *Tropes*, properly speaking, are the intercalated verses in farced Gospels, Glorias, Kyries, &c. Thus, in

Lectio Libri Sapientie:

*Proclamet saluberrime,  
Spiritus Sancti carmine,  
Quam, fideles, perpendite.*

Qui timet Deum faciet bona:

*Et percipiet gaudia  
Conditoris perennia.*

Et qui continens est, &c.

the italicised parts are Tropes.

Another thing to which we object, is the printing the Greek words which hymn writers were so fond of employing, in Greek characters ; a thing for which there is no authority ; e.g. :—

Messias, *μεσσίας*, Emmanuhel, Sabaoth, Adonai,  
Est, Unigenitus, Via, Vita, Manus, *δμοούσιος*.

And which, where the Greek words occur pretty frequently, gives an unpleasant patois character to the page.

For example :—

Θεοῦ πάντα ἐλεήμων  
ἔφεισι benignicula  
τοῦτων ἁμαρτιῶν  
sæctimonium  
dulce, jocundule,  
tu delicisæ,  
portus quietis unice,  
ἀρχὴς patrum et optimas,  
ἐλθέσον ἡμᾶς.

H. Mone laudably endeavours to find parallelisms between the Greek Canons, and the Western hymns. But his attempts are sometimes calculated to provoke a smile. Thus, on a verse :—

O Lux, numen humanatum,  
Olim nobis prophetatum,  
De Virgine esse natum  
Credimus firmissime :

we have this note ; “ *Lux*. But what kind of light ? *φῶς ἄδυστον* Menæa, Nov. 17. *Incarnatus*. *σσεσαρκόμενος*.” One might almost as well find a parallelism in the employment of the word *TRINITY*. So again in the line, *Patri Genitoque consors*, we have the somewhat unnecessary note : “ More plainly in the Menæa : *μονογενὴς ὁ Υἱὸς ὁμοούσιος τῷ Πατρὶ καὶ τῷ Πνεύματι*.”

The collection of hymns for Christmas and Passion-tide is extremely varied ; and the greater part are absolutely hitherto unknown. Here, for example, is a most elegant Carol :—

Gratulentur parvuli  
Nato Rege parvulo ;  
Factor enim sæculi  
Factus est in sæculo.  
Ipsi sonent moduli  
Quos pro nostro modulo  
Modulemur seduli  
Voce, corde sedulo.

Quorum morte doluit  
Rachel, jam non doleat,  
Causam luctus habuit ;  
Causam risus habeat :  
Et quos vix mors tenuit,  
Vita jugis teneat ;  
Et quam flere decuit  
Nunc ridere deceat.

In the twelfth line, by the way, the true reading is clearly *Causa risum habeat* : and we wonder that the Editor does not notice this. Among the Epiphany Hymns is one, apparently of the 5th century, beginning *Intulxit orbi jam dies*, hitherto unpublished.

We notice, here and there, bad readings, which the commonest care would have corrected. For example, in a remarkable Passion Hymn;—

Recumbens in angustia  
In Monte Olivarum,  
Cum tristi querimonia  
Instantium posnarum,

where the third word should manifestly be *Agonid*. So again:—

Dulce lignum adoremus,  
Dulces clavos veneremur,  
Verbum Patris prædicemus  
Sollemni præconio :

read *veneremus*. Nor can we always accept the corrected reading of our Editor. Thus we cannot acquiesce in the substitution, on the authority of one MS., of *speret* for *spirat* in those grand verses of S. Ambrose, (which always remind one of Correggio's Nativity,)

Præsepe jam fulget tuum,  
Lumenque nox *spirat* novum :

A mistake which should not have been made in such a book, is the following. We find a forced Kyrie thus printed:—

*Kyrie*, cunctipotens genitor, Deus omnicreator,  
*eleison !*  
*Christe*, Dei Splendor, Virtus, Patriæque sophia,  
*eleison !*  
*Kyrie*,  
purgator culpæ,  
venis  
largitor optime,  
*eleison !*

Any one,—without turning to the numerous Missals which retain these forced Kyries,—can see that the last line is a simple hexameter, like the two first:—

Purgator culpæ, venis largitor optime.

This is not the only instance, however, where we find reasons for doubting whether the rhythmical sagacity on which the Editor clearly prides himself is quite so accurate as it might be. We will give one more example.

The celebrated Dedication Sequence of Adam of S. Victor begins:—

Quam dilecta tabernacula Domini virtutum, et atria!  
Quam electi architecti,  
Tuta edificia :  
Quæ non movent, immo foveant  
Ventus, flumen, pluvia.

Against all authority, our Editor would read

Quam dilecta  
Tabernacula  
Domini et atria :

in order to force the first clause into a concurrence with the two next. A reference to any Gradual would have shown him that the first verse was intended to be irresponsory and, without this, who could believe that the greatest master of Latin rhyme that ever existed, would have obtruded such a rhyme at the commencement of so laboured and beautiful a sequence ? This correction is worse than a mistake.

However, these are minor blemishes. The present work is absolutely indispensable to every Hymnologist ; and reflects the very highest credit on the Editor. Few persons, even of those best qualified to judge, can have any idea of the treasure he has here disclosed for the first time. We shall look with the greatest impatience for the other two volumes, to consist respectively of Hymns to S. Mary,—and to the other Saints. We may not always agree with H. Mone's conclusions, and we may not rarely dissent from his metrical notions, but not to place him in the very first class, if not as the very first, of living Hymnologists, would surely be to discredit ourselves. We repeat that, if this book has ever been matched, it was only by Daniel ; and all things considered, we do not think that it is matched by that.

We will do ourselves the pleasure of quoting one or two lovely stanzas, and so conclude. These are two grand ones on the Cross : let the reader especially notice the part we have italicised :—

*Aeneas* hoc fixus anguis,  
Pretiosus cujus Sanguis  
Plagas nostras abstulit ;  
Dum percussus a serpente  
Ipso nobis condolente,  
Se spectandum obtulit.

*Hic est lectus, quo perfecta  
Caritatis dat dilecta  
Sponsæ Sponsus pignora,  
Dum ejus amore motum  
Tribuit se ipsum totum  
Mortis serena (read ferena) vul-  
nera.*

And the following would make an excellent motto for a reply to Protestant calumnies about staurolatry :—

Te adoro propter illum  
Qui per te gregem pusillum  
Reduxit in propria,  
Confringens per hoc vexillum  
Leti vectes et sigillum,  
Signa infernalìa.

We have always considered the grandest mediæval descriptions of the Joys of Heaven to be the *Ad perennis vitæ fontem* of S. Peter Damiani ; and the conclusion of the poem of Bernard de Morley. Both are printed by Mr. Trench ; the former has been translated by Mr. Wackerbarth, and the latter by Mr. Neale. But there are three hymns, by the same author, here for the first time printed, which come very near them, and perhaps even excel S. Peter. Their titles are : De gloria cœlestis Jerusalem : 1. In communi. 2. Quoad dotes glorificati

corporis. 3. Quoad dotes glorificatæ animæ. With some glorious stanzas from these, we end.

De valle plorationis  
Erepti feliciter,  
Annos jam afflictionis  
Cogitantes dulciter,  
Omnis consummationis  
Finem vident jugiter.

Suum cernunt temptatorem  
In pœnis perpetuo,  
Suum pium Salvatorem  
Collaudant in jubilo,  
Quem et remuneratorem  
Sentiunt in præmio.

\* \* \* \*

In te jugiter jucundum  
Alleluia canitur,  
Sollemne ac lætabundum  
Semper festum agitur,  
Totum sanctum, totum mundum,  
Quicquid in te cernitur.

O quam vere gloriosum  
Eris, corpus fragile,  
Cum fueris tam formosum  
Forte, sanum, agile,

Liberum, voluptuosum,  
In ævum durabile !

\* \* \* \*

Si caro glorificata  
Dona capit talia,  
Anima plene beata  
Habebit ô qualia,  
Sibi nude revelatâ  
Sponsi sui gloriâ !

\* \* \* \*

Noli flere, nec tristari,  
Homo pusillanimis,  
Si contingat te gravari  
Laboribus variis,  
Seu graviter impugnari  
Temptamentis dæmonis.

En audis, quod non condignæ  
Passiones sæculi,  
Est [ad] promissum tam insigne  
Sempiterni præmii,  
Quo donabuntur benigne  
Cuncti Dei famuli.

## CHURCHES OF THE MIDDLE AGES.

*Churches of the Middle Ages.* Part XX. folio. London: G. Bell.

Messrs. Bowman and Crowther have at last, by the publication of their twentieth number, brought their valuable work to a conclusion. We hope sincerely that it may prove as successful a work to themselves as it deserves to be. We have only to repeat our usual commendation of the judicious selection, careful measurements, and admirable drawing and lithography of this series; and to express our conviction that such works are of the very greatest service to professional architects, as well as to amateurs. Our readers will remember that Mr. White, in his paper on Design, (which appeared in the *Ecclesiologist*, and which has since occasioned a correspondence with Mr. W. P. Griffith, in the columns of the *Builder*.) drew some of his best-measured examples from Messrs. Bowman and Crowther's work.

The concluding number contains six plates.—A very noble interior perspective, looking west, of S. Andrew's, Heckington; an external perspective, from the south-west, of S. Peter's, Threckingham; a plate of details, from the same church; a south elevation of S. Mary's, Frampton, and two plates of details, from the same building.

There are also nicely-designed title-pages for the two volumes into which the work will be bound up, and good indices to the contents. We may here recapitulate, that no less than fourteen churches are illustrated in the series: S. Andrew, Ewerby, Lincolnshire, in 15 plates; S. Mary, Temple Balsall, Warwickshire, in 14 plates; S. Dionysius, Silk Willoughby, Lincolnshire, in 1 plate; S. Stephen, Etton, Northamptonshire, in 7 plates; S. John, Cley-next-the-Sea, Norfolk, in 5 plates; the cathedral of Manchester, in 3 plates; All-Saints, South Kime, Lincolnshire, in 1 plate; SS. Mary and Nicholas, Nantwich, Cheshire, in 14 plates; S. Andrew, Heckington, Lincolnshire, in 38 plates; S. Peter, Threckingham, Lincolnshire, in 11 plates; S. Andrew, Helpringham, Lincolnshire, in 2 plates; S. John, Wappenbury, Warwickshire; and S. Peter, Claypole, Lincolnshire, each 2 plates; and S. Mary, Frampton, Lincolnshire, in 7 plates. All these churches are good specimens of the Pointed styles, and chiefly of the earlier varieties.

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#### ECCLESIOLOGICAL LATE CAMBRIDGE CAMDEN SOCIETY.

COMMITTEE Meetings were held on October 5th and October 26th, and were attended by Mr. Bevan, Mr. France, Mr. Gordon, Mr. Gosling, Rev. S. S. Greathead, Rev. T. Helmore, Rev. G. H. Hodson, Rev. H. L. Jenner, Rev. Dr. Mill, Rev. J. M. Neale, Rev. W. Scott, and Rev. B. Webb.

Amongst the designs considered by the Committee were those for S. John the Evangelist, Bovey Tracey, and for the proposed rebuilding of the nave of S. Mary, New Shoreham, by Mr. Carpenter; for parsonages at Halstead, Essex, and Milton, near Sittingbourne, Kent, by Mr. White; a design for a stained glass window in Eastnor church, by Mr. Oliphant; for rebuilding the church of S. Audrie's, Somersetshire, by Mr. Norton; and a very interesting design intended for the rebuilding of Christ church, Blackfriars Road, by Mr. S. S. Teulon, in which he proposed to adapt an idea taken from the Dominican church at Ghent, and to obtain an unusually broad nave and apse, while the side chapels of his typical church would be developed into a narrow ambulatory, rather than aisle, on each side, with a gallery above; the main roof in fact being supported by huge buttresses which would be pierced by these ambulatories and galleries, and so not project at all beyond the area of the building. This proposal gave rise to an interesting discussion, and it was agreed to enter into communication on several points with Mr. Teulon, who was unable to attend the meeting in person.

A set of lithographs representing various churches by Mr. J. Johnson, which had been forwarded by a member of the Society, were also examined; and a question about the arrangement of S. Mary, Redcliffe, was considered.

It was announced that another undertaker, Mr. Vigers, had offered to conduct funerals in the same way as Mr. Adams, on the principles,

and with the fittings, recommended by the Committee; and it was agreed that the next number of the *Instrumenta Ecclesiastica* should contain some more designs for funeral apparatus, viz. a funeral car, a wire herse, and other details.

It was agreed that the Society should pay the expenses of a member of the Committee visiting Liverpool for the sake of criticizing for the *Ecclesiologist* the new churches lately built in that town.

Letters were read from the Rev. C. J. Smith, Rev. W. C. Lukis, Rev. D. Campbell, Rev. S. Gibson, and others; and applications for grants were received from Sompting and from Great Bedwyn. In reply to a letter from Mr. Hoyte, it was agreed to present some of the Society's publications to the Holbeach Mutual Improvement Society.

A number of translations for the second part of the *Hymnal Noted* were presented by the Hymnal Sub-committee and accepted; and the Treasurer was authorised to sign an agreement with Mr. Novello for the copyright.

A part of Transactions from the Exeter Diocesan Architectural Society, and the new Report of the Oxford Architectural Society, were presented.

A paper entitled Thoughts on Stained Glass by Mr. Dickinson was submitted to the Committee and considered. It was agreed to suggest several alterations, and to recommend that, for the sake of fully discussing the subject, the paper should appear in the *Ecclesiologist* as a communication, without pledging the Society to its views.

The following members of the Motett Society,

R. Druitt, Esq., M.D., 39 A, Curzon Street,  
The Rev. J. C. Haden, M.A., Dean's Yard, Westminster,  
The Rev. W. Tennant, M.A., S. Stephen's, Westminster,

were incorporated as members of the Ecclesiological Society; and

C. Bruce Allen, Esq., Architectural Museum, Canon Row, Westminster,  
H. C. Brakyn, Esq., Army Medical Staff, and  
The Hon. Arthur Gordon, M.A., Trinity College, Cambridge,

were elected ordinary members.

The new Report of the Ecclesiological Society is now ready, and may be obtained by members upon application.

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## EXETER DIOCESAN ARCHITECTURAL SOCIETY.

THE Annual Meeting was held on Thursday, Sept. 8th, 1853, when the Ven. the Archdeacon of Exeter took the chair. The following Report was read and adopted:—

"It is occasionally objected that Architectural Societies are not long in exhausting the objects of study and research which may fall within their several spheres of action, and that, when their local operations

are completed, their legitimate course is run. Such an objection arises from a very limited view of our duties and pursuits: those even expressed in our own rules are manifold, and if a Society should be so diffident as to proclaim that it had no information to *diffuse* in its own peculiar province, it could hardly, at the same time, be so self-satisfied as to declare that it needed not to *obtain* the information which its more favoured sisters might have to give. When knowledge of any kind is arrived at, by an acquaintance with individual examples, we must be content to be ever learning, content to find our principles and our practice proved wrong, if this should follow from more extended knowledge, but desirous to strengthen them by every fresh example which may be within our reach. Your Committee are not, however, aware of any one district, however small, in which all has been done which they would wish to see effected, or all explored which may be of interest; and they would appeal to every one of the members of the Society, to know whether, in their judgment, the things done, or those undone, have yet the preponderance. In the opinion of the Committee, a long list of desiderata might be supplied near home, a longer, perhaps, in some of the distant parts of the Diocese. Now and then they hear of barbarisms perpetrated, more worthy of the last than of the present century, and neglect is as apparent here and there as it was thirty years since. They think, therefore, that they require increased energy rather than any relaxation of their labours; they know, with regret, that their existence is hardly felt in many districts, to which they would readily lend their aid, and from which they would gladly receive information; such information has been frequently invited, but, like money in the old song, 'it comes slowly in.' More too, might be done by visiting committees, which have often excited much interest and imparted much pleasure, but the expense falls heavily on individuals, and, when most of the members of the Committee are much occupied in other ways, it seldom happens that the same time suits the convenience of the many, yet these difficulties may be overcome, and though it be somewhat late in the season to make arrangements for any excursions this year, they hope that they may be resumed and numerous attended in the ensuing summer. When one of our kindred Societies visited a Midland city, far famed for its examples of architectural beauty, the Mayor and Council wound up the hospitality with which they received the Society's members, by offering to defray, and it is believed actually defraying, all the expenses incident upon the visit. We, in the far West, need not such a reception as this: all that we ask is a free course to follow our pursuits. With the increased means of communication which may shortly be expected with the North of Devon and with Cornwall, these excursions may be much more readily made, than has hitherto been the case, into distant parts of the Diocese. Having made this kind of apology for the amount of work which remains yet undone, your Committee proceed to lay before you a brief account of what has been done by them during the past year. Plans for one new church only were laid before them during the latter half of last year, and the commencement of the present year was equally unfruitful, but since the month of April, designs for three new churches have been

submitted for their approval. It would be of little interest to enter here into the details of their remarks upon them; it is enough to say that they saw much which they highly approved, and that, wherever they ventured to criticize or recommend a change, they acted in no spirit of severity, but on principles which the designers themselves would warmly approve; having an eye to utility and right adaptation as well as to ancient types, and believing that no matter of arrangement or of form is immaterial where stone and timber, wall and window, may be made to elevate the hearts of those who worship in an earthly tabernacle. One set of designs was for a church in Cornwall, to replace an ancient one which had been destroyed by fire; the destruction of this church, that of S. Hilary, followed very shortly after that of the noble church of Doncaster; these, and too frequent similar events, increase the unwillingness felt by many, to sanction warming apparatus in churches. Even when successful they require the greatest care, much more than they commonly receive; the principle of the most approved is often very imperfectly understood by the person on whom its management devolves, and a little mis-direction sets the whole building into a blaze. It may be mentioned, as an instance of the carelessness with which fire is used in churches, that, in a church not far from this city, the flue of a stove which was used for the purpose of keeping the organ dry, was carried to the centre of the chamber below the bells, whence the smoke or sparks, as might be, had to find a way through the small side window, or through the wood-work of the bells; it is but fair to say that upon its being pointed out to the Churchwarden its removal was instantly ordered. Your Committee would say, ventilate and warm your churches as much as possible by frequent and by larger congregations; if these fail to be effectual, and you must have a warmer temperature, spare no expense that the object may be obtained without danger; let there be no disfigurement of the fabric by unsightly flues, and, though the best plan of warming churches may, perhaps, be yet an unsolved problem, yet it is plain that it should in no way interfere, either with beauty or arrangement of interior fittings, nor should there be any attempt to hide the necessary adjunct of a chimney. But this is rather a digression.

"A large number of presents has been received during the year, not so costly as on some previous occasions, yet very valuable, both in themselves, and as a proof of union and good fellowship with other Societies—amongst them may be mentioned Sharpe's *Seven Periods of Architecture* by the author; Reports and papers of the Northampton, the Bedford, the York, and the Lincoln Architectural Societies; the publications of the Royal Institute of British Architects, as well as those of the Royal Institute of Scotland; Proceedings of the Society of Antiquaries, and two volumes of the *Archæologia* and *Proceedings* of the Liverpool Architectural and Archæological Society; the continuation of the *New York Ecclesiologist*, and of the second series of the *Instrumenta Ecclesiastica*, from the Ecclesiological Society, besides numerous engravings. A cast of a shield on the way-side pulpit at Lustleigh, has been also presented. It is commonly called Grandison's Pulpit, but the shield contains the arms of Bishop Cotton, who suc-

ceded to the see of Exeter in 1598—the very probable date of its erection. A silver ring, was at the same time presented by the Rev. S. Whiddon, which he discovered during the restoration of the fine hall in Lustleigh parsonage. It has the inscription 'JESUS NAZARENUS' in Lombardic characters.

"Several new members have been elected within this year. At no former time has the Society been favoured with papers of greater interest and research than in the past year—by Mr. Coppard, on the churches of Wembury and Plympton S. Mary; by Mr. Furneaux, on S. Antony and Sheviocke, in Cornwall; by Mr. White, on the Study and Practical benefit of Symbolism; by Mr. Ashworth, on the wood-work in Exeter Cathedral; by Mr. Coleridge, on the Influence of Art, and of Modernism in Art, on Church Architecture; and by Col. Harding, on the church of Colebrooke. The Committee would invite a continuance of similar papers for their future meetings; they are not bound to agree with every statement contained therein; the authors take the responsibility upon themselves, and if, at any time, they contain matter which ought to be controverted, let the other side be heard, through the same medium, and the truth will be elicited.

"The new number of Transactions which is on the table to-day, must speak for itself; it is believed to be fully worthy of its predecessors. In this respect the Society has now more than fulfilled its engagements; it promised occasional publications, it has given them annually.

"The Committee, to suit the convenience of members who have joined the Society at a late period, have resolved that the back numbers of the Transactions be furnished to members at half-a-guinea each.

"There are few who are not aware of the discovery of a fine dis-temper painting in the north transept of the Cathedral. It was hoped that a plate of this might appear in the present Part, but its engraving by the Society has been unavoidably postponed.

"Restorations of churches are still proceeding around us; very extensive works are in progress at Broadhembury; through the liberality of one of our most active members, S. Peter's, Tiverton, is being in a great measure rebuilt; the first stone having been laid by our Arch-deacon, who contributed to the work with his usual munificence, (Mr. Hughes will kindly give us an account of the works to-day); and the works are resumed at Crediton, under the order of the Court of Chancery—and with Mr. Hayward's superintendence.

"In conclusion your Committee very justly congratulate you upon the continued progress and usefulness of the Society. They invite the active co-operation of all her members, and they would hail with pleasure any amount of increased labour which might be thrown on them, through a call for more extended operations of the Society, far or near."

The Treasurer produced his Report to the end of the financial year, 1852, which left the balance six pounds against the Society; much comment may be made on the injustice this does to the committee, who are required to perform their functions, which include the pay-

ments of heavy sums for the production of the Society's annual volume of Transactions, on the faith that some eighty subscriptions in arrear will, in course of time, be paid.

The officers for the year were appointed :—The Lord Bishop of Exeter, patron; the Lord Clinton, president; the Ven. the Archdeacon of Exeter, Rev. R. Champernowne, S. T. Kekewich, Esq., and J. Garratt, jun., Esq., vice-presidents. The other officers and committee were also named.

Several presents were duly acknowledged, amongst them two bound folio volumes, with plates, by Alberti, the very handsome donation of Robert Cornish, Esq., Mayor of the city; and the cast of a very early Decorated corbel, from one of the parvise chambers of the Cathedral, by Pitman Jones, Esq.

The first paper was read by the Rev. J. B. Hughes; it detailed the steps taken for the restoration of that once beautiful church of Tiverton, with the exception, (we regret to hear,) of the chancel portion, which is postponed to a future day; and the matters of architectural, or antiquarian interest, brought to light in the demolition of the old structure.

The second, by Mr. Ashworth, was descriptive of Woolborough church, and its antiquities, both historic and memorial.

Both papers were very largely illustrated by Mr. Ashworth's very skilful, yet untiring pencil; and the Society is ever ready to acknowledge their great obligation to him for its constant exercise in their behalf.

The eleventh yearly part of the Society's Transactions, to complete the fourth volume, was issued to members not in arrear, and thanks being voted to the chairman, the meeting was adjourned.

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## ARCHITECTURAL SOCIETY OF THE ARCHDEACONRY OF NORTHAMPTON.

At a Special Committee Meeting held on Monday, July 11th, the Rev. J. P. Lightfoot in the chair,—present: Revs. P. H. Lee, T. James, H. De Sausmarez, H. Clarke, J. Denton, W. L. Scott, Mr. E. F. Law, &c.,—the following books were presented :—"Lecture on Church Architecture," by Mr. Sharp, of Stamford, a member of the Society, from the author; the May number of the "New York Ecclesiologist," from the New York Ecclesiological Society; "Transactions of the Royal Institute of British Architects," from the Society.

The meeting was specially called to consider the plan for the re-seating and enlargement of S. Giles's church, in the town of Northampton, which it was wished to lay immediately before the committee, as the works were on the point of being commenced. With the exception of S. Sepulchre's, they are the most important plans yet submitted to the committee, and have been drawn up by Mr. Law, assisted by the advice of Mr. G. G. Scott. The plan embraces the elongation of the nave two bays farther westward, which will still leave room for a path between the

church and churchyard wall, and also the addition of a second north aisle. This will give, on the floor of the church, better accommodation for a much greater number, and will dispense with the galleries at the east end. By the new plan, regular and uniform pews will be substituted in place of the present incongruous ones, and will be of substantial oak throughout, every one to be three feet across, and the seat itself fourteen inches wide, so as to allow of both kneeling and sitting with comfort. The whole of the roofs will be new, all the faulty stone-work will be restored, and the piers and arches relieved from the present coats of whitewash. The rich western doorway will be carefully preserved, and removed to an analogous position in the new west front. The plans were minutely examined and fully approved, with some suggestions as to minor details. A strong wish was expressed by the committee that the east and west arches of the tower, which is a central one, should be opened at the same time. This would give additional accommodation as well as beauty, and would, by rendering the chancel available, offer the best place for the choir and organ. Few town churches could vie with this building, if the opening of the tower arches could be carried out, together with the additions westward. In making this recommendation, the committee congratulated the parish on the extremely liberal manner in which this long talked-of restoration had at length been taken up by the parishioners, and they hoped that the little mite they might be able to bestow would be taken as an earnest, not as a measure, of the Society's interest in and appreciation of the work.

A ground-plan for the re-seating of Islip church, forwarded by W. B. Stopford, Esq., was submitted and fully approved. A sketch of Mr. G. G. Scott's, for the new chapel at the Lunatic Asylum, was also exhibited, and greatly admired. The more detailed plan is not ready.

A meeting of the committee for the restoration of S. Peter's church was called at two o'clock, to audit the accounts, and to bring the matter to a final close, but the number of members not being sufficient, it was adjourned to a future day.

At the ordinary bi-monthly Committee Meeting held August 8th, the Rev. Lord Alwynne Compton in the chair; present—W. Smyth, Esq., Revs. G. A. Poole, W. Thornton, H. J. Bigge, J. Wetherall, H. Clark, J. Denton, W. Butler, T. James, &c.; Presents of books were received from the Society of Antiquaries, the Royal Institute of British Architects, and the Cambrian Archæological Institute. The plans of S. Giles were again considered by the committee, and a letter was read by Mr. Law, stating that the former suggestions of the committee should meet with due attention. The opening of the Norman tower arches, and the preservation of the Jacobæan pulpit were again strongly urged, as also that the whole of the west front should be carried out in the Decorated style. Plans for the restoration and re-seating of Exton church, Rutland, by Mr. Pearson, were sent by the Rector, the Hon. and Rev. L. Noel, through Mr. Chancellor Wailes. They comprise the re-building of the wall of the north aisle, and the re-setting of the nave piers, now greatly out of the perpendicular; the tower arch to be

opened, two monuments to be removed from the chancel to the tower, to make room for choir-stalls, the entire abolition of the close square pews, for which open oak seats will be substituted throughout; an organ chamber and a vestry to be added to the north of the chancel, and a new east window in place of the present debased opening. Everything is to be carried out in a thoroughly good and church-like character, and the old work carefully preserved. The plans were fully approved, and the secretary was desired to communicate some suggestions of the committee to the Rector. The Rev. J. Denton was appointed Curator of the Society's Collections, to act in concert with Mr. Bigge, the Librarian. Regulations with regard to the books of the Society were agreed to. Mr. Bigge referred to a paper read at the meeting of the Archæological Institute at Chichester by Mr. Freeman, on the Round Church at Chichester, still existing in S. Bartholomew's, but formerly known as "The Temple," and its site as "The Mound," and showing Mr. James' theory of substituting Colchester for Chichester unnecessary. The Rev. J. Wetherall produced plans for the opening and re-seating of the north chancel aisle of Rushton church, which had hitherto been used as a school-room. The plan was approved, and it was recommended that the two monuments now placed north and south at the west end of the church, should be moved, and placed under the arches of the opened aisle.

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The autumn Meeting of this Society was held on Wednesday, October 19th, in the large room of the Religious and Useful Knowledge Society. The Rev. Lord Alwyne Compton was in the chair. Some very handsome specimens of gold and silver Communion plate, by Mr. Keith, of London, and Mr. Skidmore of Coventry; numerous beautiful photographic views of Venice, Rome, and Spain, sent by Mr. Stopford, of Drayton House, and Mr. Christopher Smyth; Cotman's *Antiquities of Normandy*, edited by Dawson Turner, a noble volume, a present to the Society from Edward Thornton, Esq.; Clutton's *Domestic Architecture of France*, with numerous very beautiful lithographs, two swords from Naseby field, a model of Strixton Church, a present to the Society from Mr. Pickering Phipps, &c., were exhibited.

Lord Alwyne Compton, in introducing the business of the meeting, stated that Lord Overstone and Mr. Rainald Knightley, M.P., had become members of the Society; and it was proposed by the Committee that this meeting should elect them Vice-Presidents, which was done accordingly. The Committee were also re-elected. His lordship also stated that since their last meeting a Curator of their museum had been appointed, and he took the opportunity of inviting contributions. The Rev. Thomas James, the Secretary, read the report; observing, that annual reports were like epitaphs: first, because nobody read them; and secondly, because of the extraordinary amount of eulogium in which they indulged. Fifty years hence, the members of the Society, looking over the reports, would probably be ashamed of their degenerate selves, and wonder that so promising a stock produced no better

fruit. Still, he should belie his feelings if he did not continue somewhat in the same strain; and he adverted, as an evidence that they had some ground for self-congratulation, to the fact that they had no longer to contend that galleries ought to be taken down and pews thrown open; these things being now regarded as of course, and admitted, not as auspicious innovations, but common-place propositions. The report then proceeded to enumerate the various restorations effected, in progress, and contemplated. Harleston is being re-seated and the chancel restored, after designs by Mr. Scott. Tysoe and Warmington are to be re-seated by the same architect. Plans had been laid before them for re-seating Castle Ashby, also by Mr. Scott. The church of Weldon had been almost finished by Mr. Slater. How far it was expedient to give a more ecclesiastical character to the lantern, had not been determined; but that this curious feature should be preserved, there could be no doubt; although its old use as a land-mark for travellers through Rockingham Forest was gone by, it was at least interesting as a time-mark. Little Gidding had been thoroughly completed. Barnack was about to be re-seated and repaired,—but not a stone of the old Saxon work would be injured. The chancel of Barnwell had been refitted by Mr. Scott; that of Winwick, by Mr. Law; and that of Wilby, by Mr. Salvin. Exton has been restored by Mr. Pearson. Adverting to S. Giles's church, in this town, Mr. James stated that he need not re-open the discussion which had arisen on the subject of the alterations going on, but he was quite ready to reassert the principle upon which the Society had given its sanction to the work. While they were careful not needlessly to destroy any thing that was worthy of preservation, they were yet bound to accommodate the church to the wants and the spirit of the times; and this was not to be done in a cheap and clumsy manner, but in the spirit of the church builders of old, who added to the fabric whenever it became necessary for the accommodation of the parish. He should be willing, indeed, to rest the superior claim of Gothic architecture upon its capability of receiving additions as they might be needed. But the case of S. Giles's was, whether the additions should be made before or after the opening of the tower-arches, rather than a question whether they should be made at all; and he was now in a position to state, that at a meeting last week it had been decided to open at least two of the arches. The parishioners had now only to show half as much liberality as the Society, which had voted £5 out of the £2. 5s. in its hands, and there would be no difficulty in carrying the work out thoroughly. A more serious case was that of the church of S. Sepulchre; which, although a large sum had been subscribed, was still without sufficient funds for the contemplated improvements. It seemed impossible for a church to put forward stronger claims. S. Mary's, Stamford, had been completed, and the improvements certainly are very great; but he must protest against the benches with sloping backs, and pillars painted and sanded over. There could be no doubt of the awkward effect, architecturally, of the sloping backs; and it was a mistake to suppose them more comfortable than upright backs, because, if the seats were wide enough, people were sure to sit according to the angle most agreeable to them.

Mr. James added that he hoped to lay before the next Committee plans for such alterations in his own church at Theddingworth as should at least make it, not a model church, but one which the Secretary of an Architectural Society need not be ashamed of,—which he certainly was at present.

The Rev. gentleman then described the proceedings of the Society archaeologically. Sir Henry Dryden, at the request of the Society, had undertaken to make careful plans of Castle Hill, which was threatened with demolition by the railway; Mr. De Saumarez had promised to watch the excavations for any remains that might turn up. The Society had entered into association with the Archaeological Societies of Essex, Hampshire, and Cheshire, and they had joined the Ecclesiological Society of New York.

Mr. James called attention to the photographs to which we have alluded, and to Mr. Clutton's book on the Domestic Architecture of Normandy in the fifteenth century, regarding the latter as important, because he believed that the foreign Gothic was likely to exercise an important influence on the domestic architecture of this country in future. The library of the Society had received a valuable addition of one hundred volumes, on architectural and other kindred subjects, from Lord Spencer. Adverting to the Banbury meeting, Mr. James stated that it had fairly bitten the good people of that place, who had not only instituted a Society of their own, but had undertaken to read monthly papers. Referring to Sir Henry Dryden's paper, at the Banbury meeting, where the honourable baronet had extended the half hour allotted to each paper to an hour and a half, and realizing the words of his great ancestor, had

"Enlarged the former narrow bounds,  
And added length to solemn sounds,"

some things, he said, had been hardly, though not unkindly said about our own cathedral, of which he was sure the present Dean would be happy to avail himself. He hoped, also, the new Dean would do for the structure what he had already done for the choral services, and throw it open to the public.

The Dean of Peterborough, in moving the adoption of the report, said it was but simple justice to the late Dean to say that the improvements in the choir had originated with him. During his long illness he had occupied himself in a careful translation of the Latin Statutes into English, and in the course of that task he became strongly aware of the duty of carrying out the choral service. The state of his health prevented him from doing it himself, but without that preliminary aid he should have been utterly powerless to effect what had been done. He was most anxious to throw open the cathedral to the public, and he was making preparations to that effect. It *was* a matter of preparation he could assure them, for these changes were not effected without great difficulty. But he hoped to be able to throw the structure entirely open, and to make the cathedral verger at least as pure as the railway porter, and prohibit him from taking any fees.

The Chairman, in putting the resolution, said it would not surprise those who knew the late Dr. Butler, that kind and good man, that although his health had prevented him from effecting these improvements, he had laid the foundation of the good work.

The Rev. C. H. Hartshorne then read a paper on a remarkable stronghold of very remote antiquity, in one of the Isles of Aran, at the mouth of the bay of Galway, called Dune Aengus. He described the stronghold of Aran as one of the most magnificent barbaric monuments in Europe. It is a circular pile of dark grey masonry, the walls being fifty feet high and twenty in thickness, and as a work of dry masonry quite unequalled. The portal is four feet wide and three feet six inches high, with a heading formed of a huge monolith. It is surrounded by a glacis, two ditches, two walls, and, lastly, by a chevaux de frize of upright limestones, so managed as to make the exit of a person entering it by no means easy. Mr. Hartshorne discussed at some length and with much ability the various conjectures as to the origin of this and similar monuments, arriving at the conclusion that they were defences round sacred buildings.

Sir Henry Dryden said he should some day, perhaps, produce plans of monuments in the north of Scotland and in Shetland, which, although they presented some radical differences, had some radical similarities also.

The Rev. G. A. Poole then read a paper on Cathedral Derangements, regarding the subject in an artistic view.

Mr. Bigge's paper on Warming Churches was deferred.

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### CAMBRIDGE ARCHITECTURAL SOCIETY.

THE first Meeting for the October Term was held at the Society's Rooms, on Wednesday, October 26th, the Rev. W. H. Mill, D.D., in the chair.

After the minutes of the preceding meeting had been read, the thanks of the Society were voted to Mr. H. Bradshaw, Fellow of King's College, for a model of the gateway to the Old Court of King's College, presented by him; and to Mr. Wilkinson, of Corpus Christi College, for rubbings of several brasses in the county of Norfolk.

The following gentlemen were balloted for and elected :—

G. H. D. Mathias, King's College.  
 J. W. Clark, Trinity College.  
 R. L. Lewellin, Trinity College.  
 S. Wigan, Trinity College.  
 B. Tonge, St. John's College.  
 E. J. Beck, Clare Hall.  
 J. Sheepshanks, Christ's College.

The following gentlemen were proposed for election at the next meeting :—

H. H. Shirley, King's College.  
T. H. Alsager, Trinity College.  
M. M. U. Wilkinson, Trinity College.  
William Madan, Trinity College.  
F. C. Gleadow, S. John's College.  
J. Johnson, S. John's College.  
Charles Lanchester, Clare Hall.

The Treasurer's balance-sheet was produced and read.  
The officers for the ensuing year were elected, as follows :—

**PRESIDENT.**

The Rev. W. H. Mill, D.D., Regius Professor of Hebrew.

**VICE-PRESIDENTS.**

The Rev. the Master of Jesus College.  
The Hon. A. Gordon, M.A., Trinity College.  
A. J. B. Hope, Esq., M.A., Trinity College.  
H. R. Luard, Esq., M.A., Fellow of Trinity College.  
The Rev. G. Williams, B.D., Senior Fellow of King's College.  
The Rev. Professor Willis, M.A., Caius College.  
The Rev. T. S. Woollaston, M.A., Fellow of S. Peter's College.

**TREASURER.**

H. R. Bailey, Scholar of S. John's College.

**SECRETARY.**

C. J. Evans, Fellow of King's College.

**CURATOR.**

E. Freshfield, Trinity College.

**COMMITTEE.**

J. H. Cooper, Trinity College.  
The Rev. H. M. Ingram, M.A., Chaplain of Trinity College.  
A. Johnson, B.A., Scholar of Trinity College.  
E. S. Lowndes, Scholar of Christ College.  
Hon. E. F. Nelson, Trinity College.  
L. M. Rate, Jesus College.  
Mr. R. R. Rowe, Architect.  
F. C. Wilson, Trinity College.

**AUDITORS.**

The Rev. G. F. Reyner, B.D., Fellow of S. John's College.  
The Rev. S. T. Gibson, M.A., Fellow of Queen's College.

The Secretary then read the following Report :—

"The Committee for the past year, desire, on resigning office, to lay before the Society some report of their proceedings.

"Your Committee rejoice in being able to congratulate themselves and the Society on the accession of numbers and of strength, which the Society has received since their last report: they regard this as a proof that the importance of the study of ecclesiology is becoming more and more appreciated. Indeed, an increased desire is everywhere visible to execute in a decent and fitting manner all that appertains to Divine worship, and men seem to feel more and more that they have duties to perform in the adorning and repairing of their churches, duties which are even more incumbent upon *them*, because forgotten and neglected by their predecessors. It is such a spirit that our Society desires to foster; and not only this, but to diffuse the knowledge and correct taste, without which any attempts at church restoration must be worse than useless.

"In this University especially, where so many of us are preparing to be admitted into holy orders, a Society of this kind ought to meet with no lack of encouragement. Every clergyman in charge of a parish will, sooner or later, feel the need of some knowledge of Church Architecture: he himself, or those about him, will be desirous of restoring the House of God to something of its original beauty and its proper ritual arrangements; a work, the superintendence of which will often necessarily fall in some measure into the hands of the parish priest; and he, immersed in the duties of his office if he be a zealous and active man, has no time for studying the details of Church Architecture, or acquiring more than a smattering of the great principles of Christian art. And thus, unless these subjects have formed part of his previous studies, the matter is left to some incompetent person, and the very best intentions are too often frustrated.

"In illustration of these remarks, your Committee would point to the churches in Cambridge and its immediate neighbourhood, for proof of how much the desire to do good, which exists, might be assisted by a little knowledge of the true principles of Church Restoration.

"In one of the finest churches in this town, the churchwardens have been actively engaged during the last few months in beautifying the interior by laying on coats of paint and whitewash in various directions, arranged after no discoverable theory of harmony in colour.—At Fen Ditton, the zeal for restoration has been displayed in covering the outside with plaster, and in hiding the defects in the window mullions and jambs with the same material. The restorations at Trumpington church, however, deserve a most favourable mention, comprising, as they do, not merely a thorough repair and renovation of the material fabric, but a rearrangement of the interior in accordance with the principles of Gothic Architecture, and suitable to the beauty of the edifice.—The incumbent of Over church has effected many improvements in the interior of that beautiful building, in which, as well as in the manner of conducting the service, a desire to do good is plainly visible; at the same time, a little more knowledge would have prevented some few mistakes, and very much improved the general effect.—At Swavesey the repairs of the chancel, under the direction of Mr. R. R. Rowe, one of our members, are being carried out in good taste; it is to be hoped that the same care may at some future time be extended to the rest of the church, which stands in much need of it.—Both the churches at Long Stanton afford great scope for the zeal of the church-restorer. New stone work has not long since been inserted in the windows of one of them; but the other has undergone no change, save that of renewed whitewash, and both are terribly defiled with pews.

"This appears to be the proper place for the introduction of a subject which it is necessary to approach with some caution. In the Report presented at the commencement of 1852, the addition to our number of the Clergy of the Diocese was a subject earnestly commended by the then Committee to the attention of their successors in office; this subject, your Committee are bound to acknowledge with regret, has been hitherto somewhat neglected. But it would seem that in the

Diocese of Ely peculiar advantages exist for the working of a Society, similar to those which in other Dioceses or Archdeaconries have been formed for promoting the study of Christian art, and assisting the efforts of the Clergy and others engaged in Church-building or Church-restoration. There exist in the Diocese of Ely many noble specimens of Ecclesiastical Architecture; the desire to restore them to their pristine beauty is not wanting. No Cathedral can set a nobler example in this respect, than does the mother church at Ely; above all, in this University, and in this Society, there is the nucleus, round which the Diocesan Clergy might, it would appear, be induced to gather. For, in this University there must always be some who have leisure to study the monuments of Christian art, some who have the eloquence and the power to impress upon others the true principles of Catholic design and arrangement.

"Your Committee would suggest that the Lord Bishop of the Diocese should be requested (under the provisions of Rule III.) to allow his name to be placed on the list of patrons; and that the Clergy and gentlemen of the county should be invited to join the Society, and thus extend its usefulness to the Diocese at large.

"It can hardly be necessary in this place to assert the excellence and the beauty of mediæval art; or to re-affirm the peculiar claims of God's house to the richest adornment we can give it; knowing, as has been said, that 'our gratitude to Him, and continual remembrance of Him, ought to have at once their expression and their enduring testimony, in the presentation to Him of all treasures of wisdom and beauty; of the thought that invents, and the hand that labours, of wealth of wood, and weight of stone, of the strength of iron, and the light of gold.' But your Committee have observed with regret that attempts are still being made to decry, with powerful language and plausible argument, not only the principles of Christian art, but all splendour, all beauty in the adornment of churches. Your Committee would fain hope that the day is gone by in which such opinions could find acceptance with thinking men; and they would call attention to some remarks on the nature of Gothic, in a recent work, which with much that is forced and extravagant, and much that no true Christian can subscribe to, at the same time exhibit a deep insight into the causes of the mysterious power of the mediæval builders, a power evinced in the wondrous works which we behold and wonder at, and strive in vain to imitate, and which our children's children will still gaze upon in love and reverence, not unmixed with awe.

"The papers read before the Society during the past year may be classed under two heads—Descriptions of particular buildings, and expositions of abstract principles. Under the first head comes the account given by Mr. S. B. Gould of a peculiar Monolithic church at S. Emilion, in France; a paper on the Temple church, read by the Rev. C. E. R. Robinson; Mr. C. D. Nix's description of Doncaster church; and a notice of S. Ninian's Cathedral and other Scotch churches, by the Junior Secretary. Under the second head are a paper by Mr. H. T. Braithwaite, on promoting *Æsthetics* in the Church, an address by Mr. J. H. Cooper, on the origin and objects of Architec-

tural Societies; and the first of some papers on the principles of Gothic Architecture, by Mr. S. B. Gould.

"An offer has been kindly made by a member of the Oxford Architectural Society, to supply any Oxfordshire brasses in which our collection is deficient. Your Committee believe that advantage might be taken of this offer to effect an interchange of duplicate brasses between the two Societies, which would considerably benefit the collections of both.

"We have to thank the Ecclesiological Society for the gift of a number of copies of their Church Schemes and other publications, to be distributed among our own members: it is believed that these (especially the Church Schemes,) will be very serviceable in promoting and assisting the study of mediæval architecture.

"During the past summer the Society has taken under its superintendence the restoration of S. Andrew's church, in Barnwell, which, though possessing features of no ordinary interest, has been for a long time suffered to fall into decay. On this subject your Committee will not anticipate the report of the Treasurer to the Restoration Fund, except by expressing a hope that an undertaking, so thoroughly deserving support from the members of the University, may not be allowed to fall to the ground for lack of funds.

"A grant has also been made towards the restoration of S. Benedict's church, in the hope that something would be done towards arranging the interior in a more correct and devotional manner than at present. But while the new aisle is progressing towards completion, your Committee regret to observe no symptoms of any intention to remove the gallery which now blocks up the arch opening into the well known Saxon tower of this ancient church.

"Your Committee regret that such a debased style should have been selected for the extensive works now in progress at Caius College, which have not even the merit of being good of their kind.

"Mr. Wailes has lately put in a stained glass window in the ante-chapel of Trinity College. The upper portion is a memorial to the late Dean of Jersey; the lower part, the gift of the College, is understood to be commemorative of George Herbert, whose figure is introduced at our Lord's side, in a representation of the feast in the house of Lazarus.

"In the chapel of S. Peter's College two new windows have been inserted, of stained glass, manufactured at Munich, in a style of which very few examples exist in England, and on this account your Committee would recommend a careful examination of them, without, however, expressing any opinion as to whether the artist, in striving after pictorial effect, has not somewhat forgotten that he was at the same time designing a window.

"Of the numerous church works that have recently been completed, or are now in progress throughout the country, your Committee desire especially to mention two. The magnificent church at Boston affords an instance of complete and successful restoration, on a scale, of which the architect may well be proud. The almost national loss, involved in the destruction by fire of Doncaster church, bids fair to be compen-

sated by the restoration of it, under the able superintendence of one whom we are proud to call a member of this Society, Mr. G. G. Scott. And your Committee rejoice that members of the Society have been able to obtain contributions for the assistance of the work in the University.

"Nor should Mr. Scott's Museum be passed over without notice; it is an attempt to supply a want which has long been felt in this country, that of a collection of casts and drawings of the best specimens of Mediæval architecture, open to the study of those who may have neither the means nor opportunities for inspecting the localities themselves; and as such an undertaking it deserves the support of all students of Christian art.

"But while there is such matter for encouragement around us, we must not allow ourselves to relax in our endeavours. If the time ever comes, (and who can doubt that it will come?) when church architecture, with its constant accompaniment, Church principles, shall regain its position among us, it will not be by means of idle dreams, or visionary declamation, but by long and patient effort. And let no one imagine that he is too weak, or too humble, or too ignorant to help in the work. Every one of us has an influence and a power little thought of, it may be, and little known, but existing nevertheless, and exercised even when we are least conscious of it. Small as may be the effect of individual exertion, yet combined and united, we may do much, and each accession to the collective strength, however apparently insignificant, is of importance. Let us work on steadily and carefully; and even though we should not see the result of our labours, yet, following as we feebly strive to do, in the steps of the ancient builders, we should be content also with their reward. 'Of them,' it has been well said, 'of them, and their life, and their toil upon the earth, one reward, one evidence is left to us, in those grey heaps of deep wrought stone. They have taken with them to the grave their powers, their honours, and their errors; but they have left us their adoration.'"

The report was adopted after some observations by Mr. H. R. Luard, who moved that it should be printed.

A paper followed on S. Andrew's church, Barnwell, giving its history, and that of the Priory, as far as could be ascertained. It was stated that the Committee had determined on commencing the repairs of the north wall of the church, but that funds to carry out the restoration were much needed. In seconding a vote of thanks to the author of this paper, the Rev. S. T. Gibson spoke very highly of the amount of research and labour displayed in it; and on the suggestion of Mr. Brundrit, of Christ's College, it was agreed that it should be copied for the use of the Society.

Mr. Ramsay, of Trinity College, read a notice of the Cathedral of S. Machir, in Aberdeen. The nave of this Cathedral, which is now used as a parish church, has escaped destruction, principally from its having been built of granite; the choir and transepts, which were built of freestone, having almost entirely perished. In moving and seconding a vote of thanks for this paper, (which it was also agreed to preserve,) the Secretary and Mr. Luard spoke of the interest attaching to Scottish

architecture, of which little notice had hitherto been taken by the Society. King's College chapel, in Aberdeen, was particularly mentioned, as possessing wood work of singular beauty.

It was announced that Professor Willis had kindly acceded to the request made by the Society, that he would repeat the course of lectures on Gothic Architecture, delivered in 1849.

After some further business, the meeting adjourned to November 9th.

The second Meeting of the Society for the present term took place on Wednesday, November 9. In the absence of Dr. Mill, the chair was taken by the Rev. T. S. Woollaston, M.A., Fellow of S. Peter's College, one of the Vice-Presidents.

After the minutes of the last meeting had been read, the gentlemen who had been proposed at that meeting were elected.

The following gentlemen were proposed for election at the next meeting:—

Mr. O. P. Greenstreet, Trinity College.  
 Mr. J. G. Bonney, S. John's College.  
 Mr. J. E. Gorst, S. John's College.  
 Mr. A. Lane, S. John's College.  
 Mr. F. Watson, Caius College.  
 Mr. W. Lloyd Jones, Emmanuel College.  
 Mr. C. H. Cooper, F.S.A.

Mr. H. R. Luard, M.A., Fellow of Trinity College, read a paper on the Church of S. Apollinare in Classe, near Ravenna. In his description of this interesting building, which has undergone no material change during thirteen hundred years, Mr. Luard noticed at some length the Mosaics with which it is adorned. He stated that a collection of copies of Italian Mosaics has recently been presented to the Fitzwilliam Museum, which however has been rendered almost entirely useless to the student, through the careless manner in which the specimens have been ticketed and arranged.

The Rev. H. M. Ingram, M.A., Chaplain of Trinity College, moved a vote of thanks to Mr. Luard, which was seconded by Mr. G. A. Lowndes, B.A., of Trinity College, and carried: Mr. Luard also consented to allow his paper to be copied.

Mr. J. Wood, of S. John's College, read a paper on the well-known chapel of Roslin Castle, near Edinburgh, and exhibited some prints, illustrative of the richness and luxuriance of detail for which this building is celebrated.

Mr. Ramsay, of Trinity College, moved, and Mr. J. H. Cooper, of Trinity College, seconded, a vote of thanks to Mr. Wood for his paper, which was carried.

Mr. R. R. Rowe read a notice of Swavesey church, the chancel of which is now under repair. The long narrow windows on the south side of this church, apparently of Decorated character, with peculiar foliations below the transoms, are well worthy of notice. In the south aisle the old altar stone, with its five incised crosses, now forms part of the floor.

On the motion of the Secretary, seconded by Mr. J. Walker, B.A., of Trinity College, the thanks of the Society were voted to Mr. Rowe for his paper, which was illustrated by some carefully prepared drawings and plans.

Mr. Ramsay presented some prints of the very elaborate wood-work in King's College chapel, Aberdeen, for which the thanks of the Society were voted him, on the motion of the Rev. S. T. Gibson, M.A., Fellow of Queen's College. The thanks of the meeting were also voted to the Rev. T. S. Woollaston, for his kindness in taking the chair, and the meeting adjourned to Wednesday, November 23.

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### NEW CHURCHES.

*S. John the Evangelist, Bovey Tracey, Devonshire.*—Mr. Carpenter has designed a very beautiful little church for a hamlet of this parish. It has a nave 46 feet long, by 14 feet 6 inches broad, a chancel 27 feet long, and as broad as the nave, a south aisle to the nave, a vestry north-west of the chancel, and a south-west porch. The style is Middle-Pointed, and the detail very good, though very modest and unpretending: the east window being of three lights, with geometrical figures in the tracery. The west wall is very thick at the base, but diminishes at the height of the cill of the west window, except in the middle, where it rises, like a flat buttress (pierced by the west window) to support a bell-gable, very simply treated, of two bells. We were especially pleased with the buttresses of this simple design. Within the detail, especially of the arcade and chancel-arch, is very good. There is a solid low screen under the chancel-arch: and the sanctuary is well managed. The stalls and subsellæ are of the plainest kind. On the north side, an unnecessary letter-n fixed on the stall-deck, will be found, we think, a great encumbrance; and the eastern half of that side is occupied by an organ movement to be played from the stalls. This, however, rather interferes with the treatment of the choir. The organ itself is bracketed out above the sacristy door; and, as is usual with Mr. Carpenter's organ-cases, (as at Kemerton, Maidstone, and S. Mary Magdalene's, Munster Square) is most effectively and judiciously treated. The chancel doors are of wrought metal work, very elaborate and beautiful; and the low screen is crested with metal screen-work of uniform design. The reredos deserves especial notice. The whole eastern wall of the sanctuary is lined with embossed tiles, coloured by a process, somewhat novel in church work, which unites the merits of being cheap in execution and effective in its result. This tiling is surmounted by a sculptured cornice bearing angels, and carved bas-reliefs of the Evangelistic Symbols are inserted. Over the altar are three most delicately carved niches, containing sculptures of the Agony in the Garden, the Ecce Homo, and the Entombment. We have rarely seen anything better than this, and we hail with especial delight the use of good sculpture in the decoration of a small village church. The east window is filled with glass, executed

by Mr. Ward, from cartoons prepared (under the architect's superintendence) by Mr. Clayton. The subjects are the Women at the Sepulchre, the Crucifixion (surrounded by angels in adoration) and a group of S. John, S. Joseph, and S. Longinus. The chancel entirely, and the nave partially, has been decorated in colour by Mr. Crace. Marble, from the county, is used in the font, and in the risers of the steps to the sanctuary.

*S. Stephen, Tunbridge, Kent.*—This is a First-Pointed church, built by Mr. Ewan Christian : a broad parallelogram under a flattish roof, with no external distinction between chancel and nave ; a tower at the east end of the south side, forming the end of a south aisle separately gabled, and a south-west porch. There are engaged arches in the north wall of the nave for a future north aisle ; which however will not extend to the extreme east end. We shall notice the outside first. The east elevation shows an unequal quintuplet of lancets with a bold stringcourse : the lower part of the tower (all that is at present completed) being plain with the exception of two plain lancets, lighting the vestry in its base, and an angle turret at the south-east corner. A peculiar, and we do not think unpleasant, effect is created by the portion of the tower already built being capped by a temporary saddle-back gable of red brick. On the north side there are, in the five engaged arches, three windows, each of two trefoiled lights with a quatrefoil in the head. The south side has, in the base of the tower, a First-Pointed door under a tall and ugly lancet, and, in the aisle, three windows, one of three lights, trefoiled, with a cinquefoil in the head, and two of two trefoiled lights with respectively a trefoil and a quatrefoil in the head. The porch is rather ambitious ; entered by a shafted arch, and with a shafted doorway ; an open rafted roof, overhanging eaves, no seats inside, and a huge single-leaved door. The west elevation has a most insignificant single door under five equal plain broad lancets set in a row, above which is a plain circle. In the separate gable of the south aisle there are two tall lancets under a trefoil. The church is built of rag, in random courses, and with dressings. Inside the walls are of ashlar, which gives an excellent effect. The roof throughout is open, and boarded in the part used as the chancel. An arcade of five arches, and one interrupted, or half, arch, opens into the south aisle. The detail of these is good ; the arches are broad, of two orders, with plain cylindrical shafts and fair caps and bases. Under the tower, there is a vestry and a porch, and in an upper stage an organ chamber, as yet unoccupied. In the latter there are two seats, as if a gallery, facing *west*. It is almost incredible that any one could have thought of placing the choir here ! The seats are all low and open, of varnished deal, of plain design, and on a wooden platform. Now as to the ritual arrangements. There is, as we said, no constructional division between nave and chancel. A chancel however is marked internally by the *longitudinal* arrangement of three seats on each side ; partly appropriated and partly free sittings. Eastward of these are Sunday school benches, (littered with torn books—when we saw them) and with their backs to the altar ! A sanctuary, not constructionally marked, is raised on two steps, and has traceried rails. A Glastonbury chair, on each side of the altar, faces due west. The sanctuary has black, red, and encaustic tiles.

There is an open reading desk facing due west, and, on the north side, a pulpit, made of deal, from a stone design containing arcades, tooth moulding, &c. At the west end there is a font, not large enough, octagonal, with its sides carved in trefoils, and a square base. It has no cover. This church, though not without merit of a certain kind in its architectural features, is a miserable specimen of bad ritual arrangement.

*S. Saviour, Walmer Beach, Kent.*—We criticise this building from a south-east perspective view in lithography. It is a small church in geometrical Middle-Pointed; the view showing chancel, nave, south aisle, south-west porch, and an open wooden bell turret at the west end of the nave roof. Though the roofs are of a good pitch, and the detail seems carefully designed, the whole effect is somewhat laboured and unsatisfactory. The proportions are not pleasing, and there seems too much attempt at producing effect. For example, there are heavy copings and gables to the roofs, a vesica-shaped window, in the east nave gable above the ridge of the chancel roof, and an angle passage from the chancel to the pulpit under a deep weathering, and lighted by a small window. The porch is of timber, and open. The belfry turret, square in plan, and with a low octagonal shingled broach spirelet, is good of itself, though scarcely in harmony with the ornate building it surmounts, and though sitting a little awkwardly on the nave roof. The church is designed by Mr. John Johnson, of whom we have before had occasion to take favourable notice.

*S. —, Riseholm, Lincolnshire.*—Two lithographed views, taken from the south-east and the south-west, kindly forwarded to us by the architect, Mr. S. S. Teulon, enable us to notice this new church. It was built by the late Bishop of Lincoln, and was consecrated in August, 1851. The later view of the two shows a western bell gable in place of a tower and spire that were originally designed. The church has chancel, nave, and south-west porch. The style is a late Middle-Pointed, the tracery, &c. bearing the characteristics of this period, but the general effect, arising from the comparatively low-pitched roofs and the unusually large size of the windows in proportion to the wall, is decidedly that of a later style. The east window is of five trefoiled lights, with flowing tracery in the head; on the south of the chancel are two windows, one of two and the western one of three lights: the one to the sanctuary is on a higher level than the other. In the nave the windows are of two lights, except that westward of the porch, which is a single light. The chancel buttresses are of two plain stages, while those to the nave are of three, with a pedimental capping to the top one. The west window is a large one of four lights, between two massive buttresses; which support, but not very palpably, the heavy single bell-cot, which crowns the gable. The porch is over broad, with a foliated arch, and a large trefoil window on each side. With many redeeming points, the design is low and depressed in its general appearance, and has very little of a rural character. The tower and spire, shown in one of the lithographs, though somewhat slender, would have greatly improved the external effect. Of the ritual arrangement, of course we can say nothing.

*Southwell, Holy Trinity.*—Southwell Minster is treated, so far as

ritual is concerned, like a cathedral. The choir is the only part used for service; while the nave lies waste and unemployed. Some seven years ago, when it was found that the poor did not attend, either because there was not sufficient room in the choir, or because they did not choose to intrude among the more fashionable occupants, we should have thought that the simple plan of procuring increased accommodation would be the throwing open the nave. This does not seem to have struck the inhabitants; who actually, with the enormous Minster nave crying out for employment, built a small church at about half a mile's distance. The architects were Messrs. Weightman and Hadfield, of Sheffield. This building is not a very bad imitation of the most inferior kind of First-Pointed: and the spire, the idea of which is from the grand Middle-Pointed one at Newark, really, at a distance, looks old. There is a short chancel,—a nave with two aisles,—and a western tower. The windows are conventional First-Pointed: the eastern triplet is filled with Powell's quarries; the arcade at the east of the sanctuary has a series of tolerable trefoiled lancets. The nave has five bays: the piers seem designed after a bad ancient model: they are circular, with polygonal caps: they are however, low, while the arches have a very good elevation. The font, which is small, has an octagonal basin, on a four-clustered shaft.

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### NEW SCHOOLS, ETC.

*Edenbridge, Kent.*—A new school has been built in this parish by Mr. Edmunds. It is a large room, divided into two apartments by a screen, and a house adjoining. It is built of rag, with dressings in Caen stone, of somewhat nondescript style; its windows of wooden tracery. The roof has gutter-tiles. The necessary offices are very badly contrived.

*Cuddesden Theological College.*—This striking building, by Mr. Street, which we have already noticed, is now nearly completed. It looks better in reality than we had altogether expected from the drawings. A large range, chiefly noticeable for its height, of three stories, the highest being the largest and most dignified, and, with a rather foreign air, yet very unaffected in its grouping and detailed treatment. It is proposed to fill the oratory windows with stained glass, and the architect will receive contributions towards this worthy object. We may add that stained glass, executed under Mr. Street's personal superintendence, is likely to be as satisfactory as any modern work of the kind.

*Cuddesden Vicarage*, close to the Palace and the Theological College, designed by the same architect as the latter, is a good specimen of its kind, i.e., of a somewhat severe style of Domestic-Pointed. It is conspicuous for its high blank walls of white stone, pierced with unusually few windows, surmounted by high red-tiled roofs; and an oratory with high gable and very narrow eastern triplet is very conspicuous in the upper story on one side.

## CHURCH RESTORATIONS.

*All Saints, Cuddesden, Oxfordshire.*—The east window has been recently filled with stained glass by Messrs. O'Connor: the subject being the Crucifixion between the Agony and the Entombment. It is not very successful, the grisaille background being far from good, and the general tinctures crude and incongruous, and inharmoniously disposed. The faces are unsatisfactory, and the figure of S. Mary Magdalene is disproportionately small. But the grisaille and the absence of architectural canopies show that the artists were aiming at a good kind of glass. The west window in the same church has been filled with stained glass, manufactured by Mr. Hardman from the cartoons of Mr. Street, and is really, we think, unusually good. In an upper quatrefoil there is a Majesty, and the lights below are filled by groups of representative saints, forming a kind of "Paradise," very suitable, of course, to the dedication of the church. Each light has three groups, each consisting of three saints. At the bottom of the window is the heavenly Jerusalem; and clouds divide the several groups. The background is a deep bright blue, and the figures are all of three-quarter size, with robes of the brightest tinctures, but the faces, excellently drawn, on white glass, so that there is no want of relief at all. It seemed to us that there was great novelty in the idea, and unusual success in the execution of this window. Mr. Street has also designed a new pulpit for the church; circular in shape, of Caen stone, inlaid with serpentine.

*S. Leonard, Butleigh, Somersetshire.*—This church, which had been in a most unchurchlike condition, has recently been not unsuccessfully restored. The plan at present comprises a chancel, of Middle-Pointed style: the east window a new one of three lights, not very good, and filled with stained glass by an amateur: the side windows of two lights with the foliated hood mouldings common to the district. The eastern bay of the chancel, which however does not answer to the sanctuary, has a panelled oak roof, coloured blue with sacred emblems. The sanctuary is reached by three steps, of marble, and there is no rail. Over the altar, in place of a reredos, is a band of pattern coloration. The chancel is furnished with oak miserere-stalls, having desks in front, but no subcellæ. These are of thoroughly Third-Pointed detail; and unequal in number on the two sides, there being six stalls on the north, and four only on the south, side. There are two new transepts to the church, and an original central tower. The space under the tower is at present, for local reasons we believe, used as the choir, and is furnished with seats and subcellæ of a very plain but practical kind. There is a low screen across the western arch of the tower; one stall on the north side being returned, and provided with a revolving lettern-desk; and the pulpit occupying the place of a returned stall on the opposite side. The organ, which is played openly, stands in the north transept. Its pipes are decorated in colour. The nave is not quite finished. The seats are open, on a boarded platform. The architectural part of this restoration was done by Mr. Buckler.

In the lantern hangs a corona, by Stevens of Oxford, of a singularly coarse and inelegant type. In the north transept there is a figure of S. Leonard, in stained glass, by an amateur, in which the saint is wrongly represented as a bishop. Mr. Hardman has placed a window, altogether unworthy of his reputation, on the south side of the nave; and there is one, not at all better, in the south transept, by Messrs. Ward and Nixon.

*S. Audrie's, Somersetshire.*—This small church is in course of enlargement, or rather rebuilding by Mr. Norton. The new building consists of a nave 64 ft. 6 in. by 16 ft. 4 in.; a chancel 23 ft. 9 in. by 16 ft. 9 in.; two aisles, with a tower half engaged at the west end of the north one; two small transepts opening from the chancel, with small eastern chapels under lean-to roofs on each side, intended for an organ chamber and a vestry, and a south-west porch. We cannot of course commend an arrangement so contrary to precedent as these chancel-transepts: the only thing to be urged in their defence is, we presume, that each is devoted to the seats of particular families, who have large vaults beneath the church. The internal arrangements are very fair: open benches all facing east; longitudinal benches with subsellæ in the chancel, and a spacious sanctuary raised on three steps. The style is an enriched Middle-Pointed; with good, but elaborate, detail, and an unusual amount of carving. The wall-plates in particular have pierced panelling. The transepts, or family-pues, have high parclooses both from the chancel and the nave-aisles: but there is no screen to the chancel. Externally, the buttresses, cornices, copings, &c. are all somewhat too heavy and cumbrous. The east elevation is very unusual, as it shows the three gables of the nave and aisles above the long low line of the roof of the chancel-transepts. The tower follows the local type, but in an ornate form, and with earlier detail than usual. The belfry windows have solid lights filled with pierced quatre-foils; the parapet is embattled, and an angle turret is surmounted by an embattled octagonal spirelet. The transept gables are surmounted by angels bearing armorial shields. The tower is groined; the roofs generally heavy and foliated.

*S. Leonard, Beaumont-super-Mare, Essex,* is a small structure consisting only of nave and chancel. The latter has undergone repairs and embellishment under the superintendence, and mainly at the cost of the Incumbent. The east wall has been rebuilt, and pierced with a plain three-light window with flowing tracery; a Middle-Pointed window of a single light has been inserted on the south of the sanctuary, and one of earlier character of two lights at the south-west of the chancel. Nearly opposite the last mentioned there is a new Romanesque window, eastward of which a Middle-Pointed doorway leads to a small modern sacristy. Presuming the windows to have been reproduced "from vestiges (at least) of the old ones, this diversified style cannot be objected to; the large external splay of that on the south of the sanctuary is however not pleasing. The gable is finished with a flat coping and carries a plain cross at its apex; the pitch of the roof is high, its covering tile. The chancel arch (in early First-Pointed) is entirely new, and is lofty and handsome. Ranging with it are the curved braces of the new oak roof, resting on angel-corbels of the same

material; the whole effect is very good. Oak benches with high panelling behind, and poppy-head standards are arranged along the north and south walls. The workmanship is good (though the carving, perhaps, too flat), but unfortunately no provision is here made for the officiating priest. The chancel pavement, consisting of buff, red, and black tiles, is simple and effective. A Middle-Pointed piscina was discovered in the usual situation during the progress of the work, and has been cleared. There is no foot-pace. The altar is a rather elaborate oaken table, but its top is made to open and contains a cavity in which the books, altar coverings, &c., are stored. We were surprised and much concerned to observe so objectionable a contrivance. Why could not these articles be kept in the adjoining vestry? Why should the Table of the Lord be degraded (and that by a priest of reverential feeling) to the uses of a common cupboard? We hope that attention being directed to this impropriety in a kind spirit, it will be rectified in the same. The head of the east window contains some painted glass, and the other chancel windows are already filled, but we cannot speak in high terms of its execution. The nave calls aloud for the restoration which we believe is purposed ere long. It contains modern deal pews, two strata of western galleries, and a font apparently made up of mutilated fragments. In its shallow basin rests a Wedgewood covered vessel; but this arrangement is, no doubt, provisional. A blocked north doorway corresponding with the style of the new chancel arch has recently been uncovered. The situation of this church, embosomed among lofty trees, fully justifies the euphonious name of the locality.

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## NOTICES AND ANSWERS TO CORRESPONDENTS.

WE take an early opportunity of announcing the publication of *Christmas Carols*, (Novello) with words, translated or imitated by the Rev. J. M. NEALE, and adapted to ancient melodies by the Rev. T. HELMORE. There are twelve carols, of dates varying from the 13th to the 15th century. An interesting Preface accompanies the folio edition, which contains a harmony to the tunes and voice parts.

SAINT MARY, REDCLIFF.

*To the Editor of the Ecclesiologist.*

SIR,—I think the incorrect ritual arrangements of this church, to which you lately referred, may be explained by an error committed in its restoration: that is, the *ritual* chancel has been assumed to be co-extensive with the *constructional* chancel.

The Lady Chapel lies on the eastern side of the constructional chancel, from which it is divided by an open stone screen, with the usual door in the centre; the base line of which screen was, until its late restoration, the floor line of the Lady Chapel and chancel aisles.

The only entrance to the Lady Chapel from the interior, was (through this screen) from an ambulatory between the sanctuary and the Lady Chapel; which ambulatory occupied the easternmost bay of the constructional chancel.

During the late restorations, the base line of the screen I have

mentioned, was raised from its ancient level, to the level of the sanctuary floor, and the ambulatory thrown into the sanctuary. Consequently, the altar, according to Mr. Goodwin's arrangements, will be one bay further eastward than it anciently stood.

The results are obvious: the increased length eastwards of the ritual chancel renders it more than ever difficult in the nave to hear the service at the altar, and hence the apparent necessity to shorten the chancel on its western side.

I enclose you my card, and

I am, Sir, your obedient Servant

Pimlico, Nov. 8, 1853.

T. J. W.

A correspondent expresses great fears, in which we must say we share, that the projected restoration at Sompting in Sussex, known for its remarkable Anglo-Saxon tower, will not be conducted with sufficient regard to the interesting character of the building. The printed prospectus, though it recognizes the peculiarities of the church, was not quite satisfactory to us; and our correspondent refers to some letters, with a somewhat ambiguous result, in the local newspapers. We earnestly hope that the authorities, or failing them, some of our Sussex friends, will take care that the restoration of such a building as this should be committed to none but trustworthy hands.

We thank "Anglo-Catholic" for the facts and drawings he has sent, of which we hope to make use. The church about which he asks, will scarcely be ready for consecration for at least another year.

An admirable letter by our friend, Mr. E. A. Freeman, appeared in the *Morning Chronicle* of October 17th, suggested by an equally good leading article in the same paper, arguing strongly against the proposed destruction of S. Margaret's, Westminster. We beg to renew our own earnest protest, made long ago, against this scheme. Were it not for a hope that the idea has been abandoned, we should have transferred Mr. Freeman's letter to our own pages.

A Wiltshire Archæological and Natural History Society has been inaugurated, with much spirit, at Devizes, with Lord Lansdowne as Patron, and our friend the Rev. W. C. Lukis and the Rev. Mr. Jackson, as the Secretaries. Mr. G. Poulet Scrope, as first President, delivered an inaugural address; and the meeting was followed by a dinner and conversazione.

We remark also the formation of an Archæological Society for Surrey; and we have received a Report from the Wells Collegiate Architectural Society.

Received S. T. M. (We have done our best, in the matter to which our correspondent calls our attention.) Mr. E. G. Bruton; F. C. H.

The Reports of the Oxford Architectural Society (which arrived as we were going to press) and that of the Wells Collegiate Architectural Society, are unavoidably postponed.

The Annual Report of the Ecclesiological Society is now ready, and may be had by members upon application to our publisher.

Received:—T. H. W. (with thanks.) A Sculptor. T. F. R.

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(NEW SERIES VOLUME XII)

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*"Surge igitur et fac et erit Dominus tecum"*

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No. C.—FEBRUARY, 1854.

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## OUR CENTENARY NUMBER.

ALL institutions delight in their centenary. Religion has its jubilees: old heathenism sung its secular hymn: the hearth celebrates its silver and its golden weddings: why should not the "Ecclesiologist," which has reached so round and full a cycle of literary existence, follow a custom as general as becoming in marking its hundredth recurrence as an occasion for more than ordinary greeting to its readers? Stages such as this are natural resting-places in a sustained course: and we only avail ourselves of a common dictate of humanity in availing ourselves of it. The moralist and preacher warn us of the duty of periodical self-examination: the tradesman has his annual stock-taking: the merchant reviews his ledger: the Minister gives in the balance-sheet of the revenue the annual progress of the nation: once in ten years we number the people in all its aspects, social, religious, economical, and physical; and once in a hundred numbers the "Ecclesiologist" may be pardoned for reviewing the past and anticipating the future.

It is just nine years since we launched the "Ecclesiologist" as a free cruiser. Previous to assuming our independent position, we had been chartered by the Cambridge Camden Society for three voyages. What in either capacity we have done is before the world. Our future may be calculated we trust by our past. What that past has been we may now without incurring the charge of affectation or egotism say.

When—*consule Planco*—we commenced our studies and appeals, it must be borne in mind that the vast field of Ecclesiology, now smiling with so rich a harvest, was an uncultivated wilderness. We may admit that we did a rough work in rough fashion. Clearing the back-woods is a work not to be achieved in drawing-room costume. Men do not wield the woodman's axe, or perform the rough work of hewing and burning in kid gloves. We own that we had to run counter to many prejudices, not the less slight because now and then amiable; and to hew through obstructions and ignorances where good intentions were a small abatement from their obstinacy and perversity. We had to affront a good many persons, and not a few assumptions, as well as sundry convictions. It was a weary work, and we counted the cost. That cost was personal popularity; but the end was general success. We have not been disappointed in either anticipation. We have lived to see our great principles achieve a triumph, wider, deeper, and, we believe, more permanent than has been won in any other field of revival. Whether we have been misunderstood or misinterpreted is of little consequence so that we have succeeded: *sic vos non vobis*, is no new consolation. Church architecture is a province of the Christian field which we may pronounce a permanent occupation. We are not so hasty or ambitious as to say that we worked alone, or that we were the sole originators of the revival. What our share has been we can quite afford to leave to the judgment either of friends or foes. Either estimate will content us.

It is really amusing to turn back to the *Ecclesiologist* of 1842. What solemn proses about the inexpediency of pews; what edifying hints about the desirableness of chancels of some sort; what timid homilies about attempting to decorate Churches; what halting and hesitating preference for Middle-Pointed. The most serious resistance which our principles ever encountered when the whole storm of Heads of Houses, Professors, and Prebendaries, was let loose upon us, was for venturing to criticise a new Church in Cambridge for being begalliered all round, and for being in carpenter's gothic. At the present moment there is not a Church erected in Islington or Cheltenham—nay, there is scarcely a meeting house in Manchester which is not far purer in many details, and which aims at, and

generally attains, a more Ecclesiastical spirit than the very best of the Churches which were built by the very first architects fifteen years ago. How far we have contributed to this result it is not for us to say. That we did contribute to it Mr. Close, who has since then been himself absorbed by the movement, is a more emphatic witness than any we choose now to summon.

Of course, as our principles won their way, the water became more smooth around us. Relieved from the necessity of mere guerrilla warfare, we had time to elaborate principles. Church architecture is no longer tentative. It approaches to something of the completeness of an exact science. It is admitted to be a subject not so much of taste as of facts. It has its rules, principles, laws. The "*Ecclesiologist*" has been of late years the repertory of essays on general subjects of Christian art, as well as a current review of new buildings, and a collection of hints more or less desultory, and of criticisms often only of temporary and local importance. What we have lost in immediate interest, we have sought to replace by subjects of permanent value. Under the same conditions, as the province of ecclesiology advanced, we have been enabled to open our pages to the transactions and labours of kindred and local architectural and antiquarian societies—a department of our work, and as we believe of our usefulness, which we would gladly see even further expanded. And bearing in mind, that as Churchmen, our first object was to edify the spiritual, through the advancement of the material, temple; feeling, that is, that the living Church in all its functions was typified by the formal Church in all its aspects; we have sought to introduce into our studies other subjects, not only of Christian art, but of ritual and liturgical importance, of which Church architecture is only a single developement. Not forgetting that architecture is our first work, we have associated Church Music as a parallel branch of ecclesiology: and with this object, a musical committee has been added to our ecclesiological staff, whose works and responsibility, though not shared in by the Committee of the Ecclesiological Society, as such, yet cannot but be considered an allied and important movement, naturally arising out of our general purpose.

Nor can we but congratulate ourselves on the improved tone

which has since we commenced our labours possessed itself of the public mind, in all matters which relate to the reverence due to churches. Not only, as the popular literature of the day attests, is Church architecture a subject of general interest—not only are the periodicals, some more or less concerned with church work, such as the “Builder,” generally pervaded with right principles—not only are the ordinary Guide Books, Hand-Books, Illustrated Journals, Almanacks, and the like, filled with engravings and monographs of new churches or old cathedrals, described with technical precision and pervaded with right feeling, but in society it is as much a discredit not to know the elements of church art as to be ignorant of geography or political science. Among the Clergy, as would seem natural, even among those most opposed to our church sympathies, the ignorance of the past is impossible. The consequence is, that the desecrations of the past are also impossible. The portion of our labours which at the outset of our course got us most frequently into trouble, consisted of notices of church desecrations, of sacred furniture debased into profane uses, of chancels profaned, windows rifled, and churches the haunt of damp and decay, of the moles and the bats. If it be true, as has been calculated, that one fourth of the parish churches of England have been restored within the last twenty years, any periodical which in such days reaches its hundredth season, may be pardoned for contrasting the present with the past of ecclesiology. Indeed our fears are rather about our successes: it is possible in the love of art to forget its dedication, and in the labours of Bezaleel to neglect, or disparage, the mysteries and types which the Tabernacle itself enshrines. If it is a fact that our pursuits are popular, it is of no good omen that “Punch is with us.”

Amidst these results we must not forget, that whatever measure of success has attended our labours, must in the main be attributed to the zealous co-operation which we have received, and the unity of purpose with which we have worked. Addressing our readers for the first time since the lamented death of Dr. Mill, so long one of our Vice-Presidents, we cannot forget that one whose age, acquirements, learning, and station alike placed him in the very front of ecclesiastical authorities, though he was not concerned with the management of our pages, yet from his position in the committee of the Ecclesiological Society,

was in habits of the closest intercourse with all who are responsible for our good and evil. With one to whom the Ecclesiologist is more indebted than to any of its contributors, as its responsible conductor from the first, Dr. Mill was united in the closest ties of affinity : but to all its writers, and we venture to add to most of its readers, his loss is a personal and irreparable blow. How great that loss is none know but those who were privileged to profit by his counsels. Educated in other days, and under auspices which seemed very unlikely to give promise of that interest which he afterwards displayed in our own pursuits and studies, Dr. Mill nevertheless had a mind naturally and peculiarly qualified for the investigations of antiquity and patristic learning. But Dr. Mill was no mere antiquarian : he was a deep philosopher. He knew well both theoretically and experimentally man's moral nature. He felt with Bishop Butler how religion must cover all portions of our compound nature : that it must meet our senses and affections, as well as our intellect and sentiments. The Catholic faith filled our departed teacher's intellect : the Catholic worship, its churches, its music, its ritual, its seemly order and pomp met those appetencies and cravings which he, whom we shall ever delight to think of as "our guide, philosopher, and friend," knew to be of man. Without an effort therefore, Dr. Mill recognized in Ecclesiology one, and that a natural, element of Christian truth. Without technical knowledge of the details of manipulated construction, he had a keen and intuitive perception of æsthetic beauty : his eminently candid and open character gave him a deep insight into what was truthfulness in art : while in some branches of our associated pursuits, such as music, he possessed a rare and scientific knowledge which, unusual in any age, is almost unknown in our own. Add to which his mild wisdom and loving counsels often prevailed it may be, to curb petulancies, and to check indiscretions, from which, pardonable perhaps in the outset of our career, we trust that we have long since been withheld. We trust that his spirit may be with all our labours. It had been a discredit to us, if at the very earliest opportunity we had not taken this inadequate occasion to express our tribute of respectful regret for one who demanding and securing the respect of a father, yet always worked among the humblest with the simplicity of a colleague, and with a cheerfulness and assiduity which might have shamed the

youngest among us. With Dr. Mill, as no subject of literature was too great for his mind, so no duty was too slight for his punctuality and attention. Whatever he did, he did with his whole heart: he recognized duty in small things, in the committee-room as in Convocation; in an ordinary resolution of a Society as in a University Sermon: in punctuality, in courtesy, in industry, in love. If he stooped it was without condescension; if he rebuked it was without petulance. With the more painful duties of remonstrance, protest, and appeal, he never mingled an element of asperity: if in learning he was a giant, he was "in simplicity a child."

It remains to say but little for the future. What we are we shall most likely continue to be. We are neither bigots nor waverers. It has happened to us to reconsider details: our principles, as we have not foregone, we are not likely to alter. We have been, we believe, charged with favouritism and narrow-mindedness; that we see in some artists' work only superhuman excellencies, while towards the works of all others we are only captious and querulous. We answer, first, that, in fact, this criticism on our criticisms is not exact; and next, that, as to what amount of truth it involves, this objection is fatal to any intelligent criticism. It is not true that we see no faults in architects who generally meet with praise in our columns. In one Church builder we may admit great vigour of conception and breadth of treatment while we desiderate a more poetical imagination, and less of that temper which identifies severity with repulsiveness. In another, if we do justice to his sense of beauty, we may miss a larger induction of examples, and ask for learning when we have enough of beauty. And so on: we may, it is true, pardon Ennius his ruggedness for his strength, and we may admire the facility and sparkle of Claudian, even though we are not blind to his lack of invention. But it cannot be said that we have been chary of censure in the case of those whom we most admire; and a perusal of our pages will show how many works of country artists we have been the first to drag from local obscurity, and to give to distant genius its encouragement and reward. But this is not what is meant. Some people think that in knowledge of Church architecture as in knowledge of pictures or poems, we all stand on an equality. In other words, they cannot understand that æsthe-

tics in music, art, and architecture, have laws, and grammar, and syntax : that is, that they have any exact elements. We say however distinctly that it is not every person who sees a pretty church who has a right to form an opinion about it, still less to object to the honest judgment of those who are possessed with canons of taste and the learning of the subject. We are quite aware that everybody who hears a song or a sonata will say, How pretty! or, How ugly! But we take the liberty of saying that just as they only who know the laws of composition have a right to an opinion, so it is with churches. Many people know nothing of architecture, and yet pass opinions, and call critics bigoted because they think differently. Whether we know enough of architecture to sit in judgment is one thing; but to charge us with favouritism because we cannot see beauty and correctness in all the Churches which are built, and which have admirers, is an objection arising from sheer ignorance. Nonsense verses sound as well as hexameters; and there are some wonderful piercings, and foliations, and featherings, which look twice as smart as Westminster Abbey. Besides all this, what is true of criticism in all its other departments, is true in architecture; no one charges the critical world because it can see only one Homer, or Phidias, or Ictinus, or Raphael. If the public of the present day places Tennyson at the head of living poets, is this bigotry and favouritism? And yet this is all that we have done. We do say that we think there are certain ecclesiastical architects ahead of the crowd. Unless we are mistaken, this is just what everybody says of Millais, or Landseer, or Stanfield. The objection therefore seems to us to amount to nothing. It may be proved that we have exaggerated excellencies in one man, or overlooked them in another; but only to complain that we have our favourites is to object to the most elemental conception of criticism, as applied to any art.

In conclusion, we may as well wind up with the somewhat mercantile but sensible sentence: thanking our friends for past favours we ask for a continuance of their confidence and aid. The day on which these lines reach them may be one of happy omen. The revival of Convocation, on the First of February, 1854, will, we trust, be to the Church at large an event as full of promise and blessing as the publication of its hundredth number is one of sustained hope to the conductors of the "ECCLESIOLOGIST."

## SHORT ECCLESIOLOGICAL NOTES ON THE CHURCHES IN THE DIOCESE OF ABERDEEN.

*(From a Correspondent.)*

ABOUT the beginning of the present century—and we do not mean to go further back—the ecclesiastical buildings in the diocese of Aberdeen were, not only of a very mean description, but wholly devoid of true æsthetical character. In most instances the pulpit stood about the middle of the south wall, with a window on each side: the precentor's desk in front of it:—in some cases, “the reading desk” a grade higher than the precentor's, and as much lower than the pulpit, formed part of the group; but at the period we speak of, this latter was rather the exception than the rule—the prayers being generally said from the pulpit. The whole was railed round, forming a sort of square enclosure in which the altar—generally a deal table, covered with a piece of green baize cloth—either formed the lowest grade of the unsightly erection, or was placed at the north side of the enclosure, two or three feet apart from the precentor's desk. In the better description of churches, a deep gallery was carried round three sides—the east, north, and west. There was not a font in the diocese.

The exterior aspect of the churches was on a par with the interior—generally low mean structures with scarcely a single feature to distinguish them from the conventicle, and in some instances, as at Cuminestown and Stuartfield, the roof was covered with thatch or heath. Some of what were then considered the best specimens in the diocese yet remain, as at Forgue, Lonmay, Longside, and Monymusk. At Forgue, the arrangement of the altar, prayer-desk, and pulpit, has been brought under ecclesiastical rule, and there is now really nothing to offend. At Lonmay, the original anomalies are still to be seen, with the gallery, in all its native deformity, stretching round three sides of the church. The church at Longside—which is a degree more hideous than that at Lonmay—is about to be superseded by an extremely beautiful and correct edifice, of which we shall say more hereafter. The structure at Monymusk is perhaps worse than any of its compeers. Among other anomalies, its direction is from north to south. We think it an act of charity not to say more of this church.

The first attempt at improvement was at Woodhead of Fyvie. James Hay, Esq., of Monkshill, a gentleman of superior taste and spirit and a thorough Churchman in principle, had the church elongated and otherwise very much improved. A kind of chancel was thrown out at the east end, and a window divided into three compartments by wooden monials, and of no despicable design, gave a much more ecclesiastical aspect to this little church than was, at the time, to be seen elsewhere in the diocese. This window is now in the small church lately built at Tillymorgan. This first step in the right direction was made sometime about 1809 or 1810.

In 1814, the church at Peterhead was built. It is in the style of

what has somewhere not unaptly been termed "carpenters' Gothic." Externally it is a plain oblong building, something over 60 feet long by 40 feet wide. The roof is of a low pitch: the west wall is pierced with three pointed windows of sufficient width. The north and south walls have similar openings. The east end, which is towards the street, is the front, and has an apse in the middle with a door on either side. The apse, which is exactly half an octagon, has a window in each of its three complete sides; and above the apex of the roof of the apse, the east wall of the nave is pierced by a kind of quatrefoil. Over each door, is a broad stunted pointed window. Our remarks would be unjust, however, were we not to add, that, with proper monials and tracery, all the windows of this church are susceptible of great improvement. The outline is very good; it is in the filling up that they are rendered so very ungraceful.

Internally, this church is of a very anomalous character. Two rows of pillars divide the area into nave and aisles. A gallery runs round three sides of the church—circular instead of angular, where the western erection meets its northern and southern neighbours. The pillars, which rise from the ground and support the galleries are plain; those which rise above them and support the roof are fluted. The pulpit, reading desk, and precentor's desk, flanked on either side by a winding stair, stood right in front of the altar rails. The size of this unsightly mass may be judged of from the circumstance that it contained "the vestry." The altar stood a little way from the eastern wall of the apse—the same position it still occupies. This part of the church, including the vestry, pulpit, reading desk, &c., was remodelled in good taste and with much ingenuity, by Mr. Hay, some seven or eight years ago, and it now forms a striking contrast to the rest of the church. The windows in the apse have been divided by monials and tracery of good design, in the Middle-Pointed style, and filled—two of them—with stained glass, with appropriate devices. With the exception of the chancel thus remodelled—which is really worthy the attention of the *Ecclesiologist*, as an instance of successful triumph over great difficulties—it can scarcely be said of the church of Peterhead, as a whole, that it exhibits any great improvement on the ecclesiastical structures of the last century. In skilful hands this church might be made, at no very formidable expense, to take a high place among the churches of the diocese, by elongating the nave 20 feet westward. This would enable the congregation to get rid of the north and south galleries. Were the whole roof to be raised in pitch at the same time, an imposing, and also sufficiently correct, ecclesiastical edifice might be attained.

In 1816, the church at Ellon was built, and, at the time, was considered an elegant little building. The walls are of better height than had been common in the existing churches. The windows are larger, with circular heads. At the east end, is a shallow elliptical apse, lighted by *two* windows. In the interior, the pulpit and reading stall stand right in the centre, before the chancel rails. Instead of one centre aisle, there are *two* dividing the area of the church into three equal compartments. It will thus be obvious, that with our present

notions of Ecclesiastical architecture and arrangement there is not much to praise in the church at Ellon. There is one exception—a very beautiful granite font: and other improvements may be expected in this place.

In the same year, S. Andrew's church, Aberdeen, was erected from plans furnished by the late Archibald Simpson, Esq., Architect. It is in the Perpendicular style, externally, the whole of the ornaments being lavished on the western front, which faces the street. It is adorned with four crocketed turrets or spires—two at the corners, and two flanking the doorway. The doorway is not in exact keeping with the general style of the building: it approaches nearer to the Middle-Pointed than to the Perpendicular in some of its features. The large window over it is not free from the same objection. The rest of the building, being flanked by the houses on either side, and therefore not intended to be looked at, is as plain as need be. Internally, the church is divided into a nave with north and south aisles, by two rows of pillars—moulded in accordance with the character of the style. These support the arches on which the clerestory is erected. The clerestory is without windows. The nave is groined, but only in lath and plaister; and the effect is by no means bad. The height from the floor to the bases of the groining is upwards of 40 feet. There are galleries over the side aisles and at the west end. In the latter the organ is placed. There is scarcely any chancel: a shallow recess at the east end of the nave, two or three feet deep, is all that represents it. The east window is large and well proportioned—correct in style and of good design, and filled with a sort of coloured glass. In the centre department, there is, in stained glass, a figure of our LORD, in the act of blessing the sacred elements. The circular department, in the top of the window, is filled with stained glass. A beautiful and elaborately worked font of Caen stone stands in the south aisle of the church, near the entrance from the vestry. As a whole, this church was decidedly in advance of all the ecclesiastical buildings that had preceded it in the diocese.

In 1822, a small church was built at Old Meldrum. Beyond neatness, it has nothing particularly to recommend it to notice.

The next church that was erected in the diocese was at Turriff, in 1826. It is remarkable only for its extremely bad proportions. The nave is as broad as long: it has no chancel: and the attempt at Gothic which it exhibits only shows how very grotesque and ugly that beautiful style of architecture may be made.

In 1834, a small church was built in the town of Banff, from designs by Mr. Archibald Simpson. The style is perhaps what may be termed the transition from the First to the Middle-Pointed. There are some really good features in this small church, and others which call for censure. The west doorway, for example, and indeed the whole western elevation, is superior in point of correctness to anything that had preceded it in the diocese. But like S. Andrew's, Aberdeen, the side elevations of S. Andrew's, Banff, are, we suppose, not intended to be looked at. The effect of the interior is incalculably lessened by a flat cieling, with ornaments which would do very well for a drawing-room, but which, in a church, are wholly out of place. In other re-

spects, the arrangements show a decided improvement on preceding examples. There are no side galleries—only one in the west end for the organ and choir. The side walls are of good height. The east window is well proportioned, and the curve of the arch very graceful. On the whole, the church in Banff is a favourable specimen of Ecclesiastical Architecture previous to what may be called “the revival” of the Art, in the diocese.

In the following year, the small church at New Pitsligo, was built from plans by John Henderson, Esq., Architect, Edinburgh. It was much admired at the time, but so greatly has the taste in the art improved, that it is now considered hideous. It would puzzle any one to say what the style is. The western front has a sufficient number of *mock* windows,—that is, windows having the appearance of being walled up, but which were never intended to be real. This gable is surmounted by a fair bell-turret—the best part of the design. The arch of the doorway is flat—something of the Tudor Style. The windows in the south wall are lancets, running up rather higher than the eave and surmounted by gablets. The north wall is blank, and therefore not to be looked at. The east window is in the Perpendicular or, more properly speaking, the Tudor style, being extremely flat in the arch. The vestry is at the east end of the church. The interior arrangement of the nave is very good. A middle aisle or passage leads from the western entrance directly to the rails of the chancel. The seats are low and open. The font is placed not near the entrance, but within a few feet of the chancel steps. The arrangement within the chancel rails, is peculiar, but not good. The altar is flanked, on the north by the prayer-desk, on the south by the pulpit; and a screen behind the altar conceals a passage, from the vestry door along the east wall, to the pulpit—a contrivance not to be imitated. Indeed, there is scarcely any thing about this church to entitle it to much praise, nor does it seem susceptible of improvement. The situation is excellent, and, therefore, the most advisable course would be, to pull down the present anomalous fabric, and use up the materials in erecting, on the same site, another more in harmony with the strictly rubrical performance of the services which may be witnessed daily within its walls.

In 1840, the church at Fraserburgh was all but rebuilt—as a *memorial* of the learned and pious Bishop Jolly, who was Pastor of the congregation for the greater part of half a century. The alterations were made according to plans furnished by Mr. Henderson, of Edinburgh; but they are so different from those which that able architect has since furnished that, we feel assured, he would now be glad had he never had any hand in them. The church is cruciform, and the style resembles the Norman. The principal entrance is by a very good doorway, in the south transept. The internal arrangements are singularly infelicitous. A wooden erection, resembling a huge sentry box, stands at the entrance. There is no middle passage. We must not, however, be unfair. The arrangements of the chancel are good, and the east window, said to be copied from a window in York Minster, is really good; and this, together with the doorway already mentioned, is just

sufficient to save the architect's reputation. As a whole, this church did but little towards raising the ecclesiastical character of the Diocese.

The next in order of the new churches was that at Portsoy. It was erected in 1841, from plans by Mr. Ross, of Inverness. It exhibits in some of its features an onward course in ecclesiastical taste and knowledge; but as a whole, it is not a specimen which can be praised. An exuberance of crockets, finials, pinnacles, &c., &c., mar the general effect, and excite one's wonder how so many ornaments could have found a place on so small a building. It has transepts too of about a foot or eighteen inches in length. Nor are the internal arrangements such as to command approval, and therefore, as a whole, this church would, at the present time, be among the last that would be selected as a model for imitation.

But not so at the time it was built. In 1842, the newly organized congregation at Inverury, having resolved to build a church, thought they could not do better than borrow the plans of Portsoy. But they required a larger structure. They therefore empowered the mason to extend the dimensions of the model, by which means their church contains all the faults of its prototype, whilst its proportions—which in the original were really in keeping with the size of the building—were sadly marred. It is needless to make any further remarks on this example than to express a regret that on such a structure a sum of money should have been expended which would have been sufficient for the erection of a very good church. This is the more to be deplored from the circumstance that the situation is one of the best in the diocese, overlooking the Don and the Ury, from a gentle acclivity at no great distance from the confluence of these streams.

The church at Cruden was the next in succession. It was built in 1843, and although far from faultless, is very decidedly in advance of all that preceded it. It may be said to mark the era of the revival of correct ecclesiastical architecture in the diocese. We have heard that the clergyman and a young man (Mr. Hay, already mentioned,) who, at the time had not served his apprenticeship to the profession, but who has since attained considerable celebrity, were the only architects. We are therefore not to wonder much if there are things about this church which will not bear strict ecclesiological criticism. The architects were mere amateurs, and without experience. They ventured into a new path of which they had only heard, but in which they had no existing landmarks in the district to guide them. The style is First-Pointed, very plain, but sufficiently marked. The church consists of a nave and chancel, with a tower and spire at the west end. The tower is disengaged, and forms the entrance to the porch—having doorways on the west, north, and south sides—symbolical, we were told, of the gathering in of members into the church from every quarter under heaven. The tower is divided into three stages—the doorways being in the lower, and long narrow lancets in the two upper stories. It is surmounted by an octagonal spire—in all ninety feet high. The buttresses at the corners stand at right angles to the walls. The nave is divided into six bays or compartments, with a narrow lancet window in

each with intervening buttresses, those at the corners rising higher than the others. The roof is of tolerably good pitch. The chancel is lower than the nave. The extreme length externally, including the tower and chancel, is about 104 feet. The side walls are of good height. Internally, a middle alley leads directly from the door to the steps of the chancel with nothing to obstruct the view of the altar and the eastern window. On entering, one of the first things that attract attention is a fine granite font—the bowl and stem octagonal—the former polished. It is placed near the entrance on the south side of the middle alley. The length of the nave is about 75 feet. The prayer-stall, of good design, is placed at the north side of the chancel arch, and facing the south, having a western and somewhat higher front from which the Lessons are read. The pulpit stands at the opposite side of the arch. The arch, to the apex, is about 30 feet high. The chancel is approached by three steps, and the altar is raised on a low platform and relieved from the wall by a reredos. Three sedilia run along the south wall of the chancel, and a prothesis stands on the north side of the altar. Over the altar are three lancets of equal height—narrower but taller than those in the nave. The roof of the nave is open, divided into six bays, and of good design; the height from the pavement to the roof-piece being about 42 feet. A gallery is erected in the west end, in which the organ is placed, and under it, on the south side, is the vestry. The chief blemish in the plan of this church, is the shallowness of the chancel, which is a mere recess of only a few feet. We were told that this, as well as the narrowness of the buttresses, another blemish in the design, was owing, in part, to a mistake of the mason, who, through some misapprehension of the specifications, cut off 14 inches from the length of the chancel and 3 inches from the width of the buttresses; and that he had proceeded too far with the work to admit of remedy before the errors were detected. The seats in this church are not such as we can approve of: they are too high in the backs by at least six inches, for either comfort or good taste, and, what is worse, they are disfigured with doors. The arrangement also, is reprehensible in the following respect. Along the north and south walls there are two rows of seats—placed after the manner of stalls in the choir of a cathedral—those next the wall being raised two steps and those in front one step above the level of the seats in the middle area of the nave. We were informed that this arrangement is the result of a sort of compromise between the architect and the congregation. The difficulties which had to be encountered in the first attempt to introduce a style of architecture and mode of arrangement essentially different from that to which the people had been accustomed, were not trifling. It was not so much that the congregation had any great objection to the new mode, as that they were wedded to a prejudice in favour of that which, till that time, had been universally prevalent throughout the whole of Scotland. They, therefore, thought that there must be galleries in the new church similar to those which had existed in the old. The clergyman and architect objected, and, at last, the expedient we have mentioned was suggested, which, of the two evils, is undoubtedly the less. Galleries in this church would

have been intolerable. Were a chancel of proper proportions, and capable of containing the choir and organ, to be added to the church of Cruden, it would still sustain its character among the more recent edifices in the diocese, as a good example of what a plain rural church ought to be—correct in style, without much of ornament, and attracting notice more by its broad general features than by any thing like richness in its details.

Imperfect as S. James's church, Cruden, is, and eclipsed by every succeeding example, as it has been, we were assured that it has had no small influence on the character of the Ecclesiastical Architecture of the diocese. The true spirit of Sacred Architecture was awakened, and it soon began to show its power. Every clergyman who had any prospect of a new church was anxious to emulate Cruden, or even to surpass it, when his own time for building should arrive.

The first essay was made at Cuminstown in 1844; and, although only a plain small chapel without a chancel, was attempted, it is more correct in design—both externally and internally—than any thing which the previous specimens of Diocesan Architecture had exhibited. Mr. Henderson, of Edinburgh, was the architect.

In 1849, the church at Woodhead of Fyvie was rebuilt, from plans furnished by the same gentleman. The style is that of the latter part of the First-Pointed period, and consists of a nave and chancel of good proportions; a porch on the south side; a wooden broach spire covered with zinc; and a vestry at the north-east angle of the nave, having an entrance into the chancel. The windows in the nave are double lancets; those in the north and south walls of the chancel single, with hood-mouldings, and of excellent design. The eastern wall is pierced with three lancets of nearly equal height, the middle being a little larger than the side lights; over the whole, a trefoil is inserted with very good effect. The interior arrangements are excellent. The font of granite—the bowl circular, the pillar clustered—stands on the west side of the passage leading from the porch to the middle aisle. The seats are open and low, and the middle aisle of good width. The roof is high-pitched, lofty, and of simple but good design. The chancel arch is graceful and lofty. Two steps lead up to the chancel proper, and a third to the sanctuary. The latter is paved with encaustic tiles. There is no gallery—the organ being placed in a recess, built on purpose, and running back into the vestry at the north-east angle of the nave, and close by the chancel wall. The prayers are said from a simple faldstool standing at the north side of the arch, but within the chancel. The pulpit is at the south side, but in the nave, the entrance to it being through an opening in the wall, from the chancel. As a whole, this small church, both externally and internally, is superior, in an ecclesiastical point of view, to any previously erected in the diocese, and indeed it is not likely that it will soon be eclipsed. The masonry deserves especial notice as among the very best specimens of pure *rubble* of modern times. The dressings are of red sandstone, and have a good effect, contrasting agreeably with the dark grey slate stone of the walls. The only things open to criticism are the “jack-in-the-box” contrivance of getting into the pulpit through a hole in the wall.

and a *trefoil* light instead of a *quatrefoil* in the west gable—the symbolism of which is false. In the opinion of some, the spire growing, as it were, out of the roof, is objectionable: others admire this feature: and some even esteem it a beauty.

About the same time that the church at Woodhead was built, extensive alterations and additions were made at the neighbouring church of Meiklefolfa. This church originally was of the exact type we have already mentioned: the pulpit placed at the middle of the south wall; the reading desk, and precentor's desk, in due gradation, in front; the whole space surrounded by a paling within which also was the altar. Galleries on three sides, and doorways in the middle of the east and west walls. It was resolved, that the gallery in the east end should be thrown down, that an arch should be formed and a chancel added; and also that the narrow pens in the nave should be converted into open seats, and a re-arrangement of the whole be made. All this was done. The plans were furnished by Mr. Ross, of Inverness, who adopted, as far as possible, the general style of the church, which resembles Norman more than any other. Mr. Ross's idea was excellent; but he failed in carrying it out in good taste. The middle window of the three in the east is by far too wide, and destroys both the character and effect of an otherwise good design. But we will not criticise too closely. A very great improvement has been effected: and the *idea* of a really correct and beautiful church is suggested, which, it is not improbable, the opulent congregation assembling there, will, at no very distant period, have perfected, by the erection of an entirely new church in the pure Norman style.

S. John's church, Aberdeen, came next in order. It was built in 1851, from plans furnished by Messrs. Mackenzie and Matthews, Aberdeen. It is in the Middle-Pointed style, and a building of far greater pretence than any that preceded it. It consists of a nave, with a south aisle; a chancel; a porch on the north side; and a vestry. At the east end of the south aisle there is a tower, partly built, and intended, when completed, to carry a spire. The vestry is at the north-east corner of the nave, and communicates with the chancel. The windows are of excellent and varied design—in good keeping with the style. That in the east is a noble window of five lights, filled with richly-stained glass. The west window, of three lights, is also very good. The buttresses are broad, and the arch of the doorway in the porch, is rich and of graceful sweep. The ridge of every roof about the church—even of the porch and vestry—is crested. Internally, the nave is sixty feet long; the chancel thirty; the former is separated from the south aisle by a row of pillars, which support the arches on which the clerestory is built. The seats are low and open. The altar and the pulpit are of stone. The latter stands in the nave at the north-east angle, and, like that at Woodhead, is entered from the chancel, through an opening in the wall. The service is intoned from one of the stalls in the chancel. The sanctuary is paved with encaustic tiles, and the walls of the chancel are richly painted in polychrome. The roofs are of high pitch and very good design, and the font is an object of great interest, being that which belonged to the old ruined mother church of

Kinkell. It stands in its proper place near the door. The organ-chamber is in the tower, which opens by arches into the chancel and south aisle. When the tower and spire are completed, the general aspect of this church will be very fine, and, as a whole, S. John's affords decided evidence of the onward course of ecclesiastical architecture in the diocese. It must be admitted that, in some of the details, it is open to ecclesiological criticism, but we will not begin to censure in a case where there is so much to approve. S. John's is an ornament to the Diocese, of which it has cause to be proud.

Soon after S. John's, followed S. Drostan's at Deer, and S. Ternan's at Banchory-Ternan—both having been consecrated in 1851. These are so similar in size and design, that they may very well be classed together. They are both in the First-Pointed style. The former is entered by a porch on the north; the latter by one on the south. Both have a nave and chancel, with single narrow lancet windows. There is in both a triplet of lancets in the east—that in the centre being considerably elevated above the others. In both, the nave is furnished with low open seats; the chancel paved with ordinary tiles, and the sanctuary with Minton's; in both, the pulpit is placed at the north-east corner of the nave, close by the chancel arch, and the prayers are said from a faldstool placed within the chancel arch. The roofs are high-pitched, and of good design, not wholly alike, and yet not greatly dissimilar. At Old Deer, the nave is about sixty feet long, and the chancel about one-third of that measurement. At Banchory, the church is, in every part, rather smaller than that at Deer. In some of the minor details, Banchory is more correct than Deer; whilst at the latter, the bell-turret is superior to that at the former; both are successful specimens, but that at Deer bears the palm over every other that has come under our notice within the diocese. Were we rigidly to criticize, we should condemn an economy which—to effect a saving of five pounds—has deprived S. Drostan's, on the side which is away from the street, of its base course, and hood-mouldings over the windows. The architect too, has substituted what may be termed—bits cut out of a string-course—in place of corbels: a thing which, (with the exception of S. John's, Aberdeen, by the same hand,) we do not remember to have seen. The entrance to the pulpit is through an opening in the wall—a contrivance which we have already reprobated. But these are only trifling blemishes; and upon the whole, S. Drostan's and S. Ternan's are calculated to sustain the character for a more correct taste in ecclesiastical architecture, which the Diocese is acquiring. Both churches are situated in very picturesque districts of the country, and form prominent features of the villages in which they are built. The plans for Deer were furnished by Messrs. Mackenzie and Matthews; those for Banchory by Mr. Ramage, Aberdeen.

We now come to the last and best of all the examples of church architecture in the Diocese—the new church in the course of erection at Longside. It is so different in general outline and in detail from all the examples we have mentioned, as to render comparison difficult. Simple grandeur and true dignity are the leading characteristics of this design. The style is First-Pointed, in its more advanced stage.

but in its severest character—plainness in the mouldings and other details being almost a *sine qua non*, from the nature of the stone taken in connexion with the amount of funds placed at the architect's command. The church consists of a nave with north and south aisles, a chancel, a porch, and a tower rising between the nave and chancel, and forming part of the latter. There is also a vestry, and a small apartment for heating apparatus at the north-east angle of the nave. The aisles are separated from the nave by massive pillars of dressed granite which support the arches on which the clerestory is built. The windows in the side-walls of the aisles are alternately single and double lancets—those in the clerestory above being similarly arranged. The order in which the single and double lights are arranged is reversed in the north and south walls—that is, on the south side beginning at the tower and proceeding westward, the arrangement is, a single lancet, then a double, and the same repeated; whilst on the north side, that next the tower is *double*, the second *single*, and again another *double*; and another single. The porch is on the south side in the second bay from the west. The north wall of the tower on the ground floor is solid, with the exception of a small doorway leading to the vestry. On the south it contains an arch opening into the organ chamber from the chancel. The tower rises two stories above the roof of the chancel; in the first is a room for a library, the second is intended for a bell-chamber; the whole is surmounted by a pack-saddle roof of very high pitch—the gables being finished with *Corbie steps*—a purely Scottish feature. The tower is ninety feet high. To the east of the tower is the sanctuary, lighted from the sides with beautiful single lancet windows with hood-mouldings. The eastern wall has a group of three lancets—that in the centre rising considerably higher than the others. The *coup d'œil* from the east is very fine; first the chancel with its fine tall window and high-pitched gable terminated by a rich gable-cross; then the first story of the tower, pierced with two very narrow lancets near the angles; higher still, the next stage of the tower, with a double lancet and circle under one hood-moulding; and, above all, the lofty gable, pierced with one short lancet, and surmounted by a cross. The western elevation is also very good; two broad buttresses separating the nave proper from the aisles. Two fine lancets of about seventeen feet high give light to the former; a shorter lancet at a lower elevation does the same service for each of the latter. The west gable from the ground to the top of the cross is nearly sixty feet. The interior of the church is also very fine. The nave and aisles are about sixty feet long; the chancel and sanctuary together about forty. The height of the nave from the pavement to the apex of the roof is about fifty feet. The roof is open—very simple in design, but excellent in effect. When the church is completed the font will stand near the door; the seats will be low and open. The pulpit is to be placed at the north-east corner of the nave, and will *not* be entered through an opening in the wall. The prayers will be said from a stall in the chancel; the organ will occupy a chamber at the east end of the south aisle, with arches opening into the aisle and chancel. The chancel will be approached by steps, and there are sedilia in the south wall. The

eastern windows will be filled with richly-stained glass, containing appropriate and symbolic designs.

The plans for the church were furnished by Mr. Hay, the young architect already mentioned, and it ought to be recorded as a circumstance highly creditable to the clergyman, the building committee, and all concerned, that their great aim has been to carry out the architect's ideas to the very letter. The church will be ready for consecration before the festival of Whit-Sunday next.

In thus tracing the progress of ecclesiastical architecture in the Diocese of Aberdeen through the first moiety of the century, we should have had comparatively no real satisfaction, had we not been able to state, in conclusion, that the *material* signs of improvement which we have recorded are the indications of a corresponding progress in the degree of order and regularity which characterize the performance of the services of the Church, accompanied, as we believe it to be, by a higher tone of religious principle among the members. Indeed, the improvement in the style and arrangement of the material temples, and the increased order and zeal among the worshippers have apparently proceeded *pari passu*. The strange anomalies in the performance of the services which were common some thirty years ago,<sup>1</sup> were not less remarkable than those of the barn-like edifices which were called churches. The cold formality of the former found its true symbol in the hideous deformity of the latter. Holy days and Saints' days were unobserved in almost every congregation of the Diocese. One service on the Sunday was the rule rather than the exception. The music was *drawing* rather than *singing*. Chanting, in its true character, was not known; and anything like strict rubrical observance was the very last thing that a clergyman seemed to think of; every man did what was right in his own eyes. Now, in every church in the Diocese—with perhaps one exception—there are two full services every Sunday throughout the greater part of the year. The Bishop in his charges to the clergy has enjoined a strict observance of every Saints' and holy day, and a due regard to rubrical requirement. In several churches there is daily service; in almost every congregation the music is of an ecclesiastical character, and in S. John's, Aberdeen, the service is wholly choral. In short, a decent order and uniformity is now the characteristic of the Diocese. A great change, therefore, has taken place. The chief evil now to be guarded against is—that of attaching more value to outward form and beauty than to inward truth and sincerity. The material sanctuary should still be the symbol of that other Church which assembles within its walls. A correct and beautiful temple is no fit place for a cold and formal congregation, and a highly-wrought ritual is worse than mockery if other than the outward evidence of the burning zeal which exists in the hearts of the worshippers.

<sup>1</sup> Vide "History of the Church of Scotland," by Thomas Stephen. Vol. IV. pp. 641, 642.

## SYDNEY CATHEDRAL.

WE have great pleasure in introducing to our readers a report of the progress of Sydney Cathedral, which was read and adopted at a meeting held on the 4th of July, 1853, after an eloquent speech from the Bishop of New Zealand. It will be observed that it comprises a short history of the building of that important structure. We trust that contributions towards fitting and decorating it in a manner worthy of its dignity as a Metropolitan Church will not be wanting.

But before we proceed to give the Sydney Report we may be excused for offering some remarks of our own upon the design and plan of the structure, which have occurred to us upon an inspection of the ground-plan and the elevation of the south side, given in a former number of our journal, as well as of a perspective of the completed structure, which has elsewhere appeared.

Unfortunately, the original design (that of 1837) was characterized by transepts of disproportionate narrowness. These Mr. Blacket, when he assumed the direction of the works, found it was impossible to rectify; and the result is not only that the transepts themselves will not respond to the dignity of the remaining structure, but also that the *crossing* will be a parallelogram not a square, surmounted too, in Mr. Blacket's design, externally by a low oblong tower. At the west end, there are to be two lofty towers terminating the aisles, and giving a Cathedral front of the recognised type. The style, it will be recollected, is Third-Pointed. With all deference to the accomplished architect, we should suggest some modifications of this treatment, which it seems to us will quite accord with the remaining structure, or, if we may say so of our own selves, contribute to develope and improve Mr. Blacket's very clever management of a difficult case. To the central tower, *low and oblong*, we own we feel much repugnance; so, no doubt, does its architect. It is the sequence of the unfortunate narrowness of the transepts. The chief authority for a *non-square* central tower, is Bath Abbey, but there it is the only tower, it is lofty, and the defect of shape is carried off by corner turrets. What we should therefore suggest for Sydney is to dispense altogether with a *tower* in this position, and for that substitute a central *spirelet*, or *tourelle*, so common on foreign Cathedrals and Churches, as Amiens, Orleans, Haarlem, Notre Dame de Paris (formerly), the Sainte Chapelle (formerly and again since the actual restoration), &c., &c. This feature always looks well and Cathedral-like, and lends itself peculiarly to Third-Pointed, as at Haarlem. We may, by way of a modern precedent, remind our readers that Mr. Butterfield has adopted it at S. Ninian's Cathedral, Perth.

Supposing the suggestion for the treatment of the *crossing* of Sydney Cathedral to be favourably received, we should further advise a modification of the design of the western towers. At present the intention is that they should be terminated by pinnacles and a parapet. We fear that so treated they will be too much a reminiscence of Can-

terbury, on a scale which will provoke that comparison of size which it is most desirable to avoid. We should advise in lieu of these pinnacles, that they be respectively crowned with a stone spirelet, soaring from a crown imperial of buttresses; like the famous steeple of Newcastle-upon-Tyne—and of S. Giles, Edinburgh, (we ought to add,) though there the crown is of a depressed form, and therefore much inferior to its English compeer. Such a termination will be striking, and in *coupled* towers *unique*, while plainly there is no architectural reason why it should not be coupled just as much as dealt with singly, as at Newcastle. Were it adopted, it would confer upon the Metropolitan church of Australasia just that stamp which it is most desirable a church so dignified should possess—we mean the stamp of originality within the just limits of the conditions of Cathedral architecture. It is right Sydney Cathedral should have *some* feature all its own, to mark it among the Cathedral churches of the Christian world; and such a feature this termination of its western towers would create. As a further argument, such a capping to these towers would admirably accord with the central spirelet; and both are features specially appropriate in Third-Pointed architecture. The spirelet of Haarlem indeed actually terminates in such a crown, of, we need not say, small dimensions.

Another expedient, which would internally palliate the narrowness of the transepts, and add to the accommodation of the structure itself, would be to affix to them *western* aisles; which, by an inspection of the plan, might, we imagine, be easily carried out. Eastern aisles we should not recommend, as they would have the air of chapels, (the general purpose of old for eastern transept-aisles) built and then not used. Aisles to the west will not have this aspect, and yet they will enlarge the transepts internally, and aid in the ingress and egress of the congregation. The *flatness* of the aisle roofs will render their construction more easy, for reasons obvious to any one who looks at the question constructively. The windows which such an addition may *dis-place* will, for the most part, be easily *re-placed* in the new work. Though we should not advise eastern aisles to the transepts, we think vestries might well be added to the east of the two transepts, for clergy and choristers respectively. These would add to the external mass of the transepts, and be very well placed, practically, for the procession into choir, which would file out respectively from the vestries right and left, and meeting in the crossing, pass into choir through the principal western entrance.

There is, we understand, a proposal for roofing the Cathedral with *iron*, on account of the much greater cheapness of that material in comparison with timber. If the intention be to roof the Cathedral internally with a waggon-headed cieling, either polygonal or curvilinear, there would, of course, be no objection to the suggestion. If, however, the church is to be "open to the irons," we can only say that it will be either a great gain or a great loss. A really successful developement of iron so treated, on such a scale, would be an era in church architecture. An unsuccessful one would be a sad blemish to Sydney Cathedral. It is for those who are responsible for the

work to decide whether they can wisely run the risk. At the same time, the argument that the difference will be between 5000*l.* and 2000*l.* is one, of course, to which the answer must be strong to be convincing. On the whole, we *hope*, as cautious persons, that the cieling is to be internally a waggon-headed one, panelled in wood.

And now we will allow the Sydney Committee to report in their own words.

“REPORT OF THE CATHEDRAL COMMITTEE FOR 1852-53.

“Several circumstances occurred about this time last year to induce your committee to postpone the general meeting which has been customarily convened for the purpose of reporting progress in the work committed to their charge—the building of the cathedral church of the diocese.

“Your committee consider that it would be superfluous on their part to enter into anything like a minute detail of the several particulars which, in the aggregate, were considered of sufficient weight to justify the course which they then adopted. They trust that it will be considered sufficient on the present occasion to name the chief incident which influenced their judgment in the matter; which was this, that at that time the particular attention of the Church had been directed, by the monition of the late and ever to be revered Metropolitan of this province, to the consideration of the very important question of the revival of synodical action, as a function peculiar to, and of right belonging to, the Church.

“Your committee considered the question as one imminently affecting the welfare of an extensive ecclesiastical territory, and that it would be inopportune on their part, under such a conjunction of circumstances, to press upon the consideration of the public the necessity of a continued support of a work which had been previously acknowledged as an important one; and which as being one intimately connected with the principle involved in the subject at that time under discussion, would naturally present itself to the minds of most of the members of the Church as a leading feature in the design proposed for accomplishment.

“Your committee feel assured that the mere allusion to any one of the many measures for the good and the welfare of the Church, initiated by our late Metropolitan, will excite your warmest sympathies; more especially when it is called to mind that for the sole and undivided purpose of advocating in person the necessity of some imperial legislation on the question, he undertook at an advanced age of life a long and dreary voyage.

“It proved to be the last mission vouchsafed to his lordship's charge; and your committee, in common with the Church Catholic, deplore the loss of so great, so good, so holy a man; and in memory of the first prelate of Australia, whom they had hoped to have had the gratification of seeing enthroned in the material cathedral of this diocese, your committee have deemed it to be most justly due to his great merits and

benevolence to place upon record the following expression of their love and esteem :—

" 'That this committee take the earliest opportunity since the arrival in the colony of the melancholy tidings of the death of the Bishop of Sydney, to place upon record an expression of the deep grief which has been occasioned to them (in common with the members of the Church at large) by the death of their Metropolitan; whose earnest co-operation and influence were so highly conducive on all occasions to the successful progress of the great work in which this committee was so long associated with his lordship.'

" With reference to the proceedings of the last two years, viz., from April, 1851, to the present date, your committee have to report that the subscriptions received during that period amount to the sum of £1780. 14s. 4d., of which sum £1090. 12s. have been supplied from English sources, leaving the small balance of £690. 2s. 4d. as the amount contributed by the colony towards the accomplishment of the great work now under review.

" Your committee speak of this small balance of £690 as the contributions of the colonists, in contrast with the larger sum contributed in England, with no other view than that of exciting a more lively appreciation of the value of the work in which your committee, by your own appointment, are at this moment, and have been for some years past, engaged.

" Of the amount subscribed in England your committee are desirous of making their special acknowledgment of the munificent donation of £1000 from the Society for the Promotion of Christian Knowledge—a grant made upon application of your committee, through the late bishop of the diocese, and most earnestly advocated by the Rev. Canon Walsh during his recent sojourn in England.

" As regards the expenditure of funds during the period referred to, your committee have to report that, in addition to the limit imposed upon them by the smallness of subscriptions, they have been greatly hindered in the prosecution of their work by the extraordinary increase in the prices of materials and labour, consequent upon the recent discovery of the gold fields. The following is a summary of the work executed subsequently to the date of your committee's last report :—The building of the six piers necessary for the support of the lantern and western towers—the completion of the choir buttresses—the filling the choir windows with their appropriate tracery—and the acceptance of a contract for the erection of the choir and transept arches, of which contract about one-half is at the present time fulfilled, by the completion of the northern arches and their intervening spandrels.

" With the view of putting you in possession of a general knowledge of the extent of the operations carried on by your committee during their term of office, they consider that it would be satisfactory to you to receive from them a brief recapitulation of the several stages of the work towards which they have directed their attention.

" The first year was chiefly devoted to the initiation of the measures necessary in the opinion of your Committee for getting rid of the many defects which encumbered the original design. The subject was one of

great moment to your Committee, and after a careful consideration of the subject, they determined that the foundations of the western portions of the proposed structure should be relaid on a more extensive scale, and of greater solidity. The contract for this portion of the work was very successfully performed, and arrangements were made for entering upon another, for the purpose of raising the wall of the nave to the height of the crown of the arches of the west and south doorways.

"The following year was chiefly occupied in the construction of the south walls of the nave, to the height of the spring of the arches of the windows, and the building of the massive masonry of the south-western tower to a corresponding height.

"The third year brought with it the consideration of the desirability of bringing those portions of the building which had already been erected into unison with the design which, under the able direction of their architect, your Committee had adopted as the one according to which the southern portion of the cathedral should be finished. The choir walls, as they stood presented a blank and meagre appearance, without buttresses, and it was therefore determined that, not only for the sake of ornamentation, but also for the sake of support architecturally requisite, buttresses should be added in this portion of the edifice. It was further determined that the northern walls of the nave and the north-western tower should be proceeded with as speedily as circumstances would permit.

"The operations of the fourth year were chiefly directed to the completion of the eastern window tracery, and the erection of some memorial columns in the choir, the first of which it will be remembered was raised in remembrance of one whose virtues and affectionate disposition rendered her the well-beloved companion of our late bishop.

"The fifth year was characterized by the determination of the members of the Church to commemorate by some suitable token the first meeting of the bishops of the province in conference. A committee specially appointed for the purpose of devising the most appropriate method of carrying such a design into effect requested permission to erect, in the nave of the cathedral, six columns, to be designated 'The Bishops' Columns,' each bearing a fillet immediately under the capital, inscribed with the name of the see to which it was appropriated, the spandrels of the said columns to be enriched with shields heraldically emblazoned with the arms of the respective dioceses.

"Your Committee are also desirous of recording that at about this stage of the proceedings they were enabled, by the liberality of certain ladies in England, conjoined with a responsive action on the part of other ladies in this city, to complete the columns of the choir.

"The operations of the last two years of your Committee have been already detailed—viz., the building of the piers, the completion of the choir windows and buttresses, the contract of the choir and transept arches, and the report of the completion of one half of that contract, concerning which it may now be stated that the remaining portion is so far advanced as regards the working and material as to require but little more than the time and labour necessary for placing the several

stones in position for its completion. The sum expended on the works to this date has been £6,686.

"Your Committee have on former occasions endeavoured to enforce upon your consideration the great importance of the work which you have publicly committed to their charge. They trust, however, that upon this occasion it may be permitted them to quote the valuable remarks made, in this very place, but a short time since by our late Metropolitan :—

" 'I see with joy the beautiful model on the table before me, of the house of God which you intend to rear. Heartily do I hope, earnestly do I pray, that if it pleases God we should all meet again at the next anniversary of the commencement of this good work, that the structure itself will have advanced and displayed, to reverent and admiring eyes, in their completion, some of the goodly proportions which our able architect has designed for us. In casually glancing at one of the resolutions of the evening, I see that it is expressive of the gratitude which is so justly due to our friends in England. But in paying our just tribute of thanks, let us not look upon the liberal aid which we have received from home as a pretext for laxity or indolence on our part. Rather let us regard it as a stimulus to higher exertions, inasmuch as it proves to us that the true friends of the Church of England will be ready to assist those who prove to be sincere in their endeavours to assist themselves.'

"Your Committee are sensible that the mere quotation of these words will be received with an affectionate regard even as an injunction from the tomb to perseverance in the work of building the cathedral. The quotation will at least suffice (and many others might be added) to convince you of the heartfelt interest which our late bishop took in all measures conducive to its completion.

"As a community, it has been determined to do honour to the memory of our late Metropolitan by the establishment of a fund for the support of the widows of clergymen of the diocese; and your Committee trust that nothing will occur to interfere with the speedy fulfilment of so admirable an object; but at the same time, they feel it to be due to the welfare of the cause with which they are entrusted, earnestly to recommend to your most serious consideration the completion of the cathedral as an object of great importance, and one which the vastly increased wealth of the colony renders it the more incumbent upon its inhabitants to effect speedily."

## SPIRES CATHEDRAL.

Our readers are probably aware that the ex-King Louis of Bavaria undertook the restoration of the magnificent Romanesque Cathedral of Spire, which had been desecrated and ruined during the revolutionary war. One of the most remarkable features of this restoration has been the entire ornamentation of the interior with frescoes. This work being finished, the Cathedral was re-opened by the consecration of the new high altar by the Archbishop of Munich, on the 15th of November, 1853.

The following detailed account of this great iconological work is from the pen of an accomplished correspondent.

It would be difficult to conceive anything more strikingly grand than the present appearance of this fine Cathedral, the restoration of which is now, after ten years' labour, nearly completed.

The style throughout is Romanesque, and the plan a Latin cross, terminating in an apse, with a dome at the intersection, the height of which is 47 metres. There is on the south side a Baptismal chapel, (only communicating with the church by a small door,) in which is an altar and open sittings for about fifty persons. The font is modern, of black marble, vase-shaped and has a cover. On the north side is a larger chapel of great antiquity, also quite distinct from the church and dedicated to S. Afra. The entire length of the Cathedral is 134 metres, width 38 metres. Breadth of transept north to south 55 metres. The nave is of twelve bays, the arches of which are about fifty feet in height, and on the wall above, there are twenty-four sacred subjects, chiefly relating to the History of the Blessed Virgin, to whom the church is dedicated, as follows:—

*On the North side.*

1. The Promise of a SAVIOUR to Adam and Eve.
3. The like Promise to Abraham.
5. David prophesying of the coming of our LORD.
7. Nativity of the Blessed Virgin.
9. Marriage of the Blessed Virgin.
11. The Blessed Virgin visiting S. Elizabeth.
13. The Offering of the Magi.
15. Circumcision of our LORD.
17. Our LORD among the Doctors.
19. Death of S. Joseph.
21. Preaching of our LORD.
23. Our LORD Appearing to His Blessed Mother after His Resurrection.

*On the South side.*

2. The Sacrifice of Noah.
4. The Burning Bush.
6. Isaiah Prophesying.
8. Presentation of the Blessed Virgin in the Temple.
10. The Annunciation.
12. The Nativity of our LORD.
14. Presentation of our LORD, and S. Simeon.
16. Flight into Egypt.
18. Our LORD Subject to His Parents.
20. The Wedding at Cana.
22. The Crucifixion.
24. The Descent of the HOLY SPIRIT.

These are very beautifully painted in fresco by Professor John Schraudolph, of the Academy of Munich, and his pupils, Süssmaier, Baumann, and others.

The roof is blue with gold stars, the ribs bearing appropriate patterns,—in short, every available space throughout the building has its due proportion of colour, being filled with delicate arabesques and original borders by Schwarzmann.

The transepts are in the same style, that to the north having on the walls five subjects from the life of S. Bernard, one, his reception by the Emperor Conrad III., at the entrance of this very church in the year 1140,—and in the groining of the roof four single figures,—S. Clotilda, S. Henri, S. Chrysostom, and S. Hildegarda. This transept has at the extreme north two small chapels, in one of which are paintings of S. Nicholas and S. John Baptist, and in the other of S. Barbara and S. Sebastian.

The south transept has also five large frescoes on its walls.

1. The institution of the order of Deacons.
2. S. Stephen defending himself before the Council.
3. Martyrdom of S. Stephen.
4. and 5. Subjects from the life of S. Stephen the Pope.

In the compartments of the roof are four single figures—S. Catherine of Sienna, S. Elizabeth of Thuringia, S. John (de Dieu), and S. Paul the Hermit.

The two little chapels at the south end of this transept have paintings of S. Helena, and S. Syriacus, S. Martin, and S. Anne.

Both transepts are fitted with double rows of open seats: that to the north has a pulpit within the chancel arch, and a small organ on the west wall. There is another pulpit in the nave on the south side—of stone, painted with single figures in the panels;—also a large organ over the west entrance, highly illuminated, and round the arch above it the legend “Cantate Domino.”

The three easternmost bays of the nave are occupied by what is called the Chœur des Rois, which is approached by ten steps from the nave. In the centre of this stands an altar, and on either side mortuary figures, representing the Emperor Adolphus of Nassau, (1298,) and Rudolph of Hapsburg, (1291). The former of these was erected in 1824, by William, Duke of Nassau—the latter in 1843, by Louis, now ex-King of Bavaria.

Immediately behind the Chœur des Rois ten more steps lead to the high altar, which thus stands exactly under the dome, and is to be surmounted by a lofty and elaborate marble canopy, not yet completed.

The interior of the dome represents in the centre the Sacrifice of our Blessed Lord under the figure of a Lamb, and is surrounded by the following types:

1. The Sacrifice of Abel.
2. Melchisedec offering bread and wine.
3. Abraham about to offer his son Isaac.
4. The Manna given to the Children of Israel.

Below are eight compartments in which the four greater Prophets alternate with the four Evangelists.

Above the choir arch is a legend in raised letters of gold, "O elemens, O Pia, O Dulcis Virgo Maria." Which words are said to have been pronounced in an ecstasy of devotion by S. Bernard, in the older church, on hearing the "Salve Regina" sung, which was commemorated by the words having been inscribed in the pavement at four intervals, beginning at the west and going on to the Chœur des Rois.

But the most gorgeous effect of all, is that produced by the frescoes in the apse, all on a gold ground, and representing on the higher part of the wall, the crowning of the Blessed Virgin by our Lord. These two figures, the most exquisite among so many masterpieces, are surrounded by groups of angels, bearing wreaths of flowers, and emblems of triumph, and together form a most perfect picture.

Below are arranged in order the Twelve Apostles, and in the spaces between the windows, four Fathers of the Church,—S. Jerome, S. Ambrose, S. Augustin, and S. Gregory the Great, and four Founders of religious orders, S. Francis, S. Ignatius, S. Benedict, and S. Basil.

The walls of the chancel, called the Chœur des Prêtres, are ornamented by two large frescoes on each side. On the north,—

1. S. John taking S. Mary "to his own home."
  2. The death of S. Mary the Virgin.
- On the south side, —
3. The entombment of the Blessed Virgin.
  4. Her assumption into heaven.

Each of these is surrounded by four single figures thus;—on the north wall, symbolical of the eight Beatitudes :

S. Anthony.	S. Vincent de Paul.
S. Francis de Sales.	S. Agnes.
S. Monica.	S. Elizabeth of Portugal.
S. Theresa.	S. Athanasius.

On the south wall :

S. Mary Magdalene.	S. Paul.
The Archangel Gabriel.	S. Maurice.
The Patriarch Jacob.	S. Dominic.
The Prophet Elijah.	S. Ursula.

The entire roof of the Chœur des Prêtres is occupied with paintings representing the Eternal FATHER surrounded by the nine orders of angels.

There is no altar here, but double stalls (fourteen in each row) very simple, of oak, and picked out in red and gold. At the extreme east is placed the Bishop's throne, surmounted by a carved oak canopy.

The nave throughout has fixed open oak seats, but chairs are to be used in the aisles.

A crypt runs under the whole building, and it is in contemplation to place here all the monuments which have been taken from the church. Here is also the old font, which is of marble, in plan a quatrefoil described on a square. It stands about three feet from the ground, and cannot be less than seven feet across.

The vestibule or ante-church contains also a large fresco representing the Infant Jesus in the arms of His Mother, blessing S. Stephen and S. Bernard, and Schraudolph, the chief painter of the cathedral, on his knees before them.

So much for the details, but it is really impossible to convey any adequate idea of the magnificent effect of the whole even as it is, and when completed, the *coup d'œil* will indeed be impressive in the extreme.

There is no stained glass in the building, and it is not intended to insert any. The windows are glazed in white glass, frosted in patterns.

### SEQUENTIÆ INEDITÆ.—VI.

WE now proceed to the Missal of Åbo, the metropolis of Finland : the third of the Scandinavian Books which we shall have to notice.

#### XXXVI.—IN ASCENSIONE DOMINI.

Omnes gentes plaudite,  
Festos choros ducite  
Christo triumphante;  
Redit cum victoriâ,  
Capta ducens spolia  
Tubâ jubilante.

Papæ! quam magnificum  
Hodie Dominicum  
Germen gloriatur!  
Terræ fructus hodie  
Super thronos curiæ  
Cœli sublimatur.

Intrat tabernaculum  
Moyses, et populum  
Trahit ad spectaculum  
Tantæ virtus rei:  
Stant suspensis vultibus,  
Intendentes nubibus  
Jesum subducentibus,  
Viri Galilæi.

Dum Elias sublevatur,  
Eliseo duplex datur  
Spiritus et pallium:  
Alta Christus dum conscendit,  
Servis suis mnas appendit  
Gratiarum omnium.

Transit Jacob hunc Jordanem  
Luctum gerens non inanem,  
Crucis usus baculo:

Redit turmis cum<sup>1</sup> duabus  
Angelis et animabus,  
Et thesauri sæculo.

Hic est fortis  
Qui de mortis  
Victor portis  
Introit cum gloriâ:  
Rex virtutum,  
Cujus nutum  
Et obtutum  
Trina tremit regia.

Vocat Pater Filium  
Ad consessus solium,  
Donec suppedaneos,  
Victos vel spontaneos,  
Ponat inimicos.  
Sedet in altissimis,  
Fruitur potissimis,  
Redit ex novissimis  
Judicans ex intimis  
Justos et iniquos.

Veni Deus ultionum,  
Veni cum clementiâ:  
Dum sistemur ante thronum  
Tuâ in præsentia.  
Mane<sup>2</sup> nobis tunc auditam  
Fac misericordiam:  
In perennem transfer vitam,  
Ad futuram gloriam.

<sup>1</sup> A very elegant allusion to Genesis xxxii. 10,—“With my staff I passed over this Jordan, and now I am become two bands.”

<sup>2</sup> The mediæval explanation of Psalm cxliii. 8,—“O let me hear Thy loving-kindness early in the morning;”—that is, in the morning of the First Resurrection.

XXXVII.—IN FESTO S. THOMÆ AQUINATIS.<sup>1</sup>

Doctor Thomas, mundi lumen,  
Velut Paradisi flumen,  
Irrigat Ecclesiam:  
In Divinitatis Numen  
Mentis figerat acumen,  
Hansit hic scientiam.

Ordinem Prædicatorum  
Intrat, consanguineorum  
Vi raptus et prælio:  
Ab incepto non mutatur,  
Turri licet includatur  
Biennali spatio.

Insurgunt certamina,  
Mulier<sup>2</sup> temptamina  
Dum infert personæ:  
Sanctus viator extitit,  
Mulierem expulit  
Ignis ditione.

Pressâ cruce fletus oravit,  
Sibi dari postulavit  
Donum pudicitie:  
Angeli adstantes ei  
Hunc cinxerunt jussu Dei  
Zonâ continentie.

Petrus, Paulus, advenerunt;  
Ignorantem docuerunt  
Declarantes dubia:  
Hi viventem instruxerunt;  
Morientem deduxerunt  
Ad æterna gaudia.

Dum orat devotius  
Doctor hic, sublimius  
A terrâ levatur:  
Crucifixus loquitur:  
Questio proponitur:  
Deus merces datur.

Dum completur vitæ meta  
Nova panditur cometa,  
Ex fulgore rutilo:  
In sepulchro dum quievit,  
Fragrans odor redolevit  
Ex ejusdem tumulo.

Augustinus protestatur:  
‘Thomas mihi coequatur  
In choris cœlestibus:  
Hunc ego pontificatu,  
Ille vero cœlibatu,  
Utrique præcellimus.’

Clama magnis gemitibus,  
Ora devotis precibus,  
Voce plenâ:  
Ut cum summis spiritibus,  
Jungatur cœli civibus  
Plebs egenâ.

Insistentes tuæ laudi,  
Sancte Thoma, clemens audi  
Orans prece sedulâ:  
Ut possimus servi tui  
Tecum divâ luce frui  
Per eterna secula. Amen.

XXXVIII.—IN FESTO SANCTI PETRI MARTYRIS.

Adest dies celebris,  
Quo lumen de tenebris  
Exortum emicuit:  
Nam ab infidelibus  
Petrus dispar moribus  
Ortus mundo claruit.

Mundum mundus abjicit:  
Ordini se subijcit  
Evangelizantium:  
Fit salutis speculum,  
Mirumque spectaculum,  
Vas virtutum omnium.

Carnis pudicitiam  
Et Baptismi gratiam  
Conservat viriliter:  
Verbi semen severat,  
Errores exterminat  
Verbo pugnans fortiter.

Dum non cedit hostibus,  
Resistens erroribus  
Justi sanguis funditur:  
A profanis manibus  
Sanctus diris ictibus  
Invasus occiditur.

<sup>1</sup> This and the next, among other sequences, prove that the ‘Abo missal is, in fact, only a Dominican office book, adopted, by the then Bishop, (who belonged to that order,) to Diocesan use.

<sup>2</sup> The book reads *Mulierum*.

Christi factus hostia,  
 Coeli transit ostia  
 Cum palmâ martyrii:  
 Sempiterna gaudia  
 Possidet cum gloriâ  
 Tercenteni præmii.

Morbi, mors, demonia  
 Petri per suffragia  
 Depelluntur penitus:

Credit plebs incredula  
 Videns hæc miracula  
 Fieri divinitus.

Nobis ergo veniam  
 Det Deus et gloriam  
 Petri prece sedulâ:  
 Et post hanc miseriam  
 Largiatur gloriam  
 Per eterna secula. Amen.

### XXXIX.—IN FÆSTO SANCTIFICATIONIS MARIE.

Adest dies quo firmatur  
 Spes promissa, et miratur  
 Coelis admirabilis:  
 Olim visa in prophetis  
 Et contenta in decretis  
 Patrum et prænuntiis.

Quæ a cunctis collaudatur,  
 Nam Mariæ dedicatur  
 Dies hæc amabilis:  
 Quam profunde admirantur  
 Terra, pontus, et novantur  
 Ex virtute Virginis.

Hanc lux vera et sophia  
 Pie firmans in hac viâ  
 Lucens ante sæcula:  
 De quâ fatur prophetia  
 Prædicatur ab Eliâ  
 Parvâ sub nubeculâ.

Et quæ ista sit præclata  
 Rebus cunctis, et ornata  
 Virgo ineffabilis:  
 Vere hæc est mater grata  
 Cui nulla comparata  
 Extat in juvenilis.

Sion et hæc colliguntur  
 Plene et reperiuntur,  
 Luce et historiâ:  
 Per quam cuncti imbuuntur,  
 Credentes et fulciuntur  
 Matris per miracula.

Ecce cujus muniatur  
 Partus, et sanctificatur  
 Matris clausus utero:  
 Nata sancta converatur  
 Circa templum, et sacrat  
 Domus Dei Filio.

Sic per Ave salutatur,  
 Dispensatur, foecundatur  
 Desuper a Spiritu:

Montes scandens agitur,  
 Nondum natus gratulatur  
 In Mariæ aditu.

Deum parit homo nata,  
 Patrem verum hæc beata  
 Ullo absque vitio:  
 Auro, myrrhâ et probatur,  
 Ture claro veneratur  
 Fidei initio.

Regem servans templum vadit  
 Et Egyptum, ubi cadit  
 Idolorum scoria:  
 Redit: Nato mox orbat  
 Nuptialis consolatur  
<sup>1</sup> Sui clementiâ.

Jesu adstat crucifixo:  
 Ense scissa in confixo  
 Amoris visceribus:  
 Et congaudens resurgenti  
 Filio et ascendenti  
 Angelis psallentibus.

Sic expectans repromissum,  
 Spiritum a Patre missum  
 Davidis cœnaculo:  
 Demum Mater astra scandit  
 Nostri memor preces pandit  
 Jesu suo Filio.

<sup>2</sup> Nam se Matrem scit amborum:  
 Sic salutem Angelorum,  
 Permanet et miserorum,  
 Pauperum et orphanorum  
 In mundo uberius:  
 Ut et ipsis det laborem  
 Loculo regnum coslorum,  
 Et ad sedes electorum  
 Ducantur et beatorum  
 Pius suis precibus. Amen.

<sup>1</sup> There is here some error which we are unable to correct.

<sup>2</sup> This whole stanza is manifestly corrupt.

XL.—DE SANCTO HENRICO.

Costus noster latus esto  
Pro Henrici sacro festo :  
Est letandi causa privato  
Præsulæ celebritas.  
Quem elegit, quem dilexit  
¹ [Quem ornavit, quem provexit,]  
In sublime quem evexit  
Divina benignitas.

Ortus in Britannia,  
Pollens Dei gratia,  
Supernâ Providentiâ  
Pontifex efficitur :  
Clarus in Upsalâ  
Demum pro justitiâ,  
Decertans in Finlandiâ  
Pagil Christi moritur.

Miris signis et variis,  
Sanctum suum prodigiis  
Declarat venerabilem :  
Deum verum quem coluit  
Amavit atque docuit  
Colendum et amabilem.

Martyr Dei, jam laborum  
Et mercede tormentorum,  
Summo bono sine metu  
Et sanctorum fruens costu  
In eternâ gloriâ :  
Te laudantem nostrum costum  
Et in tuâ laude lætum  
Fac in costu angelorum  
Sempiternâ beatorum  
Perfrui lætitiâ. Amen.

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DANIEL'S CODEX LITURGICUS.

*Codex Liturgicus Ecclesiæ Universæ in Epitomen Redactus.* Curavit  
Herm. Adalb. Daniel, Phil. Dr. Societatis Historico-Theologicæ Lip-  
siensis sodalis. Tomus IV., Fasciculus I. Lipsiæ : T. O. Weigel,  
1853.

WE have received the last-published fasciculus of Dr. Daniel's learned work too late in the present month to give any detailed criticism of its contents. But a hasty examination of it proves that it is fully equal to the preceding parts ; and our readers do not need to be reminded that Dr. Daniel's most convenient epitome is all but necessary in the library of the liturgical student. The present number, however, is unusually interesting to ourselves, inasmuch as Dr. Daniel's subject has now brought him into fields of research already excellently cultivated by our friend Mr. Neale, the first of English ritualists ; and it is exceedingly pleasing to observe the kind and courteous manner in which his labours have been appreciated by the German scholar. Dr. Daniel treats the contributions of other modern ritualists, such as Roth and Mone, Döllinger and Höfling, in the same fair and honourable way.

The first treatise in the part before us is on the most ancient liturgies of the Eastern Church ; and Dr. Daniel approaches the subject with great candour and moderation. His great aim—and we believe that he has successfully attained it—is to investigate these ancient monuments without prejudice or foregone conclusions ; and to determine their text and meaning with the greatest possible accuracy. His own personal convictions are never—so far as we can see—expressed, much less obtruded ; and he is never severe, except in his remarks on contro-

¹ This line, which the metre requires, is inserted by the Upsala book.

versialists, whether Protestant, Roman Catholic, or Russian, who have offended against charity, and who have made the liturgies of the ancient Church a mere arena for polemical disputation. Thus he observes in one place, (p. 6) :—" Aliud quid quo nodum expediret, excogitavit Andreas Riveti furor, docendo liturgias ab ipso Antichristo confatas esse. Etenim qui hujus furfuris sunt sanatici, quod sibi adversatur atque obnititur, hoc diaboli commentum nuncupare solent atque inferni progeniem." And he adds, with manifest enjoyment :—" Huc pertinet *Nealii* ironia ad Renaldotum alludens : Tetral. Lit. p. xxiv : Honestius sanè et philosophis dignius foret Calvinianos ad hæc ipsa officia provocare, quasi jam in sæculo tertio corruptæ testimonia doctrinæ et *vagientis adhuc in cunabulis primordia Antichristi.*"

We do not know that we ever saw anything better done than Dr. Daniel's careful compilation and annotation of all the passages in the most early Christian writers which throw light on the earliest liturgical ceremonies of the Christian Church. It is curious to see how many modern German authors there are, whom he quotes in his notes as liturgists, whose names are all but unknown in this country.

Proceeding to the question of the 'families of liturgies,' Dr. Daniel rejects Rheinwald's division, and adopts Mr. Neale's theory in the following language :—" At perspicuitate et evidentia eminet ea liturgiarum dispositio quam doctissimis operibus suasit nobis *I. M. Neale*, rerum sacrarium orientalium hac nostra ætate longe peritissimus, quem doctorem veneror atque amicum." (p. 35.) He copies also Mr. Neale's genealogical tree of liturgies, from his Introduction to the History of the Holy Eastern Church. But Dr. Daniel maintains that the Clementine Liturgy has affinities to those of Antioch and Jerusalem ; and he proposes the following division as more simple and exhaustive :—" A. Liturgiæ Orientales. *a. γνήσιαι* ; Clementina, S. Jacobi, S. Marci, S. Thaddæi. *β. νόθοι* ; Gallicana, Ambrosiana, Mozarabica. B. Liturgiæ Occidentales. Romana et Africana."

Rejecting the arrangement in parallel columns as unsuited for the Eastern Liturgies, Dr. Daniel gives first the Clementine Liturgy, with copious illustrative notes from many quarters, and then the Liturgies of S. James, of S. Mark, and of the Apostles Adæus and Maris.

In Book II., we have a discussion of the Oriental rites of less ancient date, which is prefaced by a treatise on Greek ecclesiology, borrowed chiefly from Mr. Neale, and illustrated by the same ground-plans as he had chosen. Another chapter is devoted to the Heortology of the Greeks ; in the course of which Dr. Daniel, speaking of the Anathema of Heresies, finds occasion to say :—" Ut semel dicamus, Mouravieff et Muraltius non consistunt in sobrio ac justo patrociniis, sed perpetuam sibi suscipiunt propugnationem, etiam in *ἀναπολογία*is. Perperam ejusmodi anathematis efficitur cultus publici officium, a quo semper arcenda erit et justa ecclesiæ in secus credentes comminatio."

We may observe, in passing, that, in quoting King or Bingham, Dr. Daniel always does so from a German translation ; but he allows Mr. Neale to appear in his native English. He exhibits a very considerable acquaintance with modern English literature, quoting Harris's "Ethiopia," and Mr. Badger's "Nestorians and their Rituals ;" and

we lighted upon the following note:—"Maxime dolemus quod doctissimi Angli Curzon, Tattam, Pacho, qui nuper in Coptorum monasteriis vetustas membranas venati sunt magna cum solertia ac prosperitate, curarunt inprimis opera Patrum, neglexerunt chartas Liturgicas. Fortasse emergere poterant ex monachorum bibliothecis, vel ut rectius dicam cellis oleariis, Liturgiæ Jacobi et Marci, celebratissimo illi Edesseno codici antiquitate haud inferiores." (p. 135.) Chapters on the other offices,—vespers, compline, the nocturns and lauds, and the minor hours, conclude this portion of a work which is as useful and important to the liturgical student as it is honourable to its author.

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## THOUGHTS ON STAINED GLASS.

*(A Communication.<sup>1</sup>)*

THE first step in all restoration of a lost art is imitation. This must precede the study of the principles; and there must follow, in their due order, a criticism of those principles, a selection of beauties and avoidance of defects, and, finally, a philosophical choice of what is best.

We have advanced further in this course than they have abroad, except in some marked instances. Some years back, we had been showing a friend of ours, from the Continent, whose taste was certainly in advance of his neighbours, some of our best specimens of architecture; and on leaving the place, had to pass a modern building, in sham Gothic, which we had always thought of proverbial ugliness and bad taste, when, to our surprise, our friend expressed the greatest pleasure at the sight. Upon reflection, we do not think he was wrong; even a mean imitation of mediæval art was better than the obstinate adherence to the classical and renaissance forms which had distressed him in his own country.

If we have got out of all this, let us not misjudge those who have not; but rather try to carry correct judgment and taste into all the details of art.

It is plain that in glass we have not advanced so far as in other things, which more properly belong to the architect. Possibly the reason may be, that the latter are matter of measurement and analysis, which pictorial effect cannot be; and that minute comparison, and mathematical habits of mind, have been necessarily applied to the one, as they cannot be to the other. We have got out of the limbo of dirty faces, and excessive smearing to look like old windows, just as we had long before got out of the sham ruins our fathers and grandfathers put up. But we have not yet developed out of the grotesque and unmeaning faces,<sup>2</sup> and cramped and crooked attitudes, which are still copied, with

<sup>1</sup> [This paper was laid before the Committee of the Ecclesiological Society by one of its members, and is now printed in order to promote the consideration and (if possible) the discussion of the points mooted in it.—ED.]

<sup>2</sup> It is not meant to imply that the outlines of a window must be just the same as those of a picture; distance and material must always have their influence; it is

a superstition of ugliness, in new windows. There can be no sufficient reason for this. The objections we make to it are met sometimes by phrases about effect and dignity, which, when scrutinized, are but jargon, and with criticisms on painters' glass,—West's "wasby Virtues" at New College, for instance,—criticisms which may be true enough in their way, but are not good reasons to make us yoke fellows with ugliness; because it is quite possible that, upon a careful study of the points in which a window differs from a picture, we may see our way to avoid those faults into which a painter is likely to fall. And if we can avoid them, there is no sort of reason why the correct drawing and design which the extensive study of pictorial art now promoted among us fosters, should not be used for the improvement of glass.

In laying down one or two obvious rules, we do not pretend to be original or to have exhausted the subject. We would rather court inquiry, and desire our correspondents to add and correct freely, so that we may, with their help, strike out something deserving of general acceptance.

The first thing is that we should bear in mind the use of a window; that it is an aperture to give light. It follows, not merely that the opening should be filled up with a pleasing picture, but that the picture must as little as possible block out the light. A picture must needs have a subject; that subject, or some point or part of that subject, is usually—perhaps almost *necessarily*, for good effect—placed in contrast with the rest; a contrast generally stronger than we see in nature, but which is necessary for artistic effect. In a portrait, the face is usually relieved by a dark background, and shading behind; and the same thing applies to historical pictures and landscapes. Strong contrasts of light and shade are commonly used for pictorial effect; and these contrasts are not merely differences of colour: they must be laid on with something like uniformity over large spaces of the picture. The eye requires breadth; it is not satisfied with a mosaic patchwork of different objects and colours. When, as it often happens, small parts and changes of colour are used, it will generally follow that a breadth of shade, or the repose of some uniform space of colour, is required, to give repose and to balance the picture.

This is all quite incompatible with the meaning of a glass window. If a window were merely a transparency, which you went into the dark to see, like the Diorama, (or as you were to look at the window by Bertini, of Milan, in the Crystal Palace) you might apply to it the ordinary principles of pictorial effect; you might use opaque surfaces, breadth, and strong contrasts. That a window is seen by transmitted light, while a picture is seen by reflected light, like all ordinary objects, does not affect the question. Logically, a window is a transparency; really, much that would give it effect as a transparency must be sacrificed, from a respect for its nature and use. Its object is to give light, and all unnecessary shading and blackness must be avoided, because they are destructive of

part of the science of the artist so to use all the circumstances of the representation he designs, as to produce a pleasing effect. What we complain of is, that this is not done with moderate skill, but that the excuse that such a window is an exact copy of such an old one is taken to cover all its demerits.

light. This condition makes it impossible for a window to be a successful picture, or to please if tried by the ordinary tests of a picture. And this, we suppose, is what is meant by the saying, that a window must not be a picture.

The same reason which excludes shading makes it necessary that the leading, which is essential to the construction, should coincide with the principal black lines of the subject. And this will often necessitate a very simple and severe treatment of it: a treatment which is not opposed to beauty, far less requires anything archaic or grotesque; but which certainly reduces the designer to a few simple forms, and so taxes his ingenuity. And not merely this, but owing to the necessity of leading, and the fact that stained glass, of the kind we mean, is not white glass, painted with colours arbitrarily disposed on the same pane, but a combination of pieces of coloured glass, you are driven to an entirely conventional kind of drawing. You must not conceive of a window as a picture rendered in glass, but as an adjustment of pieces of different coloured glass, combined so as to produce a quasi-pictorial effect. And between the constructional necessity that they should be as few as possible, and the reasons we shall presently urge why they must not be too large, and must have much variety, the designer is limited in a most vexatious manner. And possibly he, poor fellow, when at his wits' end for a new design that is unobjectionable, is forced to fall back on some old example, and palm off on the slaves of authority, pedantry, which he sees and knows to be defective, for taste and faultless design.

But further, in a picture the same strong contrasts apply to colour as to light and shade. We do not look for balance of colour, or care for the predominance of one tint. The rose of Rubens, the yellow of Palma do not offend us. Nay, ugly colours are necessary to set off the effect of the pleasing, by this same rule of contrast.

Here again we are in glass tied to an opposite principle. The condition that the window is to introduce light makes it desirable, if possible, that the coloration of the whole of the window should so harmonize with itself as to produce in combination nearly the effect of white light. Moreover, the same thing must happen for the parts of the window, as much as possible, and a condition is imported extremely embarrassing for the painter. We suspect there are laws of complementary colour which will be found to influence the combinations that are pleasing in a window, to influence, we say, and to place limits on them, which correct taste recognizes and acts on, just as Moliere's bourgeois talked prose without knowing it, but which yet it is well to learn; for though study cannot make genius, it must help it.

Probably, at present, this harmony of colour is the most difficult thing to secure in a window, and that which puts the taste of the designer to the severest test. It is possible that a careful study of pleasing ancient glass may be the best guide at present; it cannot be necessary that this should go to the extreme of servile imitation, or that beauty, truthfulness, and harmony of proportion in drawing should be sacrificed.

In a large window with many lights, the smallness of each space

and their monotony render variety of attitude and design still more difficult of attainment in the larger class of figures, while the smaller are so minute as to be out of place.

It seems contrary to the principles we have enunciated to hang up a sort of small picture in the middle of a light, and surround it with a sea of grisaille or of mosaic work, much less bright in colour than the medallion itself.

The introduction of niches, bases, canopies, &c., consisting of imitation of architectural details seems also a solecism. The perspective employed is but a delusion. Architectural mouldings and decoration surround each light, and cannot be reasonably used to block up a portion of the picture, as if they were an inner frame to it. It seems desirable that the utmost variety of design in diaper and connecting foliage and ornament should be encouraged.

Many of these remarks imply censure on some very prevalent details of ancient glass. It must be remembered that the makers were not of infallible taste, and that many of the most striking examples of ancient glass were designed at a time when the arts had begun to decline.

The earlier style of glass seems best to meet many of the requirements we think essential, and also admits of greater variety, extension, and continuity of subject; but the growth of architecture increases the difficulty, by increasing the number of light-openings and diminishing their size.

## WICKES' SPIRES AND TOWERS.

*Illustrations of the Spires and Towers of the Mediaeval Churches of England, preceded by some observations on the architecture of the Middle Ages, and its spire growth.* By CHARLES WICKES, Architect. In 2 volumes. Vol. 1. Spires. London: Weale. Folio.

WE have here to notice a very handsome volume, filling up a gap which has hitherto undoubtedly existed in our ecclesiological literature, viz. the collection into one fasciculus, engraved on a sufficient scale, of the principal spires of England. Forty-one are represented in perspective in twenty-six plates, including most of the known examples, Stamford, Raunde, Lichfield, Newark, Salisbury, Oxford S. Mary, S. Michael's Coventry, Louth, Newcastle-on-Tyne, &c., but with the remarkable omissions of Oxford Cathedral and Chichester. These should by all means have been included, the former as one of our most characteristic specimens of a spire of a very early date, the latter, as after Sarum our loftiest Cathedral spire. Otherwise the selection is well made. In our copy the plates appear in characteristic line lithograph, well suited to bring out the features of the buildings. We are sorry however to notice that this is only an *esoteric* issue, and that the edition for the public is to be shaded and tinted. It will most undoubtedly

lose value in the process, and if not too late we beg Mr. Wickes to reconsider his determination.

The preliminary matter is a compendious history of the progress of Pointed Architecture, not ill written, but presenting no feature of novelty. Our author is a champion of "Perpendicular" over all other styles. We need not tell him that we differ *toto cœlo* from his convictions; we grant, however, that his having made towers and spires his specialty affords an explication of what we should otherwise find it difficult to understand, for certainly those were the strong points of "Perpendicular" architects.

In a short introduction written in a pleasing tone, Mr. Wickes promises letter-press more specifically referring to the subject matter of the plates in his second volume, which is to be devoted to towers.

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## AN ECCLESIOLOGICAL TOUR IN PORTUGAL.

### LETTER V.—BRAGA, PORTO.

#### *To the Editor of the Ecclesiologist.*

MY DEAR MR. EDITOR,

So new a scene, and the expectation of ecclesiological discoveries in the Primatial church of the Spains, drew us earlier from the excellent accommodation of the *Dous Amigos* than would, under less interesting circumstances, have been the case. A good bed and a good breakfast were novelties in Portugal. The Cathedral of Braga was rebuilt by the Count D. Henrique, (father of Affonso Henrique, first king of Portugal,) and therefore dates before 1112. But it has been again, for the greater part, rebuilt in Flamboyant times; and any one who has seen the cathedral of Funchal, (of which an account was given in the third part of our Transactions) will be struck by the great similarity of the two edifices. According to the curious, but not unusual, practice in the Peninsula, the records of the dedication of the Church having been lost, the edifice was reconsecrated by D. Fr. Agostinho de Jesu, then Archbishop, on July 28, 1592, under the invocation of S. Mary. This day is observed with an octave, under the name of *Festum secundæ Dedicationis et Consecrationis Ecclesiæ Bracharensis*.

The principal entrance is on the north side; and owing to the peculiar ground plan of the church, it is not at first easy to know where you are. The building has chancel, nave with two aisles, two transepts, each with an eastern chapel, a western porch or rather narthex, a large south sacristy, cloisters to the north-west of the nave, and a second north aisle, not communicating with the other, and extending from the cloisters to the east end. It is, of course, in this second aisle that the visitor first finds himself. There are two western towers, and a modernized central lantern. The cathedral is small;

and the whole interior is much concealed either by hangings or by modern work.

The constructional chancel is the ritual sanctuary, the ritual choir being in a western gallery. The apse is trigonal, completely blocked inside, and on the exterior, crested with a light Flamboyant pierced battlement, strongly resembling that of the *Capella do SS. Sacramento* at Funchal. The east window is of one huge light. All the altar arrangements are vile. The chancel arch is furnished with an immensely heavy curtain, that can be drawn across at pleasure. At the east end of the nave are two square ambones; at least such seems to have been their original design, though they were not so used at the High Mass which I attended. The groining of the chancel is most elaborate Flamboyant.

The east chapels to the transepts are very small. I imagine them to be the remains of apses in the original church, which was probably triapsidal, as we shall presently find that the *Sé* at Coimbra still is. They are now lined with *azulejos*, the blue and white tiles, of which the Portuguese are so fond for church decoration. The subjects are usually Scriptural; the design and execution of the very worst character; but they give colour, and are, or are capable of being, clean. The north and south ends of the transepts had marigold windows—again like Funchal: but these have been gutted. There is a low modern bulging chancel screen, now papered.

The nave has seven bays: but the two westernmost are lower than the rest, and are occupied by the gallery. The first to the north has another gallery; the first to the south another, filled up with an organ. The piers are, or rather were, of transitional work, and no doubt form a part of D. Henrique's original church. They are of two orders, the exterior quite plain, the interior with circular shafts and Corinthianising capitals. These capitals are puzzling. It is impossible to believe them the original work; and yet it is difficult to see where the modernizing process begins. I imagine that they have simply been retouched and "improved." There is no true triforium; what serves that purpose is simply a passage along the clerestory, which is modernized, and fills up the whole space.

The sides of both aisles are filled by a series of canopied altars: above these are a set of stable lights. The south side of the exterior north aisle is in like manner taken up with altars: the second bay giving entrance to the church. Of chapels, these may be noticed: that of São Ovídio, Archbishop of Braga, and Martyr, where his remains rest; that of S. Pedro de Rates, first Bishop of the See, and according to Portuguese tradition, a disciple of S. Peter; but above all, that of *N. S. de Livramento*, which forms the east end of the external north aisle. This is the resting place of D. Lourenço, 86th Archbishop, who died with arms in his hands on the glorious field of Aljubarrota, Aug. 14, 1385. It was built to receive his remains; and his uncorrupted body is still shown to the south of the altar. Hair, teeth, and nails are quite perfect; and the mark of the sabre cut by which he fell is to be seen on the right cheek. The episcopal robes were renewed some years since.

There are other interesting monuments. By the high altar is the high tomb of Count Henrique, with a rude recumbent effigy, vilely mutilated: the legs were actually cut shorter by the Chapter, in order to squeeze it into its present place. Dona Teresa, his Countess, reposes on the opposite side of the altar: the effigy is even ruder.

The sacristy contains some things worthy of notice. A golden chalice of late Flamboyant, and hung with bells for the elevation; and another chalice, very small, of silver inlaid with gold. This, by the form of the letters, appears to be of the 11th or 12th century; the tradition is that it was used at the christening of D. Affonso Henrique. The inscription, which I do not pretend to interpret, but which is very clear, is this.

Outer line:

*In anedni me oundus gundi salva.*

Inner line:

*Et tuda domini sum.*

The font is large, and of good Flamboyant character. The ritual choir is of cinque-cento work. The stalls are arranged as in the Spanish cathedrals; the organ is divided into two; the material is *lignum vitæ*; and the effect is certainly good. The Archbishop's stall is, of course, exactly under the west window. From behind the choir, there is a passage in the gallery at the top of the narthex.

Proceeding to the exterior; the western towers and upper part of the façade are modernized. The western narthex has three arches of entrance: the central one is the largest: they are nine-foiled, and of very delicate Flamboyant work. The scarlet geraniums which are kept over this narthex, and which grow from the buttresses, give a great effect of colour to the grey old building. The internal western door is of good plain transitional work; and no doubt a part of the original church. A door in the south aisle is still more curious. It is of pure Romanesque, having two orders. The labels are a series of squares of nine pellets: the shafts circular, with square bases, and richly flowered square caps. The tympanum is *pierced* with a cross *pattée*.

This is all that seems to me worth notice in the cathedral of Braga. The books of travels speak of a Mozarabic Chapel, here as at Toledo: but there is no such thing, and so far as I could learn, there never was. In fact there would have been no great meaning in establishing such a foundation in the See of that diocese which was the first to desert the national for the Roman rite.

I will now describe the services I saw here:—we happened to be in Braga on the Vigil and on the Feast of Corpus Christi. The first vespers of the festival were performed shamefully. The Psalms were sung to modern "services;" the organ gallery at the south-east of the nave was full of ecclesiastics, who were talking and laughing together without any pretence at concealment, during the intervals of singing. There were but few worshippers in the building; on this occasion the choro alto was not used. On the following morning, the scene was very different.

The cathedral was crowded at half-past nine when we entered it; the Dean (I believe) celebrated High Mass; the extreme age of the venerable Primate (eighty-three) obliging him to reserve himself for the more fatiguing duties of the day. He entered, without any ceremony, at the conclusion of Nones, and after resting a little while, on his throne, was vested by the Canons in public. In the mean time, the Master of the Ceremonies was marshalling the eighty or ninety guilds and confraternities within the cathedral; and detachments from the military divisions were drawn up without. Before the procession left the building, we hurried into one of the main streets, in order to see it at full length. It was a glorious day; not a cloud in the sky; just sufficient breeze to cool the air, and to steady the banners. The streets were crowded: tapestry or silk let down from almost every house, every window crammed; and every where the essence of Portuguese courtesy, willing to give the best place to strangers. About eleven the clang of all the church bells, the roll of the drums, and the fits and snatches of the wind instruments gave notice that the procession had left the cathedral. The order was this; first, two horses, richly caparisoned, led, and mounted by armed lay figures of S. Jago, &c., held on, which gave an awkward effect; then six led horses; then an enormous image of S. Christopher, (I suppose as a Saint *boni ominis*,) about fourteen feet high; then the guilds and confraternities, in an almost endless line, each with its own banner, and in its own cloak; that of the Blessed Sacrament, that of S. Sebastian, that of S. São Pedro de Rates; that of N. S. da Boa Morte; and thirty or forty others; then a hundred and sixty clergy in albes; then the Canons of the cathedral, in copes of cloth of gold; then the Archbishop-Primate, carrying our Lord's Body in a very fine golden monstrance suspended round his neck by a chain (the old Prelate walked on sturdily, notwithstanding the heat of the day, and the two hours that the procession lasted; the canopy was carried by six fidalgos;) then a military band; then detachments from two regiments, and from the sappers and miners; the officers with their swords drawn; and then a great mob of people. We saw this procession in two points of view; once turning the sharp angle of a lane near the Cathedral; and then in full length down the principal street. It is certainly not without some justice that the Portuguese pride themselves in their processions. I never saw anything finer than the effect of that long narrow street, the sky so intensely blue above, the hangings, and quaint cornices at each side; the bright cloaks of the confraternities, and the undulation along the triple and quadruple lines of spectators; as every knee bent while the Host was passing. I happened to be standing by a party from the country, to whom a town cousin (who named to me the guilds as they went by) was explaining the whole; and was amused with his criticisms on the various Saints (I mean the persons, not the effigies) as their banners passed. He dwelt at great length on the good fortune attributed to S. Christopher, and the holiness of S. Sebastian; but seemed to set very little store by some of the others. At the conclusion of the ceremony, the Archbishop dined with the *Camara Municipal*. It is worth notice that I did not hear, nor hear of, any sermon being preached this day.

The six parish churches of Braga are, ecclesiologically speaking, worth nothing. Three, however, which face the Campo dos Remedios, have an imposing effect. *Santa Cruz*, built in 1642, and having two western towers, has a façade which is, at all events, meant well. In the centre is a large cross, with the first verse of the *Vexilla Regis*. On the right is the Tree of Knowledge, with the epigraph, *Ipse lignum tunc notavit*; and on its left a tree surmounted by a crown, and having the inscription, *Regnavit a ligno Deus*. In other parts are the instruments of the Passion. This church has both a well-developed constructional chancel, and a Choro alto. In the same *Praça* is the modern church of S. John Mark; also with two towers, orientating nearly south. The Saint is represented as a Bishop. The third building is the church of S. Francisco. All the churches in Braga have the two-barred primatial cross, in token of the claim to the primacy of all the Spains. I may remark, that though these churches are not quite so much closed as those of Spanish cities, still there is a good deal of difficulty in getting in. They are open till about nine; again for a few minutes at the noon *Ave Maria*, and again about four or five. The conventual church of S. *Benedict*, in another part of the town, dates from 1616. The walls are lined to the top with very good *azulejos*. The coved roof is in forty compartments, with well-painted subjects from the life of S. John Baptist and of our LORD. There is a western choir, grated off, for the nuns. This church, which is somewhat ruinous is, the Sacristan told me, about to be restored. I visited also a small hospital, founded by the illustrious Archbishop-Primate, Bartholomew dos Martyres; but not otherwise remarkable.

The library, formed from the spoils of twenty convents, is in a desecrated monastery on the south side of the Campo Santa Anna. There is scarcely any attempt at arrangement: the books are piled up, for the most part, on their sides, and the Curator does not know their number. I only found two ecclesiastical books of any interest: a Braga MS. Breviary of about 1450, and the Braga Missal of 1513. This has no sequences; but (as all the old Portuguese books) has the variations in the *Ite missa est*, which I mentioned at Palencia. The two following hymns have never, that I know of, been printed:

#### DE CORONA DOMINI.

##### *Ad laudes Antiphonæ.*

Spina pungens acumine Dum carnem Christi perforat, Ejus nos rigat sanguine, Ei quod nos incorporat. \* Spina quæ pupugerat Innocentem Dominum Pœnitentes liberat A puncturis criminum. \* Regis patientiam Miles imitetur: Et per pœnitentiam Spinis coronetur. \* Sacerdotes Sacerdoti Summo benedicite: Et coronæ sacri voti Nos hæredes subdite. \* Te laudamus, Jesu bone, Qui certantes in agone Confortas eximie: Dum honorem das coronæ Fac ex tuâ Passione Nos adversa vincere.

##### *Ad Vesperas.*

Deus tuorum militum Sors et corona, Præmium Tuae coronæ criminum Confert medelam omnium. \* Tua corona spinea Tuis coronet omnia: Tua

nobis humilitas Pœnas repellat debitas. \* Tuae coronæ mysticæ Suscepto patrocínio Jubilus vocis melicæ Concurrat vocis gaudio. \* Nostra conservet regio Thesaurum tuum inclytum : Imminente judicio Resumes hoc depositum.

These hymns are manifestly both of French origin. The second affords a good instance in its commencement of the different sense in which an old beginning was sometimes used.

I need not detain you longer at Braga, for the collection of Roman milliararia, the filligree shops, and other matters that form the usual lions of the place, are not in the way of the *Ecclesiologist*. The road hence to Porto, eight leagues, has been within the last year so much amended that it can actually be passed by a diligence; and accordingly, *the* one Portuguese diligence runs upon it. Unable to procure places in it, we hired a postchaise, and were the first persons who ever went from Braga to Porto in that conveyance. I only saw one church on the road, *Villa de Famelição*, and that is modern: not then knowing, (there being no book nor person to inform me) that the curious Templar church of *Leça do Balio*, built in 1336, lay but a very little to the right of our route.

The country between Braga and Porto is lovely: it reminds one of the best parts of Somersetshire, in the near distance, though even that has a piquant beauty, from the corks and ilices and olives, which is wanting in our own country; but the glorious mountain ranges, the Gerez and Santa Caterina sierras form a frame of inimitable beauty for the whole. Here, as twilight thickened, I saw fireflies for the first time in my life.

I do not mean to detain you long at Porto; for, in truth, amidst its numerous churches and desecrated monasteries, there is very little that can interest an ecclesiologist. I shall mention three buildings only: the Cathedral, São Francisco, and the Cedofeita.

The Cathedral stands magnificently, on the top of a steep, abrupt hill. The original edifice was built by Count Henrique, and therefore dated from about 1100; but the present church is First-Pointed. It was originally, I doubt not, a very fine building; and, for Portugal, is of considerable size. It is a cruciform church, with eastern chapels to the transepts,—no doubt, relics of the transverse triapsidal original building,—two western towers, a central tower, and a south cloister. The whole has been infamously modernized.

The ritual and constructional chancels coincide. There are six steps to the sanctuary, a low screen both to that and the choir, and modern stalls not returned. This portion has been so entirely rebuilt, as to obliterate distinction of bays. The same thing may be said of the transepts. The nave has five bays; the piers were originally good clustered First-Pointed, but are shockingly mutilated. The cloisters, which communicate with the south aisle both at the east and west ends, are all of First-Pointed character, and good. They are longer from east to west than from north to south, and the bays are extremely unequal. Some of the arches have two, others three lights. The shafts are circular, with great square caps, and circular or square base. The sides are lined with coarse *azulejos*, containing mystical subjects from the Song of Solomon.

The west end must have been fine. It has two low, stunted, and now Grecianized towers; the western marigold, of eight lights, has an immense and most effective splay. Four of the original buttresses remain; on one a ship is carved. At the base is a stringcourse, with pellet mouldings. The central tower is modernized.

*São Francisco* is a somewhat imposing building, and of considerable size. The plan is cruciform, with aisles to nave only, and eastern chapels, as so often here, to transepts. The whole is apparently First-Pointed: but of this I shall have more to say presently. It seems to have been the aim of the fraternity, in the last century, to encrust the whole with *talha*, i.e. gilt wood: and they have succeeded to a great extent. The trigonal apse, and whole chancel are thus treated, and have been completely modernized. The choir is in the western gallery. The eastern chapels to the transepts have also trigonal apses: a coarse broad lancet in each side. In the southern one is a late recessed tomb (1528) built over an earlier—I imagine the founder's—sepulchre: some letters only of the latter inscription are visible. The windows north and south of the transepts were originally of three unfoliated lights, with a plain circle in the head. Both transepts are railed off, together with the constructional chancel. The nave has three bays, besides the two which are occupied by the gallery. The piers are of two orders; the external, quite plain; the internal, with circular shaft, and square flowered cap. The gallery, which also occupies the aisles, is curious, with four-centred arches, coeval with the church. The west window is a very singular marigold. The porch, though shallow, is not bad First-Pointed.

I should have fixed the erection of this church to about 1280. With this would agree Wadding's account, that it was begun in 1258. But then I read in Cardoso that the original Franciscan church was built outside the walls, and transferred here by D. João I. in 1404. If he actually erected the present edifice, it is a most remarkable example of piecemeal imitation of an earlier building. But it is so unlike the other works of that king, that I apprehend (granting Cardoso's account to be true) that the Franciscans must have been transferred, and the monastery added on to a then existing church. Why Raczyński gives 1325 as the date of this church, I do not yet know.

The *Cedofeita* church claims to be the oldest in Portugal: in the same way that S. Martin's at Canterbury is the oldest in England. It is said to have been constructed by order of King Theodimir, after his renunciation of Arianism in 559. It has been terribly modernized; but some very early Romanesque capitals still remain. However, I can see no reason to imagine them of the excessive antiquity attributed to them. One need not however doubt, that a church was erected here at the time alleged, and that some relics of S. Martin were translated here. Hercolano, of course, doubts it: but then Hercolano doubts everything: joining, to about the tenth part of Niebuhr's talent, a double portion of his scepticism.

I remain, &c.

O. A. E.

## ECCLESIOLOGICAL LATE CAMBRIDGE CAMDEN SOCIETY.

A COMMITTEE was held on December 15th, 1853, and was attended by the President, Mr. Chambers, Mr. Dickinson, Mr. France, Rev. T. Helmore, Rev. H. L. Jenner, Rev. J. M. Neale, and Rev. B. Webb.

The following gentlemen were elected ordinary members :—

Joseph Clarke, Esq., F.S.A., Architect, 13, Stratford Place, Oxford Street.  
Rev. W. Winchester, East India United Service Club.

Some designs for the *Instrumenta Ecclesiastica* were considered, and amended : and the new patterns for coffin furniture by Mr. Cooksey of Birmingham, from Mr. Street's designs, were submitted. Mr. Carpenter undertook to prepare the designs for an iron church for the *Instrumenta Ecclesiastica*.

The plans for the restoration of the Romanesque chancel of S. Chad's, Stafford, by Mr. H. Ward, were examined and reported upon ; and also the designs by Mr. Cory for a new church at Belmont near Durham. The Committee also examined Mr. S. S. Teulon's designs for the new church of S. Michael's on the Mount, Lincoln ; for S. Andrew's, Watford ; and for a new School at Woodstock. The designs for the restoration of Westmeston and Chiltington churches in Sussex, by Mr. Carpenter, were considered, and also a design by the same architect for a church, under unusual conditions, to be built at Burntisland in Scotland.

The Committee being consulted, through Mr. C. E. Giles, as to the best course to be pursued in the rebuilding of the famous, but late Third-Pointed, tower of S. Mary Magdalen, Taunton, it was agreed to recommend that, in so exceptional a case as this tower, the existing details as well as outline and general proportions should be religiously restored in the new works that are necessary.

The drawings of a school at Broughton by Mr. Bruton were inspected ; and those for the sanctuary fittings of All Saint's, Kingweston, by Mr. Giles.

Letters were read from Mr. Woodyer ; from Mr. Norton, architect, on his restoration of S. Audries, Somersetshire ; from Mr. Johnson, architect, on the new church of S. Andrew's, Thornhill Square, Islington ; from the Rev. J. Fry about the restoration of Sompting ; from the Rev. C. J. Smith about a mutilated statue of S. Catherine found in Erith church—and which, by the advice of the Committee, is deposited in the Architectural Museum ; from the Rev. W. Pulling, of Eastnor ; from the Rev. W. H. Walsh about Ecclesiological progress at Sydney ; and about the rebuilding of Preston church. The Music Sub-committee made a report which was adopted : and the Committee then adjourned.

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## OXFORD ARCHITECTURAL SOCIETY.

A MEETING was held in the Society's Rooms, on Wednesday, November 2, 1853, the President, the Principal of Brazenose College, in the Chair. The Rev. George Grey, M.A., of Magdalen Hall, was elected Member of the Society, and one candidate for election was proposed. The President announced that the Rev. O. Gordon and the Rev. T. Chamberlain had been nominated Vice-Presidents of the Society. The following list of Members to serve on the Committee for the ensuing year was proposed.

Mr. Palmer, Exeter College.  
Mr. Chester, Balliol College.  
Rev. T. Chamberlain, Christ Church.  
Rev. J. E. Millard, Magdalen College.  
Rev. E. Miller, New College.

Presents were received from Mr. Egerton, Secretary, of Schaye's Architecture en Belgique, and a lithograph of a wooden church, near Knutsford, restored by Mr. Salvin. The Secretary read letters from the Bishop of S. Andrew's and Judge Coleridge, expressing their gratification at being respectively elected Patron and Honorary Member of the Society.

The Rev. J. E. Millard, M.A., of Magdalen College, read a narrative of a tour made, with another member of the Society, on the Rhine and in its neighbourhood, in the recent Long Vacation. It included notices of the Architectural antiquities of Liege, Aix-la-Chapelle, Cologne, Bonn, Mayence, Frankfort-on-the-Maine, Worms, Heidelberg, Strasburg, &c., illustrated by drawings and engravings, and was a continuation of two former papers on Belgium and Normandy.

The President expressed the thanks of the Society to Mr. Millard, which was followed by general applause; a discussion then arose which was joined in by Mr. Street, who called the attention of Mr. Millard to the churches on the Rhine of the fourteenth century, which were by no means to be overlooked, and Mr. Wood, who dilated on the beautiful frescoes of the church of S. Apollinarius very near Remagen. The Chairman then dissolved the Meeting.

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A Meeting of the Oxford Architectural Society was held in the Society's Rooms, Holywell, on Wednesday, Nov. 23rd. The Rev. Osborne Gordon, B.D., Censor of Christ Church, was elected Vice-President of the Society. Mr. Majendie, Christ Church, was admitted a Member. The following presents were received. The Architectural Institute of Scotland, Vol. 3, Part I., presented by the Society. A Drawing of the Gloucester and Bristol Diocesan Training School for Schoolmistresses, by Messrs. Clarke and Norton, architects. Ten Rubbings of Brasses from Cobham, Margate, Leeds, and Ulcomb, Kent, presented by W. E. Burkitt, Esq.; a handsome folio volume of the Brasses of Northamptonshire, by Franklin Hudson, Esq., presented by the Hon. F.

Lygon, Secretary. Special attention was called to the very valuable volume of Northamptonshire brasses. Tracings of a painting sent by Mr. Barcham were exhibited. An old Norman-French inscription, transmitted by the Rev. Thomas Horn, was deciphered. An improved arrangement of the casts and models in the Society's rooms was referred to as having been effected by the President. The Committee expressed a confident hope that the Reports of the Society's Meetings for the last two years would be published in the course of the term.

The Rev. E. Miller, New College, read a paper, "on the connexion between Church Architecture and Church Music." Mr. Miller began by remarking on the progress that Church Music has made lately, and having deduced from thence that the ultimate destiny of a church more or less for musical services should be borne in mind by the church architect, proceeded to show briefly the theoretical connection between the two sciences. Having insisted upon the relationship between sight and hearing with things and sound, and between the construction of a church, and the use of it for musical purposes, he went on to take a practical view of the subject, in discussing what should be the position of the two choirs; which he urged should be in the chancel, which is separated from the rest of the church for the accommodation of the chief performers of the Service, otherwise it would be more convenient to have only a small apse or other projection for the *Sacrarium*, instead of an ordinary chancel. Chancels should be adapted as well as possible for the musical sound; and should be considered as vast musical instruments in which the harmonies of the organ and choirs are concentrated, and from which they will roll out to the congregations in the nave through the chancel arches which would be as the mouths of the instruments. Organs should be placed behind the choirs as near as possible to the altar, that the congregation might hear the words sung, rather than a mere barren sound, and the music might be subordinate to the sense. After dwelling upon these points Mr. Miller concluded by urging the importance of union between the promoters respectively of Church Architecture and Church Music, and the advantage of a further cultivation of the acoustics of buildings;

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#### ARCHITECTURAL SOCIETY OF THE ARCHDEACONRY OF NORTHAMPTON.

A COMMITTEE Meeting was held Dec. 12th, 1853, Lord A. Compton in the chair. The plans for the reseating of Islip church, by Mr. Slater, were sent for inspection by W. B. Stopford, Esq.: they were fully approved. The seats are to be all open and uniform, and of oak, admitting the addition of carving at a future time: they will be all three feet apart, leaving ample accommodation for kneeling. The chancel will be fitted up with seats for a choir. It was recommended that the reading desk should be placed under the chancel arch; there

will be a low carved screen; the pulpit of carved oak, with stone steps. The Rev. W. L. Scott brought the subject of the opening of the west and east arches of the tower of S. Giles' before the committee, for which Mr. Law had prepared plans. He recommended an arch of construction above the east arch, and the rebuilding of the piers, as suggested also by Mr. Scott, the architect; and, as regards the west arch, he proposed that arches should be thrown over the west and south aisles opposite to it, so as to strengthen the piers and add to the general effect of the interior. The committee unanimously approved of these suggestions, and expressed a strong hope that they might be carried out during the progress of the present works at S. Giles'. On the motion of the Rev. W. L. Scott, a sub-committee of the Society, consisting of the Rural Dean, Rev. J. P. Lightfoot and Rev. T. James, was appointed to co-operate with the parochial committee of S. Giles, in respect of the opening of the tower arches, or any other point on which they might wish for their assistance. A paper was then read on the warming of churches, by the Rev. H. J. Bigge, of which we give the greater part:—

“I should not have ventured upon a subject which presents so many difficulties, and concerning which there exist such varieties of opinion, had I not been requested by the Secretary, on exhibiting lately some plans to the committee in which a certain system of warming had been found to succeed, to make a short statement of the principles of its construction, and the advantages it was supposed to possess.

“It is very clear, from the more luxurious habits of the present age, as compared with the past, some artificial warmth is required, to render tolerable any lengthened attendance in those sacred edifices where our forefathers worshipped, without any contrivances for such a purpose. Since, therefore, it has become not only a matter of importance to the comfort of those who are strong and healthy, but absolutely essential to the safety of the sick and the infirm, who are frequently precluded altogether, by the prevalence of damp or cold, from attending the services of our church, it cannot be a useless inquiry to ascertain the best means for effecting this object in the least objectionable manner. It may be observed, however, that every attempt at warming a church will be found to be completely ineffectual, unless proper care be taken, in the first place, to remove those dilapidations which have been caused by time, or those deficiencies which have crept in through neglect. Perhaps there is a decayed door; the windows may be badly glazed, and here and there a broken quarry, or the pavement may be damp or defective; these are the certain and self-evident sources of cold, which is thus fruitlessly and injuriously counteracted. The best method of preventing the annoyance arising from the cold air is to hang a curtain over the door, which is in every way more suitable than the red baize doors which we sometimes see, reminding us more of the entrance to a theatre than to a sacred edifice.

“Let us glance for a moment at some of the different contrivances which have already been resorted to for obtaining artificial heat. Cast-iron stoves of every kind, and size, and denomination, have been successively adopted, and as often thrown aside; it would be quite a task

to discuss the respective merits of each, as it would be sometimes a difficult one to analyse the names they bear. There are the Phoenix, Vesta, Pyropneumatic and Patent Chunk Stoves; there are stoves with descending flues; Joyce's stove without any flue; and the patent calorifère gas stove, which requires no pipe, and will burn for twelve hours without any attention whatever.

"No one can enter a church in which some one of these iron stoves has been placed without being forcibly struck with their unsightly and unecclesiastical character, and the great disfigurements which they generally occasion to all parts of the building. Pipes of every variety of shape, and size, and hue, are extended in every direction, either suspended by chains from above, or supported by legs from below; they pursue horizontal, zigzag and perpendicular courses above the pews or under the galleries; they are thrust equally through the bare walls, or richly-traceried windows, violating all principles of correct taste, and in defiance of all ecclesiastical propriety. But, besides these evils, there are two great defects which will be found to exist in most of the iron stoves in common use. The first is especially to be noticed in churches and buildings with stone floors. However large the fires may be, and the heat they emit, there will always be in winter, a current of cold air from the doors and windows, sweeping along the floor towards the fire, so that the few who are in a situation to feel the influence of the heat are, at the same time, inconvenienced by the cold. The greatest amount of heat will rise to the space above, while the air least warmed will remain on the lowest portion of the building, and always keep that part cold. Hence, though a person may feel warmth to his face, his feet will suffer from the cold of the pavement, and that part of his body will be chilled where warmth is most needed. The other defect is, the great waste of fuel in proportion to the heat obtained; it has been calculated that at least eleven parts of every twelve, of the heat generated, pass in waste up the chimney.

"Another objection to iron stoves is, that the heat, being transmitted through a metallic substance which expands under the influence of fire, carries with it any impurities existing in the coal which are evolved in combustion; producing that stifling and oppressive sensation which every one must have experienced who has come within their reach. I am bound to notice favourably, although it is an iron stove, one that has been placed in the churches of Brampton Ash and Welford, since I am informed that it has answered its purpose, and because it is different in its construction from those I have mentioned. A well is sunk in the floor, 10 feet long, 2 feet 6 inches wide, and 2 feet deep. In this is placed a cast-iron stove, about 1 foot 6 inches square, with a pipe six feet long, having a closed ash-pit, into which drains are conducted from different sides of the building to supply the stove with cold air. The well is covered over with an iron grating, through which the hot air ascends into the church. The smoke passes away by means of a flue under the pavement, and is carried up the tower, and thus there is nothing visible in the building.

"The system of warming by hot water, conveyed in pipes along the walls, and on a level with the floor, is free from most of the objections

just stated, and is effective in its operation ; but the expense of laying it down, and afterwards maintaining it, is too great to admit of its being employed in ordinary cases.

"Some years ago, the Cambridge Camden Architectural Society, in order to avoid the unsightliness of iron stoves and pipes, recommended an open brazier, filled with coke, to be placed on the floor of the nave or chancel, and raised on a stone plinth about six inches high, so that the whole might be about 18 inches altogether. This was to be lighted for an hour or two before service, and afterwards removed, when sufficient heat had been obtained to warm the church. This plan, however, has been very rarely adopted, since the dust and smoke which were unavoidably created would be with difficulty removed without the introduction of cold air.

"I am informed that in Salisbury cathedral, during cold weather, two or three large braziers full of live charcoal are placed on the floor in different parts of the building. Its great size, no doubt, prevents any prejudicial effects from the carbonic acid gas emitted, though it frequently produces a sensation of drowsiness, and, in a smaller area, it is clear that this method would be attended with dangerous consequences.

"At Durham cathedral, upwards of a dozen patent Phoenix stoves, which consist of an iron cylinder, about five feet high and a foot in diameter, are placed about the edifice ; the pipes are thrust out at the windows nearest to them ; and the result, though unsightly enough, is tolerably successful.

"In the church of S. Stephen, Westminster—better known as that which has been built at the sole cost of Miss Burdett Coutts—a most complete system both of warming and ventilation is adopted, by means of which hot air, from a large furnace outside the building, is forced into flues constructed in the floor and walls : cold air is admitted in a similar manner, and both can be regulated according to circumstances.

"By the kindness of J. W. Hugall, Esq., architect, of Cheltenham, I am favoured with a description of a gas stove, which has lately been constructed with good results. It consists of an earthenware chamber, within which the gas-burners are placed. Around this there is another chamber, of the same material ; between these two the fresh air is admitted, and is heated by coming in contact with the heated surface. A foul-air tube carries away any unwholesome vapour into a chimney.

"The question of open seats in our churches having been at length decided by the general voice of public opinion pronounced in their favour, it becomes a matter of some importance to ascertain what is the best method of making them as conducive as possible to the comfort of the occupants, so that the objection to their being open may not operate in a manner prejudicial to their adoption. The object to be attained, therefore, in warming a church is to provide that a body of heat should arise from the pavement, which shall traverse as large a portion of the unoccupied area of the building as possible. This principle of heating from below, under various modifications, was well known to the Romans, and seems to have been admirably adapted for the purpose. Rooms and baths heated on this system appear to have

been provided in every Roman villa; and they have been discovered in England wherever the remains of Roman habitations are to be found. A short notice of them, therefore, may not be uninteresting, as a record of their skill and contrivance in providing for the internal warmth of their houses.

"The Roman Hypocaust (from a Greek word signifying literally *fire or heat underneath*) was constructed in the following manner, as will be observed from the ground plan and section of one which has been discovered at Lincoln. It consisted of a parallelogram 25 ft. long by 10 ft. wide, containing four rows of brick pillars, some square and others round, 2 ft. high, standing 1 ft. apart, upon a foundation of tiles. The ceiling was formed of large tiles 2 ft. square; upon these was laid a stratum of cement or lime and pounded bricks, in which was set the ornamented Mosaic pavement, composed of small tesserae or cubes of different colours, the whole being 10 in. thick. The fire-hearth was at one end, constructed under an arch in the outer wall, below the level of the ground, and the flame passed through the arched cavity or throat of the furnace directly into the hypocaust. The furnace was probably approached from without, in the same manner as the stoves of hot-houses at the present day. In addition to these supporting pillars, there were frequently rows of flue tiles, with a hole on one side, placed near, and built into the walls above, so as to admit and distribute the hot air over different parts of the building. The floor of the furnace was 18 in. below the level of the hypocaust, in order that the heat might thus rise to the roof; the large space which the furnace occupied was provided for the admission of air, and was also necessary for conveying a heated current through the flues, as the Romans were unacquainted with the use of a chimney for creating a draught. The hypocaust is well known to the Chinese, and is in common use near Peking, where the winter is very severe. The houses of the better class of persons are built with double walls, and with hollow flues extending beneath the floors. The fire-place is constructed against the outer wall of the room to be heated, by which means the annoyance from dust and smoke is avoided. The floor consists of flat tiles or flag stones, set in cement, so as to prevent the escape of smoke into the room. By this means, the heat coming in contact with every part of the floor, is uniformly diffused over the apartment. The ingenious economy of the Chinese (from which we might often borrow a useful lesson) prevents the flues being choked with soot. Instead of employing coal of good quality, they use the inferior or refuse coal for this purpose, and mix it with clay, earth or any decayed vegetable matter, and then form it into balls, which are dried in the sun. They find that these balls, during combustion, give out very little smoke. This method is not adopted from any scarcity of coal, but the Chinese know how to use it to the best advantage.

"I have thought it necessary to carry these remarks upon the hypocaust to some length, because the description will almost entirely apply to the system which I am about to recommend. It will be evident, from what has been just stated, that most of the objections which have been made to the ordinary iron-stoves, may be in a great measure,

obviated by the Roman plan, with such modifications as will adapt it to our requirements. By a reference to the plan of Rockingham church, it will be seen that the furnace is constructed three feet below the level of the floor, at the north-west corner of the building. It consists, as the section will show, of an arched chamber for the fire, 2ft. deep and 1ft. 6 in. high, and 10 in. wide, from which a flue, 1 ft. square, conducts the smoke and hot air, by a gradual rise of six inches in a foot; or, where practicable, the flue may be brought up immediately to the surface. The throat of the furnace is contracted by the insertion of a bridge at the top, in order to cause the consumption of as much smoke as possible in the fire, before it enters the flue. This portion of it, viz. six feet, is constructed with fire-bricks and tiles, and it is here that the greatest amount of heat is produced. The flue, starting from the dimensions of one foot square, gradually *increases in width* to two feet, but *decreases in depth* to four inches, when it reaches the level on which it is to proceed. The flue is then conducted along the passage between the seats, the pavement itself forming the roof. Blue and red Staffordshire tiles laid alternately, lozenge-wise, form the pavement; they are set in cement, resting upon common blue slates, which are supported at intervals of six inches by thin bricks set on edge in the middle of the flue, the whole forming a solid substratum, and by no means unsightly. Staffordshire tiles are used because they will best stand the fire, and from the difficulty of obtaining any stone which will answer this purpose. Supposing the passage to be five feet wide, and the flue two feet, there remains a space of one foot six inches on each side from the wood-work of the seats, thus preventing any danger from over-heating. The flue proceeds along this passage to the extent of 60 feet, when it enters a chimney, formed by circular nine-inch tiles inserted in the wall, and carried up through the parapet.

"I have also exhibited a plan of Weldon church, showing the position of two furnaces, which, in this case, are required, from there being a larger area to be warmed. It is of importance that the furnaces should be constructed in such a position that a certain rise may be obtained for the flues. The best place, in general, will be found to be under the porch; the ground underneath which being excavated, and a vault formed, easy access is obtained to the furnace, as well as a convenient receptacle for the fuel. An important advantage is gained by this position of the furnace; every time the door is opened, and a current of cold air enters, it is immediately warmed by coming in contact with the heated tiles just above the furnace; and then it is carried on, provided there are open seats, without doors, in the first instance to the feet, which are thus kept comfortably warm. It will be seen that, from the length of flue, no heat is wasted, and the higher the chimney is carried, the greater certainty there will be of insuring a good draught. Where practicable, the tower therefore is the best place in which to construct the chimney. In churches where one furnace cannot produce sufficient warmth, an ingenious contrivance has been adopted, consisting of a circular hole made in the floor, to the depth of 1 ft. 6 in.; 1 ft. in diameter at the bottom, and 8 in. at the top, lined with fire-bricks, and having a flue at the bottom running into the main flue, at the distance

of about three feet. From the plan it will be seen that the shape of it is somewhat similar to that of a coffee-pot. This fire-hole is suitable for warming a vestry, or for portions of a church which may be too distant from the main flue. It can also be placed at the lower end of the chimney, to be lighted before the furnace, and thus causing a better draught. The principle upon which it acts is that of a downward current; the coals are placed at the bottom, then some smaller sticks, and shavings at the top; these are lighted, and the flame is carried downwards by the pressure of the air above, igniting the wood and coals, and consuming the smoke in descending.

"The superiority of this plan of warming over that by means of iron stoves, consists in the purity of the heated air which ascends from the furnace, and being filtered, as it were through the tiles, rises into the space above, purer than when contaminated by passing through any heated metallic substance. Other advantages are, the beneficial way in which the heat is produced at the lowest point in the building; its safety from fire, the only access to the furnace being on the outside; the absence of dust, smoke, and dirt; and the economy of fuel. The person who has executed the work at Rockingham and Weldon, is Mr. Bradshaw, an intelligent builder at Leamington, who has applied this system of warming to several churches and schools in that neighbourhood. The cost of it for the length and extent I have described, amounted at Rockingham to £35; at Weldon, to £65. The materials were supplied by Mr. Arnold, tile and brick manufacturer, Tamworth.

"It was impossible to convey any idea of this plan, without carrying these remarks to a greater length than I could have wished; and even now, I fear, I have left much unsaid, and which I shall be happy to communicate to any person who wishes for further information on the subject.

"Before concluding, I must not omit to notice one other method of keeping our churches warmed and aired, and which cannot fail to be attended with beneficial results, and that is, to open them as frequently as possible for Divine Service. Let this simple method be adopted, in addition to the artificial means already recommended, and we shall not have to complain of cold, which may, in some measure, be the result of a want of zeal and devotion in ourselves."

A long discussion followed the reading of this paper, Mr. Law contending that the hot water system was the safest, most effectual, and cheapest. The importance of the subject was generally admitted, and a sub-committee, consisting of Lord A. Compton, Mr. Bigge, Mr. James and Mr. Law, was appointed to draw up a report on church warming, describing some of the methods hitherto adopted, stating the expense of construction and of fuel, the area heated and the degree of heat gained in each case, with any further remarks they may think advisable.

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## CAMBRIDGE ARCHITECTURAL SOCIETY.

THE third meeting for the October term was held on Wednesday, November 23, 1853; the Rev. the president in the chair.

The minutes of the preceding meeting having been read, the gentlemen who had been proposed at that meeting were elected. The following gentlemen were proposed for election at the next meeting :—

Mr. H. M. Bayley, Trinity College.  
Mr. J. R. Little, S. John's College.  
Mr. E. W. Cory, S. Peter's College.  
Mr. W. G. Cowie, Trinity Hall.

The thanks of the meeting were voted to Mr. E. S. Lowndes, of Christ's College, for some specimens of granite, and to the Rev. H. M. Ingram, M.A., Chaplain of Trinity College, for a volume of "Reports of the Church Building Society."

Mr. Norris Deck read a paper on the Priory church, Great Malvern, illustrated by some drawings of the encaustic tiles which exist there in great numbers.

The thanks of the meeting were voted to Mr. Deck, and he was requested to allow his paper to be copied.

Mr. S. B. Gould, of Clare Hall, exhibited some drawings of rood-screens and pulpits in the churches of Devonshire. The colours and gildings of the originals were very faithfully represented.

A report was read from the committee for superintending the restoration of S. Andrew's church, Barnwell. In seconding the motion for its adoption, Mr. H. R. Luard, M.A., Fellow of Trinity College, spoke very highly of the services rendered by the late treasurer to the fund, and by Mr. R. R. Rowe.

Mr. J. Walker, B.A., of Trinity College, read a paper on Glasgow Cathedral. In moving a vote of thanks to Mr. Walker, the Rev. G. Williams, B.D., Warden of S. Columba's, and Senior Fellow of King's College, formerly president of the society, addressed the meeting at some length. He congratulated the society on its increased numbers and efficiency, and expressed a hope that its proceedings would be conducted in the same cautious manner as they had hitherto been; and that care would be taken not to wound the feelings of others by putting forward opinions in an offensive manner. These remarks were received with much applause.

The motion, having been seconded by the Rev. H. M. Ingram, was carried.

The meeting adjourned to Wednesday, December 7, 1853.

The last meeting of the society for the Michaelmas Term was held at their rooms, on Wednesday, December 7th, 1853. The Rev. the president took the chair at seven o'clock.

The minutes of the preceding meeting having been read, the gentle-

men then proposed were balloted for, and declared duly elected, and the following names were proposed for election at the next meeting :—

The Rev. Harvey Goodwin, M.A., Caius College.  
 The Rev. E. W. Wilkinson, M.A., Christ's College.  
 Mr. J. Martin, S. Peter's College.  
 Mr. J. Nunns, S. John's College.  
 Mr. G. W. Fisher, Christ's College.

The thanks of the society were voted to the treasurer, Mr. H. R. Bailey, S. John's College, for presents of the casts of some interesting seals of the monastery and cathedral church of Ely, and of the rubbings of several brasses; and to Mr. R. R. Rowe, for a collection of specimens of the different sorts of stone now generally employed for building purposes.

Mr. G. A. Lowndes, B.A., Trinity College, read a paper containing notices of the cathedrals at Aix-la-Chapelle and Cologne, and other remarkable churches in the latter city, illustrated by the magnificent works of Boisserée on Cologne Cathedral and the churches of the Upper Rhine. The Rev. S. T. Gibson, M.A., of Queen's College, in moving a vote of thanks to the writer, especially alluded to the magnificence of design, and the exquisite beauty of the minutest details, apparent in every part of the works at Cologne Cathedral.

Mr. Lowndes having, in the course of his paper, made some allusions to the peculiar style of stained glass executed at Munich, a discussion followed on the relative merits of the English and Bavarian schools of glass-staining, with especial reference to the windows from that manufactory lately inserted in the chapel of S. Peter's College.

Mr. E. S. Lowndes, of Christ's College, gave a brief account of the commencement of the work of restoration at S. Andrew's, Barnwell, under the superintendence of the incumbent and churchwardens of the parish, and the committee of the society. Mr. Gould, of Clare Hall, informed the meeting of the discovery of several fragments of the carved work of the old church, particularly of an incised slab, bearing a floriated cross of elaborate design. Mr. Rate, of Jesus College, urged the society to concentrate its efforts on this restoration, in order that, as soon as the work at present in hand was completed, the committee might be in a position to proceed to the repairs of the other parts of the church without delay.

Mr. J. T. Walford, of King's College, read a brief but interesting notice of the church at Compton, in Surrey, so remarkable for having a gallery over its chancel opening above the chancel-arch. The Rev. H. M. Ingram, M.A., Trinity College, moved a vote of thanks; in seconding which Mr. R. R. Rowe made some suggestions on the singular feature of this church described by Mr. Walford, as throwing light upon some peculiarities observed at Chesterton church.

The meeting then adjourned to February 8, 1854.

## WELLS COLLEGIATE ARCHITECTURAL SOCIETY.

### FIRST ANNUAL REPORT.

A YEAR has now elapsed since the foundation of this Society on September 17, 1852, and the Committee beg to present the First Annual Report.

During the past year Six General Meetings of the Society have been held. At the First Meeting the President delivered an inaugural address, in which, adopting Mr. Sharpe's Nomenclature, he pointed out the main characteristics of the several periods of Architecture. After alluding to the total neglect of this study, both in England and the Colonies, (a neglect which was deeply deplored by the late Bishop of Barbadoes), he urged the claim which this branch of Christian Art has upon the members of a Theological College, as the future guardians and protectors of Ecclesiastical buildings.

At various meetings since, ten Papers on different subjects have been read by members of the Society :

On the "Truthfulness of Pointed Architecture," by Mr. Newdigate.

On "Ruskin's Seven Lamps," by Mr. Tozer.

On "Architectural Outline," by Mr. Rediper.

On "Churches and their Arrangement, Congregational and Ritual, (first portion, on the nave), by Mr. Ravenshaw.

On "The Four Seasons of Architecture," by Mr. Tugwell.

On "The Study of Architecture and its connection with other things," by the Rev. C. E. Richard, Vice-President.

On "Stained Glass," by Mr. Ravenshaw.

On "Basle Cathedral," by Mr. Tugwell.

On "Anglo-Continental Ecclesiology and the new English churches at Geneva," by Mr. Ravenshaw.

The Committee have thankfully to acknowledge a considerable number of presents from various members of the Society, and would especially mention the names of Mr. Newdigate and Mr. Tugwell, the latter of whom has kindly devoted the proceeds of the "Four Seasons" to the Society's funds.

The Society has sustained a loss in the resignation of the secretaryship by Mr. Tozer, to whose exertions in behalf of Ecclesiology, and this Society in particular, our best thanks are owing. In connection with this gentleman's name, the Committee notice with great satisfaction the consecration of the chapel of S. John the Evangelist, Luton, South Devon, built from designs by Mr. Tozer, and the plans of which were laid before the Committee at their first meeting in the present year.

At an early period of our existence, a correspondence was entered into with the President of the "Bristol and West of England Architectural Society," with which it was proposed to form an amalgamation; no decisive steps having been taken, the matter remains in abeyance.

During the past summer, an Ecclesiological visit was paid to the cathedral, when, with the exception of some important details, e.g.,

the arrangement of the seats, the form of the foot-pa~~ce~~<sup>ce</sup>, the sedilia, and the stencilling of the roof, a satisfactory opinion was formed of the restorations by Messrs. Ferrey and Salvin.

The new window by Mr. Willement was noticed with commendation, and hopes were expressed that the east window, so deservedly eulogized by M. Henri Gerente, might at no distant period receive that restoration and repair which its exceeding beauty deserves.

Mr. Willement's excellence in that department was alluded to, as testified by the effect of the centre window of the Lady chapel.

Hopes were also entertained that the tracings of the east window taken in 1847 by M. Henri Gerente might not be lost to the world, notwithstanding his untimely death. This hope has been realized within the last few months by the successful reproduction of this window in the new church of All Saints, S. Marylebone, from the works of his brother, M. Alfred Gerente.

Neither could the Committee refrain from expressing their regret that the scheme for building a new church for East Wells should not have been carried into effect, (for which a subscription was formerly entered into by members of the Theological College) especially as the accommodation in the restored choir seems likely to be less even than that at present afforded in the nave.

At the last General Meeting it was unanimously resolved that the *Ecclesiologist* should be taken in by the Society.

Your Committee have been engaged in drawing up a new set of rules, for the better government of the Society, which will be laid before them at the present Meeting, for approval and confirmation.

The desirableness of ultimately obtaining a room, as a place of deposit for the Society's Books, Brasses, Casts, and other possessions, has also engaged the attention of the Committee; the Vicar's Hall seems eminently suited for this purpose, and might be used (as that at Exeter) for the Society's meetings. The Committee hope shortly to be able to come to some arrangement on this subject.

In conclusion, your Committee think, in reviewing the past year, that both here and generally there is every reason to believe that true principles are widely spreading their growth and influence, and that there is great evidence of the acceptance of a sound and correct Ecclesiology, and would most strenuously urge on the Society to use their utmost exertions for the furtherance of such an end.

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## OXFORD SOCIETY FOR THE STUDY AND PRACTICE OF PLAIN-SONG.

A CORRESPONDENT favours us with the following account of a hopeful movement for the revival of Plain-Song, in the establishment of the Oxford Society for the Study and Practice of the Plain-Song of the Church.

*Oxford Society for the Study and Practice of Plain-Song.* 57

**PATRON.**

The Lord Bishop of Oxford.

**PRESIDENT.**

The Rev. G. W. Huntingford, B.C.L., New College, Vicar of Littlemore.

**TREASURER!**

S. H. Lear, B.A., All Souls College.

**SECRETARY.**

The Hon. Frederick Lygon, B.A., All Souls College.

**DIRECTOR OF THE CHOIR.**

The Rev. J. L. Fisk, B.A., S. Mary Hall.

The Inaugural Meeting of this Society was held on S. Cecilia's Day, 1853, in the rooms of the Architectural Society, Holywell Street.

The practice meetings are held each Wednesday, at 3 P.M., and the Secretary will answer any communications addressed to him at the Architectural Rooms.

The Society already numbers about fifty Members, amongst whom is Dr. Elvey, of New College, the Choragus of the University. Much discussion has been excited by the proceedings of the Society. The following papers were read at one of the Meetings, and a considerable portion of the Hymnal and Psalter of the Ecclesiological Society has been already practised.

*On the Study and Practice of the Plain-Song of the Church.*

The object of this study and practice of Plain-Song, is not to abolish the Church Music of England, as is often said, but to restore to its due place that Plain-Song which for many years has been completely forgotten and neglected. It may be as well to state, that the writer of these remarks believes Palestrina and Orlando Gibbons to be the greatest musicians the world has yet seen; he is then actuated by no feeling of dislike to the style of music written by them, but rather the reverse, for says Mr. Helmore, 'let it be remembered that the best judges of music have agreed that Church Music attained its highest excellence at a date anterior to the neglect of that Ritual Music now advocated'; that is to say about the middle of the seventeenth century.

Those who may wish to ascertain the course pursued by the authorities of the Church of England relative to this Music after the Reformation, will find the question discussed in Mr. Dyce's preface to his edition of the Book of Common Prayer. He there shows the claims which this Plain-Song has upon our consideration, to rest not merely on its intrinsic merits, but on the fact that those who adapted our Prayer Book into its present form, intended full use to be made of those noble 'Tones' or tunes which had been the heritage of the Church of England and the whole Western Church for many centuries. Mr. Dyce also adduces proof that this ancient music or Prick-Song was not wholly disused till the Great Rebellion. Apart, however, from the question of authority or the propriety of adopting a practice solely for its antiquarian associations, there are very substantial reasons why this Plain-Song should be re-introduced into our Church Services.

This is not the opportunity to discuss the propriety of Choral Service. So much will be assumed. Nor perhaps is it necessary to urge that unless the Choral Service be also congregational no step has been made in the spiritual edification of the congregation, but rather the reverse. Now this Plain-Song is eminently adapted for congregational use. Where there is a trained choir and a congregation advanced in musical skill, "the solemn composures" of Tallis, Byrd, Gibbons, Palestrina, Child, Patrick, Farrant, are fitly used; but such a state of things is rare, if not fabulous in a parochial congregation, and as this ancient music is "easy to be understood of the people," persons ignorant of music will join in these chants, &c., with a devotion and heartiness such as to astonish an attendant at what is called "full Cathedral Service," where the congregation are almost debarred from singing God's praises. The congregational character of this music, doubtless somewhat depends on its unisonous character. Anglican Chants, if sung only in unison after a few verses soon pall upon the ear, and tire instead of adding to the devotion of the congregation, but from the peculiar structure of the scale on which these "Tones" are founded, they will bear any degree of repetition without becoming wearisome.

To speak somewhat inaccurately there is the same sort of difference between the scales on which the ancient music is formed and our own modern one, as between an English and Scotch tune, the character of which last is mainly derived from the *intervals* of the scale being those of the black notes of our pianos. Those who are only accustomed to modern music may be surprised to hear that many scales were formerly in use. (See Dr. Burney's History of Music, Smith's Dictionary of Greek and Roman Antiquities, C. C. Spencer's Explanation of the Church Modes, the Preface to Mr. Helmore's Accompanying Harmonies to the Psalter noted, and Hymnal noted.)

What is aimed at, then, is to promote congregational Church music, and to enable those who intend to enter Holy Orders, to obtain such a knowledge of this simple and devotional music as shall fit them to "say (i.e. monotone) or sing" (i.e. intone) their parts in the Church service, while their parishioners, men, women, and children, shall join in heart and soul, without that distraction of mind which too often results from our modern choral services. It may be a subject for future remark on the propriety of introducing this music into the services of our college chapels; but it is hoped for the present, that those who do not understand or appreciate this music will at least abstain from laughing at that, which by their own admission, they are unable to understand. One trained to admire the flowing grace of modern music may not at first enjoy these ruder strains; yet but little experience will probably teach him the remarkable beauty and grandeur of these holy melodies, which have been the joy and solace of Christians of every age; and if a fair trial be given, Plain-Song shall resound as sweetly and as nobly as of old.

For ourselves, we do not expect in one or two practices to become a perfect choir, but we do hope to accustom ourselves and others to take part in the musical services of the Church with comparatively little instruction and trouble, and thus to aid in removing the chilling in-

difference and puritan alovenliness which too often mar and disfigure our Church services; and if this be done in however slight a degree to God's greater honour and glory, this society will not have been established in vain.

F. L.

*Reasons for the adoption of Plain-song.*

These chants should be used for the following reasons:—

1. Because they are more devotional.
2. Because chanting is musical reading, and whereas in other chants sense is made subservient to sound, in these each word receives its proper emphasis.
3. Because Plain-Song is the only music in which learned and unlearned, men, women, and children, can join with ease and without distraction of mind, and so
4. Ensures hearty response from the congregation and greater decency and solemnity in the service of God.
5. Because it prevents the use of florid or secular music and chants, and in their stead offers something grand, majestic, simple, and satisfying.
6. Because it guards the officiating clergy and choir, from temptation to display, and from personal peculiarities.
7. Because these chants have been used from very early ages in chanting the psalms; some say from the time of King David, certainly early in the history of Christianity.
8. Because they were not disused by the Church of England till the Great Rebellion of the Puritans.
9. Because the only basis of a reform of Church music (which is much needed) is the restoration of Plain-Song, on the grounds of authority, antiquity, and reason.

S. H. L.

## NEW CHURCHES.

*S. Thomas, Leeds.*—After the miserable structures which vex an ecclesiologist, wherever he may turn in Leeds, it is a comfort to come upon a building which, in spite of its faults, and in its faults, shows the hand of a master. Seen under every possible disadvantage, a brick building without, at present, chancel or tower, standing in a squalid waste, strewed with heaps of rubbish, S. Thomas stands out unmistakably a town church. Mr. Butterfield always seems to build *con amore*, when there are extraordinary difficulties; and he succeeds with bricks better, in proportion, than with any other material. The present church is very lofty; and at present has nave, two aisles, and unfinished tower at the south-west, serving also as porch. The style, of course, is Middle-Pointed. The east end is (as must be evident) merely the blocked chancel arch; the architect is not responsible for the colour behind the altar. Above the chancel-arch there is a very elegant pattern, a cross in a circle. A *chorus cantorum* has been thrown out; so

that the ritual need not suffer from the want of a chancel. There are five bays; the piers four-clustered with good plain caps and bases; there is no clerestory, (with the exception presently to be made), but small ventilators are introduced in the clerestory wall. The bricks are shown throughout; relieved by bands of white stone, cotised with black brick. The voussoir bricks above the arches are red, black, and white. In the eastern bay is an arrangement to which we cannot but feel a great repugnance. A kind of transept gable is thrown out, extending not to the aisle walls, but simply to the piers; in other words, the nave-roof becomes quasi-transeptal, without any corresponding arrangement in the church itself. We can see neither use nor beauty in such a peculiarity: it is simply odd. If any object can be gained by lighting the roof of—what we suppose we must call—the crossing, it is obtained; but the body of the church is not benefited by that light. The roof is rather singular than pleasing, and has ties. The aisle windows are of three lights, and are not remarkable. The font is octagonal and massy, of Derbyshire marble, on a square base; it is very good, except that the straightsided trefoils, in which the basin is panelled, want depth of chiselling. The gas standards, with fleur-de-lys heads, and the open seats, are all commendable. The brick pattern work above the west window is very telling. But it is the whole effect and not the details, by which this church is to be judged; and so considered, it is quite worthy of the architect of All Saints, Margaret Street.

*S. Jude's, Pottery Field, Hunslet, Leeds*, is, we believe, the first work of a young member of our society, Mr. Philip Boyce. The design is very simple; chancel, nave, two aisles, and intended tower at the west end of the north aisle. The style is Middle-Pointed. The arrangements are good; and the prayers appear to be said in the chancel. The stalls are plain, but, though in deal, have much character. The subseells, however, have no desks, (an omission which we always think a mistake). The nave has five bays; the piers are alternately circular and octagonal, with octagonal capital and base. The east window, of five lights, and the west of four, are both good; those in the aisles are kept subordinate in pretence to those in the chancel. The massy piers of the tower bay, which is also the entrance, are very effective. The font, however, which is somewhat early for the rest of the church, is so placed as to give the impression of hindering people from coming in. The roof has alternately a simple tie, and crossed braces. The pulpit, of plain unvarnished deal, is very boldly treated and struck us much, notwithstanding the ugly legs on which it stands. There is a campanile between chancel and nave. We congratulate Mr. Boyce on his decided success, and are glad that he has another church in hand in the same town. We should, perhaps, observe that our visit to this church was paid by gas light.

*Holy Trinity, Markbeech, Kent*.—A little church, built by the lamented Mr. Talbot, in the parish of Cowden, and consecrated in December, 1862. The architect was Mr. David Brandon, who has but poorly seconded the wishes of the founder. There is a nave, with a small tower opening into it at the north-east side, a small chancel with a three-sided apse, a south sacristy, and a south-west porch. The whole

building, internally as well as externally, is of good ashlar, and the quoins are of the same stone as the walling. This, and the uniform open seats, the tiled floor, &c. give, in spite of architectural defects, a very church-like aspect to the building. The apse has its sides of very irregular dimensions. In its eastern wall there is a triplet of unequal lancets, with a hood carried on detached shafts of polished marble; and on each of the other sides is a single trefoiled lancet. The consequence of the apsidal arrangement is that there is no sufficient height for an east window of any dignity. This can only be secured in an eastern gable, or an apse of prodigious height. In a low apse like this it is a great mistake to attempt an eastern triplet. After all the triplet here is of most insignificant dimensions, and yet its cill is too low for any sort of dignity. In fact it is actually lower than the top of the altar,—itself a low table and without superaltar or ornaments. It is surprising how much this arrangement injures the effect of the church. The sanctuary, raised on two steps, is paved with encaustic tiles; and the lower part of the sanctuary walls is also enriched with tiles placed vertically. The sanctuary, which contains nothing more than the apse itself, and is too small, has for a screen an oaken rail on metal standards. There is no screen to the chancel. On each side of the altar there is a chair—an arrangement seldom now seen in a new church of this kind. The chancel, one step higher than the nave, is paved with red and black tiles. On its north side is nothing but a lettern: on the south are two stalls with a desk (too high by far) in front. The roofs are boarded, and quite plain. The nave seats are all uniform, of stained deal, and on a wooden platform. On the north side of the nave there are four plain lancet lights, and a rather mean open arch to the tower; and the same number of lancets, and the main door on the south. At the west end there are two detached lancets, united by a broad hood, with a sexfoil above. Both the chancel arch, and that opening into the tower, are corbelled under bad First-Pointed caps. The font stands at the west side of the south door: it is circular with scroll-like foliage, modern and spiritless, round the bason; and a four-clustered stem with ultra-medieval heads. The pulpit, approached through the wall from the sacristy, is of stone, an octagon, corbelled down to the ground, unmeaningly large and coarse. There are two very fair coronæ in the nave, of iron, painted blue, with twelve brass candlesticks on each. The east window alone has stained glass,—we believe by Mr. Wailes,—of grisaille with a canopied medallion in each light; representing the Crucifixion between the Agony and the Resurrection. The north window of the chancel is also of grisaille: but these windows have little, if any, merit. Going outside, the porch is of oak and open. The red tiles of the roof look well in contrast with the masonry. The exterior has too many buttresses, the gabled sacristy is made too much of, and the tower is too small and too low. The latter is square, with buttresses to its lower stage: the top of the belfry stage is scarcely higher than the ridge of the nave roof; it is surmounted by a low square shingled spire, ending in a metal cross. Each face of the belfry stage has two contiguous plain lancets; and the corbel heads are hideous grotesques. A very wide ugly open tile drain—of which the badly

laid cement is already in many places cracking off, runs all round the exterior. There is one bell and a clock.

*S. —, Cadley, near Marlborough.*—This chapel of Middle-Pointed design, now in course of erection, from the drawings of Mr. T. H. Wyatt, is picturesquely situated in an open space in Savernake Forest. The noble owner of that property has with most praiseworthy liberality provided for the erection and endowment of this chapel, in an extraparochial district, which till within the last three years had never enjoyed the ministrations of a clergyman. For some time past service has been performed in a building adjoining the present chapel, which will now revert to the purposes of a school-room, for which it was originally intended. While most grateful to the nobleman who in this and in numerous other instances, has shown his deep interest both in the temporal and spiritual welfare of his tenantry, we much regret that we cannot speak in the slightest commendation of the way in which his wishes have been seconded by the architect he has employed. The building consists of nave, chancel, vestry on south side of chancel at right angles to it under a separate gable, and porch, which is also adapted to serve the further purpose of a tower, south of the nave at the extreme west. To begin with the west end which first attracts our notice. This consists of an exaggerated circular window in the gable; on the north side a two-light window giving the idea of an aisle which does not exist; and on the south, the head only of a similar window, the lower part being cut off by a projection, reminding one strongly of a cottage oven, sloping gradually outward as far as the projection of two buttresses, which form its side walls. This wonderful excrescence is lighted by a singular adaptation of a spire window projecting from its sloping roof: it is intended for a baptistery, but after all is scarcely big enough to hold a good-sized font and to admit of the priest standing upright. On entering the chapel under the tower-porch several absurdities meet one. First the porch is left open on its three external sides; the arches are unusually high, and are thus especially suited to leave the people unprotected in an exposed situation. This porch is to have a groined roof, and the bells, five in number, are intended to be hung in the tower above. But as far as we could learn by examination and inquiry, no provision is made for ringing, except by means of a "manhole" in the vaulting, and a step ladder. So the architect of the Bodleian is not the only one who has forgotten a staircase. The tower is covered by a stunted pyramidal capping. The nave is fitted with two blocks of very fair open seats, with a passage between them, but our old abomination, the reading-desk, is unhappily perpetuated in a snug corner, fitted with a kind of chair, in the south-east end of the nave. But wishing to appear not quite ignorant of ancient pieces of church furniture, the architect has favoured us with his own novel idea of a lectern, in the shape of an almost flat table, supported by four clumsy ribs springing from a still more hideous stem. This is to stand close by the reading desk. The pulpit occupies the corresponding corner; it is of stone, but from its shape more resembles a reading desk. It is nicely carved, but we found that the builder could not have attended to the architect's draw-

ings, as a joint runs directly up one or more of the fillets. The roof hardly requires notice in itself, excepting that there is a marvellously dapper fleur-de-lis in the space above the collar. But we must protest most vehemently against the absurdity of inserting elaborately carved corbels, on which rest Purbeck marble columns, which to the uninitiated seem to support the roof, though unhappily for this supposition the roof was erected for some six months prior to the introduction of these imaginary supports. So much for the nave. Now for the chancel. The roof, much poorer in construction than that of the nave, furnishes us with a most curious spectacle,—the collars, as they approach the east, rising step by step, and gradually diminishing to most elegant tenuity in order that they may not cut off the top of a gigantic five-light east window, of most unsuitable dimensions for so small a building. The only fittings are a row of stalls on each side, not intended for the choir. The book-boards are supported by iron standards so close to the stalls that there is not room enough to kneel. The altar rail is also supported on standards of the same pattern, and is so extravagantly high as to make it difficult to kneel, or to administer the elements. In addition to this the sanctuary is meanly narrow, including only about two thirds of the easternmost side windows. The window on the south side has part of its cill lowered, so as to serve the purpose of a very tiny sedile. The whole of the chancel is to be paved with Minton's tiles, excepting the footpace, which is entirely of blue stone. We pass out of the building by a priest's door of enormous size opening into the vestry, and thence into the open air by a door almost equally huge, glad to be relieved from the examination of such a church, and hardly knowing whether to give vent to our feelings, by "a smile or a sigh," but at all events deeply regretting that such a church could be designed by one holding the responsible office of Architect for the Diocese of Sarum.

*S. —, Watford, Herts.*—We notice this church from the drawings kindly furnished to us by the architect Mr. S. S. Teulon. The ground-plan comprises a chancel, 27 ft. 4 in. by 21 ft.; a nave, 54 ft. 8 in. long, and of the same breadth as the chancel; a north aisle, divided from the nave by an arcade of four arches, and extending eastward as a chancel-aisle—or rather as a chancel-transept (for it has a transverse gable)—to the limits of the choir proper, a vestry to the north of the sanctuary, and a south-west porch. But this ground-plan is not, we shall find, rendered constructionally. As to internal arrangements, the sanctuary rises by two steps; the chancel has a very low stone screen, and three longitudinal benches on each side; the north chancel aisle, separated from the chancel by a high parclose, has an organ, on the ground, and seats for school children facing south; a pulpit, and a reading-pew facing south and west, stand at the north-east of the nave, and the seats in the nave and aisle are all open and facing east. The font stands at the west side of the south-west entrance. The style is mixed between First and Middle-Pointed; the caps projecting, and in the chancel richly flowered, and the shafts clustered, or else cylindrical. The bases are not good and are stilted above the level of the open seats: which produces a peculiarly unpleasant effect in so early a style.

The windows in the aisle are of an early kind, of two trefoiled lights, with a quatrefoil in the head, but the gable windows and those on the south side are considerably later in type. The great mistake, as it seems to us, in this design is that, in construction, what would be called the chancel-arch is used for the separation of the sanctuary and the chancel, and not for distinguishing the chancel from the nave. In plan the church appears to be treated in the usual manner, but in section and in elevation the effect is that of a church with nothing but nave and sanctuary. The chancel proper, in fact, is nothing more than the eastern bay of the nave. And yet this is not done for the sake of degrading the chancel, for the detail is considerably enriched, in the arch-mould, the piers and the roof, in this eastern part of the constructional nave. The only reason we can assign for this novel arrangement is that the greater bulk of the chancel-arch piers is thus got rid of, and the chancel-aisle made more open to the general area of the interior; but we cannot think the advantage thus gained an adequate reason for the departure from all usual precedents of church architecture. Externally the general effect is more that of a college chapel than anything else, the roof being continuous and the bays and buttresses being at regular intervals. A stone belfry-gable rises from the roof over the sanctuary-arch, and the sanctuary is very richly created. The bay of the nave devoted to the chancel has a far richer crest than the rest; and the south window of that bay is larger and much more ornate. We do not understand why the style of the two sides of the church should be diverse; and we do not see that the transverse gable was needed for the chancel aisle, even though the organ is there placed. Provision is made for subsequently adding a south aisle.

*S. Michael on the Mount, Lincoln.*—Our readers may remember a hideous conventicle-like structure on the south side of the precipitous slope of the hill on which Lincoln cathedral stands. This was the old church of S. Michael on the Mount. It has lately been wholly rebuilt by Mr. S. S. Teulon, a little to the south of the old site. The new plan is unusual. There is a nave 61 feet 6 inches long by 24 feet broad, a chancel in prolongation of the nave, and a three-sided apsidal sanctuary,—the chancel and sanctuary together being 27 feet long; a *pseudo*-transept on the south side opening into the church by two arches, of which one is in the nave and the other in the chancel; and on the north side, at a higher level, caused by the steep slope of the site, a sort of gallery-aisle and vestry, both with external doors; the former of the two opening to the nave by a pierced arcade, and the latter with a flight of steps down to the level of the chancel. The aisle, or gallery, is appropriated to seats for the children of Christ's Hospital, an endowed school with which the church is in some way connected. At the western end of the south side is an entrance porch. We are far from denying that the peculiarity of the site may more than justify the unusual treatment of the north aisle; and the effect is rather piquant and effective; but we protest against the south transept as being not only not the best way of securing the additional accommodation there required, but as quite contrary to all good precedent in the fact of its opening by an arcade of two into both the nave and the chancel.

The external effect of this is most puzzling, and makes the whole building needlessly look like a nave and sanctuary merely, instead of, as it really is, a very properly arranged church. This effect is heightened by the position of the belfry turret over the sanctuary arch. Indeed here, as in Mr. Teulon's new church at Watford, the church is structurally divided into nave and sanctuary, and not into nave and choir; the chorus cantorum in both cases being locally in the nave. Now, although this plan is excellent in certain exceptional cases, and particularly in the re-arrangement of old churches with intractable ground plans, we think it by no means desirable that, in a new design, what is a mere expedient should become a recognized normal form. Here too, as in the church at Watford, so much of the eastern part of the structural nave as is used for the chancel, is marked externally by a richer and loftier ridge-crest than the rest of its length. The chancel is separated from its half of the south transept by a good wooden parclose-screen, and by a low stone screen from the nave. It has on each side three longitudinal seats. The sanctuary, coextensive with the apse, rises by two steps, and the altar stands at the extremity. A pulpit and a desk, facing south and west, stand outside the screen on the north side. The only possible justification for the structure of this church would be, that the prayers might be properly said in the choir, and yet—to all intents and purposes—in the nave; so that we are the more surprised to see a reading-pew provided without the screen. The style of this church is late First-Pointed, with an admixture of geometrical tracery in the more important windows. The detail is unusually good, and the open arcading of the north gallery, with its bold cusping, is a striking feature. The north aisle has a separate gabled roof. The west window is a good early composition of five lights. The windows in the three sides of the apse gain height and dignity by being placed in gablets; but this is at the sacrifice of the beauty of the apse: the scale of the building not permitting the arrangement. The three gables, running into the three slopes of the apse roof, produce in so small a building a confused and huddled effect. We do not much like the quatrefoiled circles which light the north wall of the north gallery.

*S. Edward, Romford, Essex.*—A large lithographed perspective view taken from the south-east shows this church as rebuilt by Mr. J. Johnson. The view represents a clerestoried nave with lean-to aisles; a south-west porch, which forms the base of a tower and spire; a chancel, with north and south chapels under separate gables, and a lean-to vestry at the north-east angle. The style is an ornate geometrical Middle-Pointed, bristling with gable-crosses, copings, gurgoyled cornices, and ridge-crests. We have noticed in other works by Mr. Johnson a tendency to excess in ornament. The tracery of all the windows is most elaborate; the clerestory is a series of traceried spherical triangles. The tower and spire, which from their situation, scale, and detail, we take to be wholly modern, are somewhat laboured. There is a needlessly large window in the west face of the tower, lighting nothing; the belfry stage is better, but is capped by a heavy embattled parapet, from within which rises a thin octagonal spire, with

haunches at the angles. An angle staircase at the north-east angle is surmounted by a pyramidal spirelet. The door into the tower is foliated. This church deserves a personal examination.

*Christ Church, Stratford-le-Bow, Essex.*—We notice this from a perspective lithographed view taken from the north-east. The view shows a nave, a short chancel, a north aisle, (under a separate gable—but there is no clerestory), and a north-west porch which forms the lowest stage of a dumpy tower and spire. There is also a lean-to vestry on the south side of the chancel. The style is Middle-Pointed—but not of a very graceful sort—being heavy and cumbrous, and seeming to aim at a rather early type, while, in many respects, as in the tracery, later ideas are not excluded. The tower has, above the porch, only a low belfry stage, surmounted by a short and heavy stone broached octagonal spire, with spire lights. The top of the belfry-stage seems scarcely to reach the ridge of the aisle-gable, far less that of the nave. At the same time there are marks of vigour and feeling in the design which make us much wish that Mr. Johnson, whose production it is, would emancipate himself from the mistake of sacrificing too much to external effect and over elaborate ornamentation. The great fault of the church is a want of simplicity. A group of school-buildings—of the same general character—is indicated, in our lithograph, on the south side of the church.

*Holy Trinity, Leighton, near Welchpool, Montgomeryshire.*—We sincerely trust that it may be very long before we have to criticize another such church as this. It belongs to a class which we fondly hoped had passed away for ever,—a class of churches bearing manifest tokens of having been built for the honour and convenience of man, rather than for the glory of God. The church is being erected, we believe, at the cost of one individual. The architect is a Mr. Gee. It is an ambitious structure, in Geometrical Middle-Pointed. Externally the material is the limestone of the district, with Bath stone dressings. The plan comprises a chancel 18 feet long, nave and aisles 56 feet; a tower west of the north aisle, capped by an elaborate stone spire, the haunches of which rise barely above the ridge of the nave roof. On the south side of the chancel is an octagonal building, of considerable size, with a tall and imposing roof. This we were prepared to condemn, as an overdone vestry; but what was our astonishment, when, on inquiry, we found that it was intended for the benefit of the founder's family, to deposit their hats, coats, and umbrellas in during service! Of course there is a private entrance from the outside which also communicates with a large square box, which we were told was the squire's pew. Opposite is one exactly matching, approached also by an external door at the east end of the aisle. This is the "minister's pew." A much humbler vestry, by the way, is provided for the "minister" on the north side of the chancel. The chancel itself is not intended for use, the ritual requirements being met by a reading-desk and pulpit facing west, and an absurd arrangement of the nave seats. These latter occupy the whole area of the nave, leaving no passage except a transverse one at the west end. All have doors, except the four eastern rows, which are divided into stalls and are furnished with poppy heads.

They decrease gradually in length, until the easternmost has but three stalls. It is not, however, clear that these are to be devoted to the choir. The aisles, we believe, are to be occupied by school children, for whose accommodation certain backless forms are, we presume, intended. Every window is filled with stained glass. The east and west windows, of five lights each, have large single figures, and subjects under perspective canopies. With the single exception of the drapery, which in many of the figures is not ill-managed, nothing can be worse than this glass, taking into consideration the present state of the art. In the west window the Prophet Isaiah is called *Isiah*. The other windows are glazed with ornamental patterns and quarries. The nave arcades are the only features which we can at all commend. The nave itself would not be bad, if it were not for the abominable arrangements. It is lofty, and has a fair clerestory. The very decided retrogression which this church exhibits from principles almost universally recognized, renders it absolutely necessary that its glaring defects should be published, as a warning to church builders that something more is required than a mere expenditure of money to fit their edifices for their high object.

*S. Mary's Chapel, Truro.*—Several years ago the old chapel in S. Mary's churchyard was nearly all pulled down, and a very simple and correct building erected in its place. The style is First-Pointed, nave and chancel of three and two bays respectively, a bell turret on the apex of the western gable, and a shallow porch. There are good gable crosses, and an excellent stone lychgate attached to the west wall. Internally the nave and chancel are divided by a low screen, the latter is fitted correctly with longitudinal seats with low desks. A pulpit at the north end of the screen. A faldstool and lectern of oak. In the sanctuary, which rises by two steps, is an altar-table of oak, and above it, inserted in the wall, a stone cross, painted with blue and gilt. The east window is an unequal triplet; the chancel bays have single lancets with a small priest's door between them; the nave bays have couplets and a shallow porch. There is a good organ chamber on the south of the chancel. The nave is fitted with low open benches. At the west end is a plain stone font with a flat cover. There is no west window. The roof, which is very highly pitched, is simple and good. An oak poor-box is fixed in the wall within the south porch doorway. An oak corona lucis hangs over the screen, the roof being continuous with no external distinction between the nave and chancel. A diaper has been stencilled along the walls under the windows. Eastward of the church is a good tool-house for the use of the sexton, simply constructed of wood, with iron gable-crosses.

*S. —, Belmont, Durham.*—We have been favoured with a view of the working drawings of this contemplated church, which have been prepared by a local architect, Mr. J. H. Cory. The plan is rather unusual:—a chancel 35 ft. 6 in. by 18 ft. 6 in., with a sacristy to the north-east; and a nave 53 ft. long by 28 ft., which opens westward into a tower of an area disproportionately large for the rest of the church,—21 ft. by 23 ft. The style is Middle-Pointed and very fair of its sort; though the windows are somewhat over-regular in their disposition, and of com-

monoplace detail. The nave communicates with the tower by a couplet of arches divided by a slender shaft; and the west façade shows two two-light adjacent windows divided by a pedimented buttress, in the lowest stage of the tower. Above these windows is a low blank stage surmounted by a massy belfry stage with two windows on each face, and an embattled parapet. We cannot deny that this arrangement is picturesque, but it must, we think, be expensive as well as unusual. The chancel roof is panelled;—that of the nave open, with crossed rafters. The internal arrangements are satisfactory: the sanctuary well raised on three steps, and the chancel seated longitudinally. Opposite to the north door into the vestry is a priest's door—which however is scarcely needed. The prayers are to be read from the west end of the chancel seat on the north side; and the pulpit is at the north-east angle of the nave. In the nave are open seats continued into the tower, and the font stands in front of the pier at the west end; a porch entering at the extremity of the north wall, at its west end. The accommodation is to be about 382: and the estimated cost £1,550. Funds are greatly wanted.

*S. —, Preston, Lancashire.*—This large and late Third-Pointed or rather Debased church is under restoration by Mr. Shellard; and we have before us sketches of the building in its former and its proposed condition. It is clearly the architect's aim to convert it into a Middle-Pointed structure, by the insertion of new windows, and the transformation of the tower into a tower and spire. But the success of the attempt is most questionable. In fact, the new design is very inconsistent in its style: the buttresses, pinnacles, clerestory and general type of the church being, in spite of their pretension, jejune and unmistakeably Third-Pointed, while the window tracery, the belfry stage, and canopied porch-doorway affect an earlier style. The new tower and spire are to be 205 feet high. We fear that a good opportunity has been in this case turned to little account. The sum of £6,000 is to be expended. The internal arrangements are to be, as we are informed by a correspondent, of the very worst kind, including even galleries on three sides of the nave.

## NEW SCHOOLS, ETC.

*Woodstock, Oxfordshire.*—We can speak favourably of the National and Infant Schools building here from the designs of Mr. S. S. Teulon. There is a large schoolroom for boys (76 ft. 6 in. by 17 ft.), opening at right angles into the girls' schoolroom, which lies transversely and is 71 ft. 6 in. by 17 ft. Each room has a separate class-room, and, which is most important, separate exits to separate yards and offices. An infant-school, 35 ft. 6 in. by 17 ft., with separate offices, ranges at right angles with the extremity of the boy's schoolroom, forming the west façade; and over its south end rises a quadrangular wooden turret holding a clock and a bell, and capped by a pyramidal shingled spire.

let. The style is Late Pointed; the gable windows having transomes and foliated lights under straight-sided heads.

*North Newington, Broughton, Oxfordshire.*—Mr. E. C. Bruton, of Oxford, has built in this hamlet a small schoolroom, to which a dwelling-house for the master will be hereafter added. The style is an indifferent specimen of Debased. The schoolroom has a very unusual arrangement which we unhesitatingly condemn. Over the fireplace, there is a window which is placed in a sort of gable, the flue passing on one side, and the chimney crowning the ridge. The reason assigned for this, but a very unsatisfactory one, is the wish for wall-space for hanging maps. The school is not sufficiently provided with the necessary offices.

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## CHURCH RESTORATIONS.

*S. —, Westmeston, Sussex.*—This small and characteristic Sussex church is about to be enlarged, in good taste, by Mr. Carpenter. A north aisle, to match the existing south aisle, is to be added, and a sacristy at the east end of the new aisle. The nave will be fitted with excellent plain open seats of oak. The chancel had already received a proper arrangement. The north door—of Romanesque—is, very judiciously, to be re-built in the new aisle; and an old wooden porch, interesting in its character, though not beautiful, is also retained. The new aisle will have small trefoil-headed lancets; and the roof is continuous over the nave and aisles. The chancel arch is new, and like the arcades of the new aisle, of good detail. There is a plain close screen between the aisle and the sacristy: a low stone screen runs across the chancel-arch; and there is a good pulpit—of wood, octagonal, on a stone plinth.

*S. —, Chiltington, Sussex.*—This small church is also about to be enlarged by the same architect. Its plan is a nave, chancel and west tower. Mr. Carpenter adds a south aisle, divided from the nave by an arcade of three arches, with circular shafts, and with an open wooden porch in the middle of the south side. There is also a new chancel arch, and a new east window of three lights, with reticulated tracery. The aisle windows here also are lancets, trefoiled in the head: the piers and arches are of First-Pointed character. The arrangement of the seats is excellent; and the chancel is guarded by a low stone screen. The rustic character of the building is here, as in the former church, exceedingly well preserved.

*Notre Dame, Mantes, France.*—The fine church of Notre Dame, Mantes, in the Isle of France, (well known in history as the scene of the accident which cost William the Conqueror his life,) is under restoration by M. Durand. The church (originally built by Goules de Montreuil) in its actual condition is in the mass a noble specimen of French First-Pointed, not cruciform, with Middle-Pointed chapels round the apse and the eastern portion of the nave, and Middle-

Pointed windows to the early triforium, which is of peculiarly stately dimensions, having triple arches in each bay. The height of the church is impressive, but the building lacks length. The restoration of the exterior has made great progress, and the workmen are at present engaged in rebuilding the northernly of the two west towers. We may observe that of the three west portals of this church the middle and north are exquisite specimens of First-Pointed sculpture, the southern as fine a one of Middle-Pointed. The great west rose is filled with magnificent mosaic glass in good preservation. Inside the restorations have as yet been confined to the lady chapel at the extreme east end, which has been completely painted in patterns, fitted with a Pointed altar, and glazed with painted glass of the First style. We can say nothing in praise of this work. The painting is heavy and ineffective, and the glass as bad in execution as possible. We observed that several of the groups were copied from H. Gerente's "window of the Virgin" at Le Mans. In the largest of the nave chapels some interesting remains of mediæval painting have been discovered, one figure being in fair preservation.

IN OBITUM VIRI DOCTISSIMI ET DESIDERATISSIMI

GULIELMI H. MILL, S.T.P.,

IPSO DIE NATIVITATIS DOMINI, A.S. MDCCCLIII.

Quo Dominus festo servi magalia visit,  
 Hoc ipso Domini præmia servus adit.  
 Tecta Ducis subiit miles, Dux militis intrat;  
 Hic carnis trabeam suscipit, ille plicat.  
 Quæque Incarnati Doctor mysteria Verbi  
 Clarè aliis docuit, clarius ipse videt;  
 Personæque duas Naturas cernit in unâ  
 Emeritus, coluit quas veteranus adhuc.  
 Ergo die festo quo Christus terrea venit,  
 Christi confessor coelica rite subit.

#### NOTICES AND ANSWERS TO CORRESPONDENTS.

We can do no more in the present number than notify the publication of an interesting part of "Transactions of the Exeter Diocesan Architectural Society," forming Part III. of Volume IV., and with miscellaneous contents; and also of Part I. of Volume III. of the "Transactions of the Architectural Institute of Scotland," together with the Fourth Report of the Council of Management of the same Institute.

The Third Part of the *History of Llandaff Cathedral*, by Messrs, Freeman and Jones, has been published since our last number. The ground-plan is still delayed, but will appear with the fourth and concluding part. Till then, we defer our final notice of this excellent work.

*Is Symbolism suited to the Spirit of the Age?* (pp. 50, Bosworth) is the title of a thoughtful and creditable essay by Mr. White, in which, however, he scarcely succeeds in satisfactorily answering his question in the affirmative.

We welcome very heartily the appearance of a new monthly periodical under the title of *The Church of the People* (G. Bell, London). Three numbers have already appeared, at a price exceedingly moderate. A very interesting circumstance connected with this publication is that it is written and edited by a Committee of gentlemen, resident (we believe) in Manchester, whose object is to adapt it to the actual wants of "the People" in the manufacturing districts. And, so far as we can judge, they have succeeded hitherto remarkably well. We have seldom indeed observed a more manly and unaffected tone and temper than seems to characterize this unpretending magazine:—a great contrast to the false sentiment and patronizing air which deform some well-meant attempts to reach and influence the same social class. The Church of the People—its title is, we think, the least sensible thing about it—has a special claim to a favourable notice from ourselves, as it has taken up a good Ecclesiological line, and is especially vigorous in its denunciation of the pew-system.

We hear with pleasure of the formation of a Worcester Diocesan Architectural Society, under the patronage of the Diocesan. Lord Lyttelton is the President, Mr. E. A. H. Lechmere the Secretary; and Archdeacon Sandford, Canon Wood, the Rev. J. H. Wilding, the Hon. F. Lygon, and Messrs. St. Patrick, Holden, and Walker, form the Provisional Committee.

*Edenbridge School.*—Mr. C. Robins, writing from Crockham Parsonage, Edenbridge, complains of our notice of this building. He first impugns our grammar, which we may defend by informing him, that, for the sake of convenience, we are in the habit of calling a group of school buildings 'a school.' He continues, "The school is not built of rag, nor has it dressings of Caen stone. The style is not nondescript." We wish our correspondent had not been content with negations, but had enlightened us as to the materials and style of the structure. We are glad to hear, in continuation, that the school-offices, of which we complained, are but temporary. Finally, Mr. Robins refers us, somewhat spitefully, to an unfavourable criticism on our magazine in a late number of the *Guardian*.

We learn with interest that a process for hardening and preserving the stones of ancient buildings has been discovered by M. Rochas. Experiments have been successfully tried at Notre Dame de Paris and Chartres, and MM. Viollet Le Duc and Lassus express themselves much pleased with the invention. We are anxious for further details.

*To the Editor of the Ecclesiologist.*

Sir,—A few years ago the fine parish church of Cottingham, in the East Riding of Yorkshire, was restored at a considerable cost under the direction of an architect at Hull; and it cannot be denied that the condition of the church as restored is in every way an enormous improvement upon its former state. But it is one thing for an architect to conduct these restorations with the main view of his own glorification, and another in the careful and reverential spirit of a Christian. Had the latter feeling predominated, I cannot but think that the canopied brass in memory of Nicholas Estoteville, the founder (I believe) of a considerable portion of the present edifice, would have met with more decent treatment. A former inhabitant of the village, on revisiting the church after an absence of some years, thus describes the condition in which he found the brass. "We found it in pieces lying about in the vestry; many parts of the inscription were wanting; the stone itself had been removed from its original site, cut in two for the purpose of making up some other part of the pavement of the chancel, and altogether destroyed."

However, the attention of an influential parishioner was drawn to the matter, and the fragments of the brass have been placed in competent hands in order to be properly restored, and then relaid down in the church. And the object of this letter is to ask any one under whose notice it may fall, whether he chances to have by him a rubbing of the brass in its original state, and would lend it; for without some such assistance it is doubtful whether it will be possible to make the restoration of the brass a complete one.

Meanwhile, what have the active "Evangelical" Vicar and the churchwardens been about?

I remain, Sir,

Your faithful servant,

AN OLD CAMDENIAN.

Several communications have been received which will be noticed in our next.

# THE ECCLESIOLOGIST.

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"Surge igitur et fac: et erit Dominus tecum."

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No. CI.—APRIL, 1854.

(NEW SERIES, NO. LXV.)

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## BERKELEY CHURCH, GLOUCESTERSHIRE.

THE parish church of Berkeley is, in most respects, by far the finest in its own neighbourhood; in many it may claim a place among the finest in England. To the character of a great external architectural whole it has indeed no pretension; the position of its tower, which is entirely detached from the church, and the complete absence of high roofs, precluding any thing like varied and picturesque grouping. In this respect it is altogether surpassed by numerous churches of far less pretension, among others by its own exquisite neighbour at Leonard Stanley.<sup>1</sup> But in the two points in which its chief strength lies, the west-front without, and the arcades of the nave within, very few parish churches can venture upon a competition with it. In fact in these respects it approaches very nearly to the cathedral or abbatial type. The nave alone might be considered quite worthy of forming a portion of a small minster, but the rest of the church is for the most part very unworthy of being gathered round so splendid a nucleus.

This nave is of very considerable size, measuring nearly 95 feet in length; did this form the western limb of a cruciform church, with central tower, choir, and transepts, it would seem in its natural position, and it is clear that such a building would be one of no small extent and magnificence. But at present it is brought to a rather lame and impotent conclusion in a chancel of no great architectural merit, and less than half its own length, measuring only about 43 feet. The nave has a north and south aisle, and a north porch; the chancel has a northern sacristy, and a small private chapel of the Berkeley family on the south side. The tower stands to the north of the church, on the other side of a large churchyard. The present one is modern, but it represents an elder one, of which it seems to be an imitation.

The changes which the church has undergone are not very remarkable or interesting in themselves, and the building is so completely

<sup>1</sup> See Mr. Petit's description, in the *Archæological Journal*, vi. 44.

plastered and whitewashed within and without, as almost to hinder the application of the surest test of all, that of the masonry, to the discovery of the exact extent of each. I shall therefore confine myself more to the present appearance and architectural character of the building, and attempt less in the way of architectural history than I am in the habit of doing in monographs of this kind. On another point also I shall not enter. From its position close to the principal dwelling-place of an ancient and historic family, one too especially famous in past ages for their benefactions to ecclesiastical foundations, the church of Berkeley might naturally be expected to be rich in monumental antiquities. This expectation will not be disappointed, though it is less rich than probably would have been the case if it had not been a frequent custom with the ancient lords of Berkeley to bury in their own great foundation of Bristol Abbey. Still the array of monuments is both extensive and curious, and worthy of being treated in a more scientific manner than I could pretend to; they would form a fitting subject for a monograph in the hands of Mr. Bloxam, or of some other inquirer, who has given special attention to that branch of archæology.

*The West Front.*—In approaching the church from the north side no very striking individual object is presented to the visitor, but the moment he turns towards the western end the case is widely different. The termination of the nave is of the most splendid character; were the design carried out over a whole front it would afford a very formidable rival to Llandaff, from which it would not very widely differ in proportion. But unfortunately, instead of the finish of western towers, the terminations of the aisles are little better than mere botches without reference to the general design; and the gable of the nave itself no longer exists. We have only the western window and doorway to testify to the magnificence of a conception which was only partially carried out.

These portions are Early English, very pure and good, but, like the other work of that class in the church, exhibiting no trace of the peculiar local variety belonging to the west of England and South Wales.<sup>1</sup> This is the more remarkable, as that variety appears in an ornate and fully developed form in the neighbouring church of Slymbridge. But the Berkeley Early English, with some peculiarities of its own, does not differ essentially from the ordinary form of the style. The use of the round arch will surprise no one who is familiar with the churches of Northamptonshire; and in the neighbourhood itself we have confirmed Decorated examples at Slymbridge and Stone: I may add more distant ones at Malmsbury and Brecon. The masonry and execution is exceedingly good; indeed the whole work of this date is of the best character.

The west end of the nave is flanked by two large buttresses, the northern one having a staircase somewhat curiously attached; they do not, however, run up into turrets or pinnacles. The southern one has been somewhat feebly repaired. The western window is a quintuplet of five round-headed lancets trefoiled, with banded shafts and floriated capitals to each. They increase in height towards the centre, thus preserving the

<sup>1</sup> See *History and Antiquities of S. David's*, p. 64.

pyramidal outline; there is also a similar increase in point of width. Below is the west door-way, set between two blank arches; it is of two orders, with its obtusely pointed arch elaborately foliated and resting on detached shafts with flowered capitals. The mouldings, though good, are not remarkable for depth. This doorway is set in a gable, but unluckily, in order not to interfere with the window, it is made very obtuse; it would have been far better, and, indeed, far more in the usual spirit of the mediæval architects, to have boldly carried it up, as far as was needful, in front of the quintuplet. The effect is rendered still worse by the contrast between its obtuse pitch and the sharper gables over the blank arches on each side, which again are not very satisfactory in their stilted arches and capitals of unequal height. These blemishes, however, though easily discerned by the critical observer, do not seriously detract from the general beauty of the composition. The whole spandril between the window and the gables below is set on a slope.

I have mentioned that the nave gable has been lowered, and that the terminations of the aisles are of later and poorer character. They are, at present at least, finished with low-pitched compass roofs, and each contains only a three-light window of simple arch tracery foliated. That on the north side is shown to be of later date than its fellow by the section of its label.

*The Nave; Interior.*—We will suppose the visitor to enter the church by the great western portal, though access is generally only to be obtained by the doorways on the north and south side. He will then find himself in a spacious and sumptuous nave, arcades of unusual splendour forming a vista crowned at the east end by a lofty chancel arch with a stone roodscreen still remaining across it. This latter feature, as well as the east window and most of the other glimpses afforded of the choir whose entrance it guards, is at once seen to belong to a later age, but the nave itself is of the same beautiful form of Early English as its west front. The arches, seven on each side, are of the most perfect proportion; but the space above is less satisfactory. It is unusually high, and on the north side, where, strange to say, no clerestory windows are pierced, is most unpleasingly bare. Even on the south side the clerestory windows are hardly sufficient, either in height or width, for the space which they occupy, and the want of a string over the arcade is very distinctly felt. But the arcades themselves, the twelve clustered pillars and the graceful arches which they support, approach very nearly to absolute perfection. Yet their singularities are many, and taken severally not altogether pleasing. They are inferior in general splendour to that range, probably unparalleled in our parochial architecture, which adorns the church of S. Mary at Haverfordwest; the clustering is less elaborate, the floriation less gorgeous, but the Berkeley arcades have the advantage of forming part of a great architectural whole, which the single range at Haverfordwest, with its superadded clerestory, can hardly be said to do. The section of the pier is rather singular; it is essentially a lozenge, with four shafts attached to the cardinal points, and four intermediate ones, all filleted; but they are oddly connected, and the subordinate members run up into nothing, having no representatives either in the capital or in the

mouldings of the arch. The whole is grouped under a lozenge-shaped abacus with chamfered points—a form usual in the Perpendicular of Devon and some parts of Somerset, and occurring also in Early work in some Oxfordshire churches. Each principal shaft has its own floriated capital, but the north-west respond and one pillar on the south side have, instead of floriation, mere round capitals under the lozenge, with nail-heads set at great distances from each other. In another capital also on the same side the foliage is of quite a different character from the rest, and forms more strictly one mass under the lozenge abacus without any reference to the members of the cluster. The bases are of the usual Early English kind, answering in section to the four principal shafts, but set upon a plinth of the same form as the abacus. The height of this plinth increases towards the east, at least on the north side; on the south side this is probably the case also, but a modern casing to the eastern pillars precludes absolute certainty.

The arches supported by these beautiful pillars are in point of proportion most exquisite. The mouldings are very singular; they must of course be studied in a section, but I may mention the curious manner in which the wave-moulding is introduced. The label terminations are for the most part heads, some with head dresses of the time of Edward the First, with the square head-dress, the chinstay, &c. One, over the non-floriated capital on the south side, has the curious device of a frog knocking two human heads together. A single label runs through the whole Early English portion.

The clerestory, as I before mentioned, is somewhat bare. The windows on the south side, one over each arch, are very short and broad round-headed trefoil lancets, with a deep but not wide internal splay and a label over. In the eastern bay there are two under a single rear-arch. From their width, and being merely splayed with a flat-headed arch, they have internally the effect of square-headed windows rather than of lancets. Externally they present the graceful form of a round-headed trefoil under a semicircular label; perhaps it is no injury that they are partly concealed by the compass roof of the aisle, as it suggests the idea of longer windows than really exist. But the view of this clerestory, as indeed of the greater part of the south side of the church, is, from its peculiar position, a privilege exclusively reserved for the inmates of the Castle.

The roof is a low-pitched wooden one of Perpendicular date, a fair piece of workmanship, but not requiring any particular notice. The corbels however on which it rests demand more attention, as being part of the original design of the nave. Their form is that of half a capital of the quatrefoil section, supported by a head.

*West Front internally.*—The grand quatuplet of the west front assumes internally the form of one large window, the whole being grouped under a bold semicircular arch rising from detached banded shafts. The effect is very fine, except that a certain degree of bareness and flatness is produced by each individual lancet being necessarily set in a thin wall, with a mere chamfer in the jamb. The arrangement is intermediate between that in which each lancet has its distinct rear-arch and that in which the pieces of wall between them sink into mere mullions.

The doorway below is more cared for than is often the case with even western doorways internally,<sup>1</sup> its segmental head having a label and a moulded jamb, and being flanked by a blank pointed arch on each side, answering to those of the exterior, but which a sort of hitch on each side converts into an awkward kind of trefoil.

*Comparison with Llandaff.*—I may perhaps be allowed, in consideration of my familiarity and fondness for both churches, to enter upon a comparison between this nave and front and those of Llandaff Cathedral. The comparison between a cathedral and a merely parochial church may at first sight seem unfair; but Berkeley, as must have been perceived, rises considerably above the common parochial standard, while Llandaff, as I have endeavoured to illustrate at length in my work on that church, is not designed on the complete type of a cathedral. In fact, though Llandaff does maintain a certain superiority, the two converge very nearly to a common point; the portions which I shall compare together are not very different in size, and belong to the same style of architecture, though Berkeley exhibits it in a more advanced form. Both present the pure Lancet style, free alike from Romanesque and from Geometrical elements, unless a lingering fondness for the round arch, which is found in both, is to be considered, as historically of course it is, as an exception to the first half of the remark. Both exhibit west fronts composed, if we except the mutilated gable window at Llandaff, entirely of lancets; in both, the interior of the west end has received an unusual degree of attention. Both exhibit internal elevations rising above the parochial, and yet not quite attaining the full cathedral character; having noble arcades and a well-developed clerestory, but no triforium or vault. On the whole, I hope I am not misled by old associations in supposing that they present a fair and interesting occasion for a critical comparison.

In comparing the two fronts, it may at first sight appear that setting up Berkeley as a rival to Llandaff is indeed a contest between Troilus and Achilles. Llandaff has a grand cathedral front with two towers, one still existing, one which has existed and which we hope may one day exist again; Berkeley has nothing but two almost beggarly ends to its aisles. But in the two portions which I wish directly to compare there is little difference in point of size and very little in point of enrichment. Towers might be added to Berkeley, and their absence from Llandaff need not have affected the actual termination of the nave; had Berkeley the high gable which it doubtless once possessed, this part alone might very fairly enter upon the comparison. The comparative merits of the Berkeley quintuplet and the Llandaff triplet form a fair question of taste; to my own mind I must confess that the former, spread, as it is, gradually over the whole space, is a more pleasing composition than the triplet at Llandaff with the narrow arches between its members. In point of finish and detail however Llandaff has greatly the advantage. In the lower stage I think that, notwithstanding the fault I have already mentioned in the proportion of its gables, the western doorway of Berkeley flanked by two blank arches, is, in point of effect, more satisfactory than even that wonderful portal at Llandaff, placed,

<sup>1</sup> See *Architecture of Llandaff Cathedral*, p. 25.

as it is, unconnectedly in a mere wall of rough masonry. I think then that, outside, the merits of the two fronts, so far as they are capable of being compared at all, are pretty evenly balanced. It is within, where the superior general magnificence of Llandaff could, when the church was roofed in, have had but little effect, that Berkeley is thrown altogether into insignificance. The latter, as I have observed, has indeed a greater degree of internal finish bestowed upon its west end than is commonly met with even in very considerable churches; but its single broad arch and flat window jambs cannot be for a moment compared with the wonderful display of skill which has produced in the internal effect of the western triplet at Llandaff the noblest Lancet composition in existence. Elsewhere the interior is the mere back of the external front; at Llandaff the arrangement is reversed; the beautiful exterior façade becomes the mere shell of the indescribable perfection to be beheld within.

Continuing the comparison along the arcades, it is clear that Llandaff has by far the more perfect and regular design, but I am by no means sure that in some particular portions Berkeley may not quite fairly assert its pre-eminence. We miss indeed the regularity of arrangement, the eye longs for the horizontal string and the vertical roof-shaft, it is denied altogether the presence of a clerestory on one side, and on the other has to put up with one vastly inferior to that of its competitor; but may not the stately pillars and arches of Berkeley be fairly admitted into competition with those of Llandaff or even of cathedrals of still greater size and magnificence? Here, as in the west front, Berkeley may fairly claim to enter the lists with churches far above its own ecclesiastical rank.

*οἶον ἐν Μαραθῶνι, συλαθεῖς ἀγενεῖων, μένεν ἀγῶνα πρεσβυτέρων.*

Between the masses of wall at Llandaff with their delicate shafts and exquisite capitals attached, and the rich clusters of Berkeley united under a single diadem of foliage; and again, between the distinct forms of beauty to be observed in their respective representations of vegetable life, we have a question of taste in the strictest sense. Perhaps the very defects of Berkeley may have some connexion with its beauties. These pillars seem formed for a separate existence, and are less capable of being worked into a regular system of bays and stages than the plainer kind adopted at Llandaff. I do not feel myself called on to judge between the two; I only ask to be acquitted on the ground of audacity in matching a parish church and a cathedral, and that cathedral one so dear to me on many grounds as the church of Teilo and Urban.

*Chancel Arch, &c.*—The internal view is crowned towards the east by the lofty chancel arch. This is of a piece with the arcades, with the details of which those of its responds, capitals, and arch-mouldings exactly correspond; but it differs widely from them in proportion, the responds being of an almost extravagant height, while the arch is remarkably obtuse. The roodscreen thrown across this arch is one of the most remarkable features of the church, its design and material being alike unusual. It differs equally from the light timber structures

usual in parish churches, and from those massive pieces of architecture which were designed to exclude the laity from the choirs of our cathedral and abbey churches, but which now practically fulfil the exactly contrary function of excluding them from their naves. I am not absolutely prepared to assert that the use of a screen of this sort is a localism; but there are<sup>1</sup> remains of one of the same material at Stinchcombe, and something of the sort, whether it ever existed or not, would certainly form the most appropriate finish at Cam. The screen at Berkeley is of stone, but instead of a double mass of wall, it is both single and open, its design being in fact that of a huge piece of Perpendicular tracery under a four-centred arch, with the spandrils above ornamented with the figures usual in the spandrils of doorways, only pierced. It consists, as usual, of three compartments, the lateral ones under subarcuations, the central one, which is narrow, under a distinct and more acutely pointed arch. One may conceive that in their original state the lower part of the side compartments was filled with solid panelling, and the central one closed with low doors; but all this has been entirely removed.

The exact effect which the insertion of this screen has had upon the chancel arch is not easy to determine. It cuts through a string on each side, which looks as if it would have been naturally continued in a band over the respond. Just above it, on the east side, are some appearances which look almost as if the original bases had been worked up again as a sort of corbel for the respond at the point where it had been cut away. Yet this apparent base, which is accompanied by a stopped chamfer, appears to be wrought out of one stone with the adjoining part of the inserted screen. The usual doorway to the rood-loft exists, though blocked, and is approached on the north side by a staircase-turret in the north aisle. There are also what appear to be blocked apertures on each side: that on the north, is over the door; that on the south side runs up nearly the whole height of the church, and must have some connexion with the loft and screen, but its particular object is less easy of explanation. That on the south side appears, from the arrangement of the string, to be contemporary with the chancel arch.

*Aisles of Nave.*—Having now treated of the west front, the arcades, the chancel arch and screen, I have pretty well exhausted the purely architectural claims of Berkeley church to a high rank among our ecclesiastical edifices; the remaining portions, though containing two or three valuable details, are of far less beauty and importance. The aisles are chiefly Decorated; the windows are of the same kind as those which terminate them to the west, and throughout, as in the front, a slight difference in the tracery, and a more marked one in the label, points out the northern range as the later of the two. The southern label is the Decorated scroll, the northern has a section verging upon Perpendicular. The north aisle has no string beneath the windows, the south has a roll. The east window of the north aisle, it may be remarked, is unusually small and yet very high in the wall, so as to be out of the way of the contemporary sacristy. Far more valuable is the

<sup>1</sup> In revising the proof, I must change the tense to "were." "Restoration" has just eliminated all traces!

foundations at Berkeley, both of which met with a premature suppression. There was a nunnery, which, according to a legend, was destroyed by the machinations of Earl Godwine; yet there were nuns belonging to Berkeley as late as 1154, who, if they had been pensioned off, as Mr. Fosbroke supposes,<sup>1</sup> in the time of the Earl, who died 101 years previously, must have been most "remarkable instances of longevity."<sup>2</sup> There was also a sort of Prebendal foundation, the nature of which I do not exactly understand, but which seems to have vanished in the course of the twelfth century, when a sort of ecclesiastical partition of Poland was enacted upon its endowments, which were divided between the monastic establishments of Reading, Leonard Stanley, and Bristol. The benefactor of the first was Queen Adeliza, probably about 1140, as the grant was confirmed by the Empress Matilda; Stanley got its portion from Roger de Berkeley in 1156; the last remnant was assigned to Bristol by Robert Fitzhardinge, between 1154 and 1170. According to Mr. Fosbroke, some ruins existed attached to the old campanile, which were generally supposed to be vestiges of the "nunnery chapel," but which he himself supposed rather to be those of the "prebendal church." His idea is that, on the suppression of the Prebendal foundation, Fitzhardinge commenced the erection of a new parish church on a fresh site. I do not know his authority for the assertion, but the font and south doorway suit very well with the date.

My own notion is that the present church is due to a very gradual rebuilding of an earlier fabric. If Fitzhardinge really built a church from the ground, his arcades could not have survived above a century. But very possibly he only made alterations in one of the two previously existing churches, either of the nunnery or the college; and portions of the Saxon fabric may have survived till the erection of the present west front and arcades. Any how I imagine that the reconstruction to which they were owing did not extend to the external walls of the aisles, as if they had been recast in the same magnificent form as the nave, one can hardly fancy that they would so soon have given way to the much poorer aisles now existing. I conceive that a Romanesque church, built or repaired by Robert Fitzhardinge, was gradually reconstructed, without ever being completely demolished, till the present south doorway alone remained. The arcades, with the west window and doorway, date from the reign of Edward I. and the time of Thomas Lord Berkeley, who played a rather conspicuous part in the reign of that prince and his father. Something was now done to the choir, as is shown by the single lancet window, whose label shows it to be contemporary with the Early English work of the nave. But the principal

<sup>1</sup> P. 7.

<sup>2</sup> I owe this phrase to the present owner of Berkeley Castle, who has thought good to erect a tombstone in the neighbouring church of Cam, with the following inscription:—

"In memory of Joseph White, of this Parish, Thatcher, who died the 12th June, 1837, aged 103 years. This stone is erected by the Right Honourable Lord Segrave, to perpetuate so remarkable an instance of longevity."

Poor Joseph White! As a man and a citizen, he might apparently have been forgotten by posterity; as an "instance of longevity," a sort of article of *veritas*, he attracts the notice even of "the Right Honourable Lord Segrave."

reconstruction of this portion must have happened a little later, between the renovation of the nave and that of its aisles. This is shown by the character of the windows. And as these are so much higher than the lancet, which seems adapted for much lower walls, we may fairly infer that the walls of the choir were raised at this time. In a little more advanced style the south aisle was rebuilt, and the northern followed later in the fourteenth century. These reconstructions we may fairly connect with the foundation of S. Mary's Chantry, temp. Edward III., by Thomas Lord Berkeley, the lord whose name figures in connection with the death of Edward II. and whose long possession gives ample time for the change of style manifested in the two portions.

Mr. Fosbroke does not give the date of the foundation, but Lord Thomas died in 1360. He must, however, have founded the chantry, or at least erected its appurtenances, long before. His burial in the south aisle, where his tomb still remains, points to its eastern termination as the chantry of his foundation. Now the sedilia here seem to imply a clerical body attached to this altar, and they are contemporary with the wall of the aisle, which must have been erected at quite an early period of the life of Lord Thomas. He probably continued his benefaction to the north aisle at a later period, and here we may fairly fix the site of another chantry founded by his widow Katharine in 1384, which appears to have involved no further architectural changes. The chapel south of the choir is attributed to Lord James in 1450. I should have attributed both this and the other Perpendicular alterations to a considerably later date. Except the chapel, they only amount to alterations, the general reconstruction having been completed during the fourteenth century.

EDWARD A. FREEMAN.

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## THE IRVINGITE DEVELOPEMENT.

MAINTAINING as we do distinctive ecclesiastical principles, for which, in truth, the *Ecclesiologist* exists, we have often to act or else to forbear in cases where a mere artistic feeling would lead us to adopt a different course. We have never more strongly felt this obligation, never been more assured of the necessity of adhering to our convictions than in approaching a building which is very naturally exciting in no small degree the curiosity of many inhabitants of London. It bears the similitude of a mediæval church of cathedral-like dimensions and plan, while the richness of detail is commensurate with its size, and so far, therefore, as the architect Mr. R. Brandon is concerned, we feel that the construction demands the most minute examination.

But here a higher rule of action steps in, and we have to consider the purpose for which this striking pile has been upraised. We have to recollect that it is the symbol and offspring of a new phase of dissent, the more seductive because mimetic of and parallel with the Christian Church in its ecclesiastical aspect, the conventicle of a modern and

extravagant sect, which small as it is dares to assume and succeeds in being officially termed<sup>1</sup> "the Catholic Apostolic Church." We cannot enter into the description of an Irvingite place of worship, as if it were that which it professes to be, and nothing less than this would be an adequate notice of the architectural features of such a building; only in order to comprehend what we are about to say, our readers must picture to themselves a cruciform structure, imitative of a Yorkshire abbey, comprising a still unfinished nave of five bays, with arcade, triforium, and clerestory of rich First-Pointed, timber roofs of the Third style; transepts with the preparation for a lofty tower and spire, choir of three bays elaborately groined in stone, and side chapels east of each transept, northern aisle to the choir, and eastern "chapel" stretching behind the "altar": the whole, in its yet incomplete length, measuring some 180 feet, with a commensurate height.

This complex edifice is of course filled with the paraphernalia of the worship of those to whom it belongs; these are, however, mostly of a temporary character, being the fittings of the old meeting house, in Newman Street, which they had somewhat unexpectedly to vacate. The nave is filled with open sittings and contains the pulpit. The return stalls in the lantern just westward of the first choir-step are allotted to the deacons. Eastwards the choir extends, rising with three levels, of which the lowest is allotted to the performance of the less important services, and contains the various letterns which Irvingite ritualism demands. The second contains the stalls of the elders, and eastward the seat of the "angel," answering to, and assumed to be, a bishop's throne, opposite to which on the south the credence is placed. Upon the highest rise is the "altar," standing on a footpace, of a solid form, richly carved in alabaster, and heightened with gilding and colour. This feature is manifestly too low (and we also think too small) for the main structure, but it is we hear to be raised on two steps. The close reredos of stained wood is temporary, and is to be replaced by an open one carved in alabaster. On either side of the highest level are six stalls, brought from Newman Street, devoted to the "apostles," whenever any of them worship at Gordon Square. We must observe that in this "Catholic Apostolic Church," the disconnection of the "apostolic" order from any local cure is enforced. Consequently while the "Angel" fills the cathedra, the apostles are placed in a position of higher dignity, but not of active participation in the services. On the "altar" rests the tabernacle—for the Irvingites' reserve; no other furniture is permitted on it, and so the two lights assume the form of standards, one on each side. On the floor of this level is placed a faldstool, at which the angel offers "Intercessions," during which incense is burned at his right hand in a standing censer. A corona of seven lights, to which of course symbolic meanings are attached, is also suspended and lighted, as we understand, in the course of the "liturgy," besides which a lamp is constantly kept burning upon the tabernacle. The eastern chapel, otherwise called the "Apostles'" or the "English Chapel," to which by the way there is no direct access

<sup>1</sup> Vide Mr. Horace Mann's Report, and the use made of it in a recently published pamphlet by some member of the sect.

from the main building, but only through a short passage through the adjacent buildings, is architecturally a *tertium quid* between a lady chapel and a chapter-house. Its position behind the reredos, patent to the church, and its oblong shape, give it resemblance to the former, its non-accessibility except through the dependent buildings, and its destined use lead us to regard it as equivalent to the chapter house of a collegiate church. It is surrounded by arcaded stalls of stone, with marble shafts, and at the east end is a dais prepared for an altar. Its east window is a triplet filled with painted glass by Gibbs, of no particular style and little merit. The two-light side windows of the chapel, by Ward, contain small full-length figures on a diaper ground, and are of superior execution though liable to criticism; they represent English worthies, among whom, together with Saxon saints, we find Anselm, Grosst te, Hooker, and Jeremy Taylor. The only other painted glass in the building is some pattern glass of an inferior character, in the main east window, a triplet over the eastern arch behind the altar. The roof of the eastern chapel, like that of the nave, is of wood imitative of the fifteenth century. The carving of the foliage in the stone-work is very rich. The destined use of this chapel is that of the place of solemn assembly for the apostles, the altar in it being of course reserved for the rites with which they commence their proceedings. A pretty cloister, several sacristies, and a pile of building destined as a residence for such ministers belonging to the establishment as choose to occupy it, complete the existing mass of buildings. A large unoccupied space however still stands at the west end, upon which it is we hear, the intention at some future day to erect a circular "Galilee" for preaching, having the architectural relation to the general building, which the nave of the Temple church bears to its choir. We had almost omitted to say that the nave is fringed on the north side by little rooms for the Elders—confessionals in fact, though their owners do not admit the name.

Mr. Brandon we hear obtained the construction of the edifice by competition, having gained the prize over five other candidates. His view seems mainly to have been the very natural one of showing his capacity to erect a mediæval cathedral without any peculiar penchant for Irvingism. How far the rites henceforward of the body in question may have been, or may still be modified by the *carte blanche* they seem to have given him, is of course a question puzzling to those who do not possess the key to their special inspirations.

The existence of so vast and costly a building intended for the worship of a sect so new and so extravagant as the Irvingites is undoubtedly a phenomenon, which it behoves us to face as it is, without the stupid assumption either of extravagant contempt or of more extravagant apprehension. To many timid, or imaginative, minds, Irvingism may appear in the light of a something mysterious and terrible. Others will refuse to take common precautions against its diffusion from that spirit of careless contempt which would fain assume that nothing which is in itself illogical can be in practice dangerous. We refuse to admit that there is anything in its actual pretensions which cannot be accounted for by very obvious rules of human conduct. At the same time we do not shrink from saying that in proportion as Irvingism has affinities with

the ordinary springs of action, and in so far as it is thereby plausible and attractive, it necessarily must be a subject of just precaution to those who refuse to be beguiled by its delusions.

The history of Irvingism is its own best antidote. Its earliest movements occurred full twenty-five years since, when an irregular but great excitement was already pervading serious society, although the distinct revival of Church principles was yet to come. In those days any religious movement intended to awaken popular attention could not fail to be purely Protestant in its character. Accordingly those enthusiasts who (after a period of millenarian excitement shared in by persons who went no further with the movement) had worked themselves and others into the belief of a special revelation, had no other form to cast their hallucinations into than the roaring convulsions of the "unknown tongues," startling the cold proprieties of Scottish Presbyterian worship. As time went on, the Church Revival took shape, and the apostles and prophets of the new revelation, men not devoid of a certain penetration in spite of their presumptuous delusions, followed in the wake of the principles which were coming out into life and prominence, without a notion of abandoning their own supernatural assumptions. The result is that they have constructed a *pseudo* "Catholic Apostolic Church" on the foundation of themselves, beside and in imitation of the ancient Church of CHRIST. Starting as they did in such magnificent contempt of all constraint they had of course the field quite open before them. Difficulties insurmountable to other men had been overleapt by their first stupendous assumption. To pick and to choose from the labours of other men was all the trouble they had to take, and accordingly they have elaborated a very seductive system, full of specific good points in the detail of discipline, worship, and so forth. How could they do otherwise? The Church revival has of course been fruitful of discussion, elucidation, proposals; not a Church periodical, nor a Church controversial treatise, has by the nature of things appeared without some suggestion or other towards the future reform either of our own or of the Universal Church. With us who recognise authority divine and human, these suggestions of course have for the most part remained on paper, subject to the future consideration of some lawful assembly. With the "Catholic Apostolic Church" worshipping in Newman Street, whose only restraint, canonical or civil, is the Toleration Act, these labours of ours were food for immediate display of their alleged regeneration of general Christendom. Dexterously using their advantages, and aided by the lapse of time, they have now attained that position in which the young, the susceptible, and the illogical may easily cling to the pomps and vanities of Gordon Square without a thought as to the monstrous fanaticism of now nearly a quarter of a century back, from which these plausible emanations rose. Irvingism is now fairly embarked as a privateering enterprise, whose function is to cruise between England and Rome, and pick up waifs and strays from both. Without the least desire—far otherwise—to be alarmists, we feel it a duty to point out certain considerations which lead us to anticipate that this attempt may be more successful than mere reason could suppose possible.

It is idle to sham ignorance of the fact that with the realities of the

Church revival there has come to the surface an amount of vanity, self-seeking, and mere æstheticism. These necessary concomitants of any great movement have hitherto had the tendency to determine Rome-ward; and to those who use their senses, they plainly stamp no small proportion of the secessions which have taken place. Still the plunge into Rome is always one requiring an amount of sacrifice in its concomitants. The fact that the Church of Rome is a foreign Church, gloried in by Romanists themselves, embodied in the language of Roman services, indescribably working in the minds of all Englishmen within reason or beyond it, very powerfully tends to make secession to Rome a step involving something more than the change from one equal social position to another. Now all this Irvingism salves over most adroitly, "Secession made easy," might be assumed as its motto—not easy to the men of sense and logic, but easy in all those secondary attributes which influence the mass. So easy are its requirements that, as it is well known, it does not even require its votaries to renounce the communion of the English Church, when that of the conventicle is unprocurable. In short, the Irvingite needs not, if he or she do not wish it, so much as betray the sect to which he belongs, except by taking part in a worship, where you yourself must be present to ascertain the fact. We have heard a remarkable instance, where a lady living in intimate friendship and supposed religious sympathy with another lady, discovered after fifteen years' friendship that her companion was an Irvingite. There are clergymen of the Church of England, really belonging to the sect, and justifying their double attitude from the alleged validity (though incompleteness) of English Orders. They pretend to be Churchmen, to bring the Church to Irvingism. And as for the advantages created by personal imagination, what are those of Roman communion compared with belonging to a body where you can believe yourself in direct communication with the twelve Apostles?—where, if you are a man, you may be called to the highest office in the Church without being required or expected to, forego the status, the business, or the appellation of a lay English gentleman,—an evangelist, or angel, or apostle in Gordon Square; a merchant, or lawyer, or senator elsewhere to the entire world,—where, if you are a woman, you are at once drawn into the vortex of that excitement which such conditions of worship must create.

The very fact of the services of the Irvingites being in English must have its weight. So must that of their incorporating so much out of our own Prayer Book. The position into which London seems raised of a species of new Rome, with Gordon Square as the site of the novel Lateran, will have its influence with some. Those features of Roman services and the Roman Church which Anglicans are *justly* shocked at being eliminated, the graver evils created instead may be overlooked by casual attendants at the Irvingite solemnities.

What further changes may befall a system which has already so completely shifted from its first position, it would of course be impossible to predict, while the very fact of its having already so much shifted, is the best guarantee that its standing ground is not yet adjusted. This very unfixedness of principle renders Irvingism the more dangerous,

for it will of course continue to change, till its leaders discover some line which proves itself to be a success, whose indications they will then pursue. We have a suspicion that it is not unlikely in time to elect for the substantive realities of æsthetic worship rather than the vague dreams of Apostolic power. It cannot of course deny its hierarchy. But it may explain and interpret until the special and miraculous mission of its founders is modified (at least to all but the fanatic few) into something in reality not more substantial than the sort of canonization with which leaders of movements, such as Luther, and Knox, and Wesley, have been invested by their followers. It will then be capable of occupying an attitude, of the possibility of which we are sorry to see various indications in the world around us—the attitude of ritualistic dissent, in which the rite is supposed to sanctify the minister, instead of the minister giving its validity to the rite. Sacramental religion at this price would not be a hard yoke, and may become a principal antagonist with which the Church of England will have henceforward to grapple. Crystal palaces, &c., will raise the public eye far above Bethesda and Ebenezer; and the presumptuous aspirants who in 1795 would have been howling from their pulpits in a rusty black coat, may in 1855 be simulating the Eucharist of the Universal Church in a velvet chasuble. In either case the gratification of the self-will, which is the essence of dissent, will be complete, only the outward habiliment of the nineteenth century will be less repulsive to an educated taste. Such a development will not be without precedent. The outward aspect of German Lutheranism has embodied the main features of it, and we know in what this has resulted. The “Evangelical” State Church of the King of Prussia, with its pompous ceremonial, involves the same idea. The Grundtvig party in Denmark does not appear to have advanced much further. Chevalier Bunsen’s “Church of the future,” tricked out with his ritualistic and artistic prepossessions, travels over the same ground much further than those who contemplate that learned diplomatist on the side of his doctrinal shortcomings, may at first sight acknowledge. In a word, the increased education of the day having at once developed man’s natural yearnings for the beautiful and the solemn in worship, and opened to them the stores of Christian archaeology to pick and choose materials from, it is to be expected that dissent will, in some of its branches, endeavour to place itself in the attitude of these newly elicited feelings, just as the dissent of a century back took its stand at the abased level of the then popular will. The perception of the beautiful was dead, so dissent discarded ceremonial grandeur. The knowledge of religious antiquity was lost; and so dissent forswore eclectic adaptation. Wesleyanism, Independentism, and other sects have the stamp of the eighteenth century too deeply engraved on them to march with the times. Irvingism may step in, and strive, at least in large towns, to improve the opportunity. Its success or its failure must greatly depend upon the honesty with which the Church grapples with the novel delusion. If we permit ourselves to be led away by the outward splendour and skin-deep conformities of the subtle antagonist, we shall become accomplices in all the mischief which it plans against the genuine Catholic Apostolic Church.

## MOVEABLE BENCHES OR CHAIRS?

MY DEAR EDITOR,

Allow me to renew a subject which has for some time lain dormant in your columns, I mean the question of how the naves of our churches ought to be seated. Pews being now defunct, our choice rests between open fixed benches, open moveable benches, and chairs. The first of these expedients meets, I believe, with no genuine support in our committee, though the circumstances of the times compel us to tolerate its existence in new churches and restorations, from its incomparable superiority over pews. Our private feelings are divided between moveable benches and chairs, and we leave the Society's preference open, for the wise reason that we find it impossible to close it. I propose to offer you some considerations which have determined my individual preference for moveable benches.

The requisites which the most perfect system of seating a church should fulfil may, I suppose, be approximately stated as these :

1. Conformity of design with that of the structure.
2. Non-obtrusiveness with respect to the coup d'œil of the interior.
3. Accommodation—sufficiently comfortable without luxury—of the worshippers.
4. Economy of space, so as (a) to provide for the largest number of worshippers in a given area with due regard to the means of kneeling, and of decent sitting ; and (b) thus to leave as much unoccupied space as possible in the nave, from the excess of its area above the number of worshippers required to be accommodated.
5. Facility of removal when a more, or an entirely, open area should be required for any special occasion.

Let us compare moveable benches with chairs in all these particulars, without, however, binding ourselves to follow strictly the order in which I have enumerated them, and I feel convinced that I shall be able under every one of the heads to make good the superiority of the system which I endeavour to advocate.

The preference for chairs among those in whose ecclesiological views I otherwise partake, seems to arise from a mistaken application of an undoubted truth. They admire, and very rightly, the religious and artistic effect of an open nave—they perceive that pews ruin this effect—and that fixed benches, despite their "Perpendicular" origin, go very far towards destroying it ; and they therefore jump to the conclusion that it is best attained by the method of seating the furthest removed from pews and fixed seats, viz. placing each worshipper on his own individual moveable *sella*. In this I think them in error from their not perceiving that this individualising of seats creates evils of an opposite description, but about as destructive of openness of effect, as the fixed seats of the fifteenth century. So then, as the idea of not providing seats for our worshippers is a mere Utopian dream, we are driven to find the least objectionable mean ; and that mean I assert to be the

incorporation of each row of worshippers upon its respective bench, that bench being of a light and moveable description, and designed in character with the church in which it is to be placed.

Seat your worshippers each on his own chair, and either you must crowd them to the detriment both of the decorum of worship and of their own due comfort, or else you must fritter away ground-area to the loss of those advantages which I have just recapitulated under the fourth head. It is I should conceive almost a postulate that a bench of a certain length will hold more sitters than a range of chairs of the same measure. Make your chairs however square, pack them however close—you cannot fit them (without impropriety) so as to hold more than one sitter per chair. These chairs, if of one size, must of course be made so as to contain without inconvenience the average of *fat*, and not of *thin*, sitters. Accordingly every chair which a thin sitter occupies represents in its breadth so much lost space, perhaps in four sitters equal to an entire sitting. Assume then that the fat and the thin are equally balanced, and we should find that while each set of chairs crammed ever so closely together can only hold eight persons, a bench of the length of that set, would, without inconvenience of any sort, provide for nine.

But is it possible to secure that the chairs shall be crammed quite close together? Is it even desirable that they should be so? I appeal to your own instinctive feeling, and that of every other of your readers, to say if there is not involved a sentiment of obtrusiveness, almost of indelicacy, which makes one dislike a stranger sitting in a chair in actual contact with one's own, which in no way exists, against an equally personal proximity to a sitter on the same bench. The reason of this is obvious—the idea of a chair is *isolation*—the idea of a bench *community*—and therefore to make a row of chairs fulfil the duty of mere community shocks the innate ideas of the propriety of things, and is accordingly offensive.

Attempt it therefore as you may, you will never succeed in getting your sextons to stick the chairs so as *quite* to touch. Their instinct will prompt them to the conviction that they would then run counter to the purpose for which chairs were invented, and if they did so you would find the worshippers themselves soon wriggling their respective seats apart to the destruction of all straight lines, either of gangway or of seating. For the proof of this you have only to enter any foreign church, and contemplate the attitudes the chairs have assumed by the end of service. Your only expedient would be to lash the chairs together, which to my mind would be simply adopting a very round-about and clumsy method of making so many benches.

I have I think established that, in point of *latitudinal* accommodation from north to south, chairs are plainly inferior to open benches, tending as they do in proportion to the number of worshippers to occupy more area than benches demand, and therefore, as a corollary, to diminish that amount of quite free space on which so much of the architectural effect of every nave depends. I now proceed to show that they are equally wasteful of the *longitudinal* accommodation, from west to east, requisite for *kneeling*.

Here my case is comparatively easy, for it is being established to my hand by the new and growing use in foreign churches. There was (I remember) a time, when we dreamed of spinning chairs round at the different portions of the service, now to sit on them, and then to kneel at them as occasion demanded, and I recollect an engraving of some frightful contrivance of a seat turning on a hinge, with which we were not afraid to decorate one of our earliest tracts. In the mean while chair-turning from its manifest incommodiousness and indecency, the noise and confusion which it inevitably creates at the most solemn portions of the service, is going out upon the continent, and the expedient gaining use is to assign to each worshipper *two* chairs—a high one on which he sits looking eastward, and a low one placed before him with the back turned the reverse way, at which he has to kneel. Thus *longitudinally* the chair system occupies half as much space again as the bench arrangement, in which the back of each bench becomes the kneeling place of the bench behind it. This you will at once perceive when you consider that with benches you have only the alternation of bench, and open area for sitters and kneelers, while with chairs you have this series constantly repeated—1. sitting chair, 2. open space, 3. kneeling chair. In reply it may be urged that this is the fault of the fashion of the chairs, and that they might be so managed that the back of each should be the kneeling place to the worshipper just behind. This suggestion, however, quite overlooks the important consideration that chairs are very easily shaken, shifted, and displaced, even with the best intentions of the most quiet worshipper, and that to give your neighbour immediately behind you the power of so meddling with your chair, voluntarily or involuntarily, is nothing short of securing indecency of public worship.

I have, I flatter myself, made out my case for moveable benches as against chairs as far as respects the third and fourth *desiderata* of church seating. I return to the two first—conformity of design and non-obtrusiveness—in both which respects the advantage appears to me plainly to lie with the benches.

You must not forget that we are dealing with chairs as a mass—not singly. A single chair, however light may be its design, can carry character, which will be felt as it stands more or less by itself in a room. But mass a body of chairs together, and not only do you not grasp this character, but *the very points which give the single chair its beauty, are deformities in a block of chairs crowded together*. A beautiful chair is a thing made to be seen all round, examined in the back and in the legs, lifted, if light, or perhaps rolled. It has accordingly its own *rotundit*. Reduce your chairs to the function of benches, and their *rotundits* becomes a positive nuisance. Design your chairs so as to be quite destitute of *rotundits*, and then group them together, and you will succeed in producing the inferior effect of bad substitutes for benches. There are, I suppose, few lighter and more portable, yet prettier single seats in the world, than the metal curule chair of Dagobert, now in the Louvre, of which you gave, some years since, an engraving and description, by Père Martin. Yet nothing could be conceived more wiry, and wretched, and ugly, than a few hundred dittoes of this

curule chair, ranged in rows in the nave of a church, where all the points which give it its beauty—the decorations, namely, of the “X”—would be either lost, or if seen, only confuse by their endless repetition.

Benches, on the contrary, are made to be seen and admired in the mass; they are designed to stand in proper line, and their decoration is confined to the bench ends which face gangways; and if their shape is felicitous the more of them there are the more advantageously do they appear. Neither do they give you the idea of a crowd as chairs do, when the eye catches and clings to the unit, and the notion is—“What a number of chairs to be collected together!” Some such form of thought is the inevitable result of chairing a church, however flimsy each chair may be in its construction; and the whole effect is that of blocking up the nave as completely as could result from any mass of fixed sittings, however heavy they may be.

I need not dwell long on the fifth head—facility of removal—it is self-evident that while two men can remove at one effort any bench if not heavy in its material, they must be occupied for a longer time in clearing away the number of chairs that would represent that bench. Neither need I appeal to any one who has been in a foreign church as to the peculiarly untidy effect of chairs stacked up in a corner.

Under all the five heads then with which I started I have given reasons, which are at all events satisfactory to myself, for the preference of open moveable benches over chairs as the furniture of our naves. I bespeak your attention a little longer to review synoptically the position in which we stand. Benches, I assert, accommodate under forms the most consonant with the spirit of pointed architecture, the largest number of worshippers on the smallest area. As the result, they leave quite free and open that surplus area of the churches which the chairs from their non-economy of space perforce invade. Take the case of a new English church of really not a large square area—S. Mary Magdalene, Munster Square—in which we see the open bench system under its most favourable aspect. The portion of the nave and aisles requisite for worshippers is ranged in an orderly way with benches peculiarly light and commodious in their design, and admirably fitted to the building which they occupy. These benches stop at a proper distance from the chancel and leave a quite free area, which grows as it were, out of the central gangway, and corresponds with the space at the west end left free of sittings. The result is, that with that and the openness of the seats themselves, the entire church presents a remarkable aspect of non-confinement. It is hardly too much to say that no *seated* church in the world can more completely wear the look of perfect openness than S. Mary Magdalene's. Now then enter some foreign church of infinitely larger dimension—Notre Dame de Paris, for example, or (not to quote a cathedral) S. Germain l'Auxerrois, and you meet with a straggling irregular mass of chairs for sitting and chairs for kneeling, crowding up till they actually touch the choir screen. With the person who can assert that this latter arrangement gives him a greater feeling of non-confinement than the one existing at S. Mary Magdalene, I own myself incompetent to hold an argument.

But not only does the bench arrangement give a greater feeling of non-confinement throughout the church, but it increases the value of the absolutely free area when that is required for any special occasion. I had lately the opportunity of testing this when attending a funeral, at which the bier was placed in a space cleared to the west of the chancel screen of a church destitute of aisles. The entire effect was that of great space, and this effect was manifestly increased by the open area in question having its definite western boundary in the last bench suffered to remain, as the screen formed that to the east.

Why then, you may ask, have chairs become the rule abroad if benches are manifestly so much more appropriate? The obvious reason is, that with the different system of worship abroad, accommodation is really of no consequence. Each mass has its own congregation, and so the loss of space is not felt except in the way of that *reductio ad absurdum*, which, in order to make any accommodation at all, crowds the chairs up to the very screen. Indeed, we may say, that *low masses* created chairs. The only conceivable way in which sitting accommodation (granting for argument its necessity in *that* instance,) could be permitted for those who attend the low mass in chapels radiating round the apse of a foreign church is by chairs placed in the aisle. The same may be said of the attendants at a mass in any nave side-chapel, not large enough to hold congregations, for then it is impossible to place oneself due west of the celebrant: consequently a seat which can be shifted at an angle becomes a necessity; and hence, in the Roman Catholic Church, chairs crept in. Habit—and I fear the facility of making merchandise of them—extended the custom to seating the nave for the worshippers at the high altar, due west of which they could and do place themselves, and should therefore have been provided with benches.

But although I argue so strongly against chairs as a rule in our communion, I am not insensible that there may be some cases where they, and they alone are admissible. It is precisely, because as a rule, they will inevitably prove a failure, that they may as an exception, now and then, be very useful. There may be, and there are, numerous instances in which in this or that church it is desirable in one odd corner or other to provide supplementary accommodation, which is only procurable by chairs.

In proportion then, as you wisely reject them for the body of your church, you may safely have recourse to them in such exceptional cases, the criterion of which must be your own good sense, and the special circumstances involved.

I have, I fear, run out at an inordinate length on a subject about which I have long thought—

“ si quid novisti rectius istis  
Candidus imperti, si non his utere mecum.”

I trust, that any of our fellow labourers in the *Ecclesiologist* who hold an opposite view will communicate it as freely as I have done mine. The subject is one of practical moment, and the more fully therefore and freely we discuss it the better it will be for ecclesiology.

I am, your's sincerely,

A COMMITTEEMAN.

## CHURCH MUSIC IN LIVERPOOL.

*Two Papers on Church Music, read before the Liverpool Ecclesiastical Music Society.* By the REV. AUGUSTUS CAMPBELL, A.M., Rector of Liverpool. Deighton and Laughton, Liverpool, 1854.

At the outset these Papers do not pretend to do more than embody "what has been written on the subject" of Church Music, by "men more learned than" the members of the Liverpool Society claim to be. We accordingly meet with little in them that is novel or original, and yet the result is both remarkable and encouraging.

At an interval of scarce three years from the day when Church Music was branded as idol-service, under shelter of the text, "It is not the voice of them that shout for mastery, neither of them that cry for being overcome; but *the voice of them that sing* do I hear," the catena of authorities cited in its defence cannot but afford amusement to many. In the forefront of course (for there is no ecclesiastical subject on which he does not either achieve greatness, or have it thrust upon him,) stands Dr. Cumming, with his Lecture on Music in its relation to religion; and supporters are found for him in Keble, Bp. Horae, S. Chrysostom, Baxter, (we quote *seriatim*,) Henry Martyn, G. Herbert, Latrobe, Luther, &c. Latrobe's testimony is very striking. He attributes what would be called his "conversion" to the hearing of an anthem in Passion Week. Luther's words too deserve mention: "Next to Theology, I am not ashamed to confess there is no art or science to be compared to Music."

From writers in behalf of Music in general, and especially of Sacred Music, we pass to its Biblical authority as an integral portion of acts of worship. And here we feel that there is ground for much congratulation in the wide-spreading reception of the truths expressed in the following passage on the Dedication of Solomon's Temple. Mr. Campbell says—

"Nor need we wonder that He whom the heaven of heavens cannot contain should have accepted the offering by a visible mark of His pleasure, and have condescended to show respect to places decorated for His peculiar honour, and solemn services enriched with the first fruits of man's wealth and skill. Such condescension on His part is as consistent with His grace and mercy acting by means, as it is compassionate to the fallen nature of man. A purely spiritual worship may suffice for purely spiritual man; but is incompatible with our ordinary state of being, unless we are prepared to maintain that the Holy Spirit acts by internal impulse alone, and not at all through outward ordinance."—P. 11.

Still we own to some disappointment at the total omission of one most important line of argument in connexion with this portion of the papers,—the correspondence of services on earth with the worship of heaven. To try the pleader by his own witnesses:—when the author of the Christian Year speaks of "the melodies of the everlasting chime"; or Baxter says, "when we are singing the praise of God in a great

assembly, I have the liveliest foretaste of heaven"; or H. Martyn, "The music of the chant and anthem seemed in my ears as the sounds of heaven"; or Herbert, that the time he spent in prayer and music in Salisbury Cathedral "was his heaven on earth"—is all such language fanciful and unreal? Does it witness to no *truth*,—no deep truth? Is it simply that men have never emancipated themselves from notions of the Pythagorean music of the sky? Was this the case with Milton as to those harmonies which "brought all heaven before his eyes"? In a word, are there no delights such as "ear hath not heard," save under the broadest figure and metaphor? We are well content to leave such questions to religious minds as thoughtful and candid as that of the rector of Liverpool.

The writer proceeds to consider the nature of the music proper for public worship, and after laying down the principle that "congregational singing is the most devotional, and the most sublime," shows rightly the need "of a powerfully concentrated choir" for obtaining this result, since even with the aid of an organ, "congregational singing is too frequently found a complicated discord." Next as to *character*. On this point there cannot be a doubt that Church Music should be "solemn, grave, and dignified," "rich, but not too complicated in harmony; and altogether removed from passion and levity." The model suggested for the anthem is of course Farrant's "Lord, for Thy tender mercies' sake;" for the metrical psalm-tune those of Luther; while the late tribute of the *Edinburgh Review* to the practical value of the Gregorian Tones in congregational chanting is quoted with approbation.

The Second Paper is devoted to the consideration of what the rector, following a modern writer, calls "the three modes of celebrating the services of the Church of England,—the parochial, the cathedral, and the mixed." We need hardly say that we regard the distinction between the cathedral and the parochial mode as utterly false and illusory. 1st. It must be allowed that a drachm of law is worth a pound of assertion. One might have thought that the defender of such a position had never heard of the Act of Uniformity, but that we find a quotation from it. Certainly its scope cannot have been perceived. However, the rector in compelled defence of his own inconsistency as we shall see, overthrows himself in a passage which ought to be in the hands of every rector and vicar in the land:—

"In answer to those who maintain that any approach to the use of the Cathedral Service in parish churches is irregular at least, if not unlawful, and that nothing beyond the plain mode of reciting all the parts of the Liturgy in a plain speaking tone of voice, unaccompanied by music, should be allowed, I would say that the late Lord Stowell, one of the greatest, if not the very greatest ecclesiastical lawyer that ever sat on the bench, has decided otherwise. He has declared that the law *will not support this distinction* between the cathedral and the parochial service, and that if inquiries go back to periods more nearly approaching to the Reformation, there will be found authority sufficient, in point of law and practice, to support the use of more music in a parish church or chapel."

2. Such reasoning could only proceed from those who are at a loss

as to the use and object of our cathedrals. Once succeed in perpetuating the distinction between the cathedral and the parish church; and the former has no place in the Church system: sooner or later it must perish. If the cathedral is not the mother church of all around it,—its services, model services,—its clergy, patterns,—its bishop, a working acting ruler over the diocese:—if it is not this, it is nothing to the parish,—a *caput mortuum* which none would miss, if it were gone.

Believing then that there is a practical danger in, as well as absolutely no ground in law for, the asserted distinction between the modes of service (for with the cathedral and parochial, the mixed likewise falls); we have as little inclination as space to follow the Rector of Liverpool through the various peculiarities assigned to each. One or two points only need remark.

It is hardly worth while to protest against Burney's estimate of the Gregorian modes, the *Canto Fermo*, and the chanting of the middle ages,—one justly formed in his day, but unworthy of ours; nor yet to vindicate a higher place for the genius of Palestrina: but we cannot pass over in silence the author's observations upon the monotone. Strangely enough we shall have once more only to quote Mr. Campbell against himself. He is entrapped by the inconsistency we have referred to. Adopting out of deference to his people "the Mixed Service," i. e. chanting the Canticles, and the Glorias, "and the responsive prayer in the Communion Service, but reciting all other parts in a speaking tone of voice unaccompanied by music," yet forced by his own right convictions to use nothing but the monotone, he still shrinks from the very notion of intoning, and unfolds his practice and the grounds of it in the following most curious passage:—

"In the old church we adopt this mixed mode, approaching as nearly to the Cathedral mode as we can: but though the choir chant the responses, the minister does not intone the prayers: he does not chant them, that is to say, with occasional modulations, and there are two reasons for this exception.

"If the prayers are to be thus intoned, the intonation should be perfectly well done, and there are three requisites essential to this,—a good voice, a good ear, and continuous practice,—and the combination of these three requisites is very rare among the parochial clergy. \* \* \* But there is another, and a stronger reason with me for not attempting it. I believe it would be offensive to the people, and in the absence of rubrical obligation, that with me is a law. The services of our Church are for edification; and if the people are offended instead of being edified, by any custom, that custom can hardly be justified by anything short of a legal obligation. I therefore recommend, what I endeavour to practise myself, the saying of the prayers in a sustained uniform tone (!) harmonising as closely as possible with the responsive tones of the choir; and this, though inconsistent with the integrity of the Cathedral Service, has in other respects many advantages. It precludes all attempts at fine reading: all exaggerated expression, and false emphasis; all oratorical spouting or preaching of the prayers. It gives the service a solemn character, peculiar to itself, and distinct from the ordinary colloquialism of the world. And if this, with proper modification, were to a certain degree extended even to the reading of the Lessons, it might have a valuable effect. It would preclude unbecoming familiarity; any ambitious efforts at rhetorical declamation, or any attempts at self-glorification, by an elaborate mode of dramatic reading, in which, as has been observed, some

fine readers act the characters of the Old and New Testament. But the sustained tone has a further advantage, and a very great one it is, in giving \* \* 'additional power and distinctness to the human voice,' and preventing a very common fault both in reading and preaching, the dropping of the voice at the end of the sentences, which are caused thereby to become indistinct. \* \* \* The author above-mentioned says, 'a moderate voice, *pitched as chanting requires*, will reach a point quite inaccessible to a powerful one if reading be adopted.' \* \* \* I do not mention this with any purpose of recommending a return to the practice of chanting or intoning in our parish churches."—Pp. 30, 31.

Now the Rector is evidently too honest, and too earnest a man to be playing either with his audience or his people. Were it otherwise, we should wish him some "Lady Blanche" among his congregation to detect and arraign him,

"Why—these—*are*"—notes of music; "and you know it."

This is intoning, and the monotone.

If it be not intoning, we at least know of no other: nor can we conceive what truth there is in the statement that such a mode of "saying" is "inconsistent with the integrity of the cathedral service." It would be as strange if the striking out a few cadences here and there should be imagined to have this effect, as if to pull down finials and chisel off bosses should be thought to transform a cathedral into a parochial, or at least a collegiate, church.

The Rector of Liverpool seems haunted with this notion of a distinction. We trust he will be invited to throw into another paper his ideas upon the generic differences between the *Tonus Ecclesiasticus*, and "saying" *in tono*. We promise to give his arguments all the consideration we are able.

We notice with pleasure a theoretical defence (would that it were more!) of the singing of the Nicene Creed, and a decided condemnation of metrical versions of the Psalms, and of the many trashy ballad tunes written for them.

In conclusion we cordially congratulate the Liverpool Ecclesiastical Music Society upon their having taken up so advanced a position in defence of the proper cultivation of music as a part of Christian worship, and we have only to wish them God speed, feeling confident that so much progress already made will lead to more.

#### SIR HENRY DRYDEN ON CHURCH MUSIC, AND THE FITTING OF CHURCHES FOR MUSIC.

*Concluding portion of a Paper read at a Meeting of the Northampton Architectural Society. By Sir HENRY DRYDEN, Bart.*

[We give this portion of Sir Henry Dryden's paper entire, as there is nothing in it that will not be entertaining, if not instructive to our musical readers, and the latter predicate is applicable to the greater part of it. We cannot quite agree with Sir Henry in his conclusions as to the best positions for organs. We think that the first he recom-

mends for parish churches, namely, eastward of the quire, in an aisle opening into the chancel only, would be no better, as regards the sound of the instrument, than putting it within the tower arch; and if the people in the nave be expected to join in any of the singing, it is one of the worst possible.

Love of consistency may be carried too far, for instance, if the Incumbent and Wardens of a church, the windows on one side of which have been gutted in times past, being too poor to restore them, should gut those on the other side "for the sake of consistency." We think that Sir Henry is rather inclined this way; and that is why we omitted his "three kinds of parochial service" in the former portion of the paper.]

I now come to the placing of singers and organs in churches; and herein I take for granted—First, that vocal music is admissible into the Church service: secondly, that instrumental accompaniment to the voice is admissible: thirdly, that the organ is the proper accompaniment. As to the position of the two quires in a cathedral, there is no dispute; one is on the north, and the other on the south, about halfway along the stalls: but about the position of the organ there are different opinions. I have long ago made up my mind on this subject. I think there is one position *only*, namely, over the centre of the organ screen, in the *old position*, at an *equal distance* from each of the two quires. I should like the organ and two quires to form an equilateral triangle. Every year witnesses the removal and destruction of some of those noble instruments, against which outrages I enter my powerless protest. Much of the blame is to be placed to the account of the noisy tastes of organists, and the unpictorial tastes of organ builders, who have got the instruments to such an ugly size and shape, as to be at last voted an eye-sore, and removed. No mercy is shown the organs when condemned to transportation. They are put into any holes and corners as if they were done with and not intended to be seen or heard again. Remember, we enlist, with others, these two arts in the service of God—music and architecture. Of these, music must be first, because the words uttered must be of more consequence than the room in which they are uttered. If the organs were no larger than I wish to see them, they would be no eye-sore in their legitimate position. We get an organ twice as large as need be, and then put it into a hole for fear it should have fair play. The position of organs and quires in ordinary churches is a much more difficult matter, from the greater variety in sizes and forms of the churches, and the differences of opinion among the clergy as to the office of quires. Some would screen off the clergy and quire from the congregation, and confine the service to the chancel. This seems to me to be, in some degree, annulling the characteristic of our Liturgy—its community, in making it approach the vicarious service of the mass. In the ordinary form of parish churches there are three positions in which a quire may be often placed. First, in the chancel, on two sides. Second, just on the west side of the chancel arch, on two sides. Third, at the west end, either in the centre, or on one side, or on two sides. To the disgrace of architects,

they generally know nothing, and care nothing, about church music; and I have hardly ever seen an arrangement for music by an architect which did not betray utter ignorance of the subject. "The position of an organ will generally depend on that chosen for the choir, and sometimes (but in a smaller degree) the position of a choir must depend on the position of the organ. Occasionally, the position of the choir must depend on that chosen for the minister." As I have before observed, service, however musical, is not choral service, if there are not *two* quires; therefore, in arranging a church, I would, in all cases, arrange for choral service, but not put any fittings which would be useless or inconvenient for common service. To guide us in this, I will give you four rules, which you will find printed in Mr. Spark's lecture on choirs and organs, which I recommend as a currier does leather, premising that these rules must be more or less infringed.

I. An organ should not play over or past one choir to another quire.—The rule is broken at Ely; but the organ there is above the heads of north quire (there the decani), and the effect not amiss.<sup>1</sup> This rule is broken, with wretched effect, at S. Andrew's, Well Street, the Temple, S. Paul's, Brighton, &c.

II. The people should not be between the choir and the organ.—This rule is broken as to a part of the congregation in most cathedrals. You don't want to hear the organ more than the quire, but the quire more than the organ. This rule is badly broken at S. Paul's, Knightsbridge. When you go to a cathedral where the organ is in the proper place, sit *east* of the quires.

III. The singers of a choir should not have their backs to the people.—If you want a person to hear you, you don't turn your back to him; and so whether the congregation wish to sing with the quire, or to listen only, they should hear the quire as distinctly as possible.

IV. A choir should never be in a gallery.—This rule is broken at Trinity College, Dublin; at Christ Church, Oxford; at Norwich Cathedral, and at hundreds of parish churches.

An organ is to *help* the singers, and, therefore, it must be powerful enough to help them, and in such a position that they may best hear it, and not powerful enough to drown them. There is a particular distance at which each organ will be best heard. If singers are *quite close* to an organ, they are not so much helped as if some feet off, because they do not hear the whole chord; and they are induced to squall. If beyond the proper distance, they are not helped sufficiently. It is essential that the organist should hear the singers distinctly. At New College, Oxford, the quire is much too far off the organ. At Westminster there is the same fault in a smaller degree. You will, in all such cases, hear a drawl in the chant between the recitation notes and the mediation and cadence; and the organist has to play forward in the anthems and services—a disagreeable plan. I should say that from twelve to twenty-four feet (according to the size of the organ) is the best distance for a quire from an organ. Acoustics are, in some points, not understood, but there are certain facts which we know.

<sup>1</sup> [The organ at Ely is not exactly above the heads, but to the eastward of the north quire, which is still better.]

The pace of sound is about 1,140 feet a second, and you will find that you can sing easily at the rate of seven<sup>1</sup> notes a second. Time elapses between your wishing to make a note and the organ's making it, because the machinery of your body, and the machinery of the organ, occupy time in working. Still more, if singers are at a distance, does time elapse between your hearing their last note and their hearing your next note, so that it is of very great importance that the organ should be nearly the same distance from each of the two quires, and that that distance should not be so great as to oblige the organist to play a note much *before* he has heard the last note ended. I do not want any instrumental music in church except as accompaniment, and I do not want any vocal music but such as is church service, or belonging to church service. Churches were not built for concert-rooms, therefore let Bach's fugues and Mendelssohn's marches be played in town halls and concert rooms, and let oratorios, if people will have them, be sung in the same places. The meetings in cathedrals, where often Italian Roman Catholics help to perform oratorios, are a disgrace to this country. Some madmen want to put the organs at the west ends of churches and the quires in chancels. Some want to put a quire organ near the singers, and a great organ at the west end. This great organ could only be *used without voices* in such cases. I need not enter into the details of this scheme; suffice it to say, it is only entertained by those who know nothing of the matter. We had some instructive facts at the Duke's funeral. I assume, therefore, that there is *one* organ, consisting, if you like, of the three divisions of quire, great and swell. I may just remark that you may as well try to make a silk purse out of a sow's ear as to get good singing with a grinding organ; and, therefore, don't throw away your spare cash on a grinder, if you wish it for *accompaniment*. If, in default of vocal music, you wish to have voluntaries, a grinder with the spiral-axled barrels may do your turn; but I would advise you never to get a grinder only—get a finger organ with grinding machinery, called “dumb organist” added. In default of a proper organ, no doubt a good seraphine or harmonium is the thing.

I have given you four general rules for your guidance in placing your quire and organ. It is impossible to give minute directions here to suit all cases; but if any body will show me a church, I will tell them where I should put the quire and organ. I will, nevertheless, give some suggestions.

1. Suppose the quire in the *chancel*. If the church is to be built, I would, in some cases, build an aisle on one side, east of the quires, opening into the chancel (never into nave aisle,) by an arch *as large as practicable*, on brackets, not jambs. In this aisle I would put the organ. If the church is old, perhaps it has a chancel aisle. If so, put the organ there, and as far east as you conveniently can, to be east of the quires, and not behind one of them. If the chancel is large, divide the organ, as at S. Margaret's, Leicester. Avoid, if possible, placing an organ or quire so as to have the sound come to you by *two* passages, as when the organ is in a *chancel* aisle opening into the *nave* aisle by one arch and into *chancel* by another.

<sup>1</sup> [Four notes in a second is rapid for Church music.]

2. Suppose the quire just west of chancel arch on the two sides. In this place they must have two seats on north and two on south *facing* each other. You may then have the organ in the chancel divided; but, if not, you probably must have it in an aisle, and then you infringe on my first rule; the organ must play past one quire to the other, but probably both quires will be pretty near the organ. If you can *possibly* avoid it, don't put your organ in the end of a small aisle, surrounded on three sides by walls. You can often bring its face into the line of the side arches, or even a little into the nave. Then it will lose power and quality from its being under the arch, but not so much as at the end of the aisle. There is a new church in Munster-square (which I have not seen), where the organ is on brackets in the aisle, and it is said to be effective. The less an organist hears of the organ and the more of the singers the better; and it happens that those positions which render the organ *least* audible to the quire and congregation are those which make it *most* audible to the player.

3. Suppose the quire at the west end, on two sides.<sup>1</sup> I put out of question a gallery. Then your two quires face east in two rows on each side of the alley. The organ then may be on the ground, or nearly so, in the centre of the west end, which is a very good position for the quire's hearing the organ; good for the congregation's hearing the quire, and good for the sound of the organ and voices. It is *bad*, in one respect, if the church is large: the quire and minister are too far apart, especially when he is at the communion table. When the quire are reciting on a note, they do not distinctly hear the minister's words or pitch. It is open to one other objection, namely, that the congregation may turn round at the singing, as I have often seen done. If the organ is not in the centre of the west end, then let it be under one of the side arches, or a little farther into the nave than the arch. This position will be injurious, but better than putting it into the aisle. Never put an organ within a tower arch, where I have often seen an unfortunate instrument undergoing pillory and groaning forth its lamentations on each returning "Sabbath" in vain. I do not find that the angle of a building is a bad place for music, provided there is plenty of *head* room; but directly you add a third side, you destroy power; when you lessen the head room you destroy much more; and when you add part of a fourth side, by an arch with jambs, it's all up with poor organ. The more glass you have the worse for power and quality. Every one who heard the organs in the Exhibition must be persuaded of that; therefore do not, if possible, put organs or voices near large windows. But it seems that music is specially touchy about interference from *above*. A beam across a flat ceiling, in a long room, is a common case in point; as in the George ball-room, at Northampton. I will take this opportunity of mentioning that all the new-fangled or revived carpets, floor-cloths and hangings of all sorts and kinds, are highly injurious to music, and ought not to be permitted. If a parson chooses to floor his chancel with carpet or matting, and to hang the walls, as I have seen done, he cuts off two-

<sup>1</sup> [Our great disapprobation of this and several other plans which Sir H. Dryden tolerates, will be assumed by our readers.]

thirds of his power. If I had my way, there should be no soft ware in church but kneeling cushions and communion cloth, and women should come without shawls.

Having said thus much about the *places* of the quire and organ, we come now to the seats for the quire. Before this can be settled we must know how many we have in the quire. I should consider myself well off in a parish-church if I got two bass, one tenor, two alto (boys), and four soprano on each side—in all eighteen voices. You will be rarely able to get *men* altos in villages. The singing alto is capital training for your boys for future tenors and basses. These are in all cases to be in two rows, the soprano and alto in front, and the tenor and bass behind. Be sure *never* to crowd a choir. If the quire is in the chancel the seats will have wide book boards; but it is difficult to make desks which are convenient to kneel at and convenient to sing at. The only plan is to divide matters as well as you can. In the boys' pews I recommend a false seat, four inches high, on the other seat; and square stools or boxes, one foot eight inches wide, of three heights, four inches, eight inches and one foot, with kneeling cushions on them, so as to bring the boys' heads, when standing, nearly to the same level, about five feet three inches, and about four inches below the average level of men's heads. These stools or boxes I would have in cathedrals. Also, if not in the chancel, have small music desks, on single round stems, slipped through brass staples, so as to raise the music books to a proper height. The boys can kneel between them, at the common top rail of the seats. You will remember that I have before recommended for parish churches 4to. instead of folio books. One desk does for two boys. Reckon a man not less than two feet one inch in width, and a boy not less than one foot eight inches. Voices will always sound better on a *hollow* wooden floor than on a *solid* wooden or stone floor. You may try this with a musical snuff-box. The same remark applies to organs.

I now must say something on organs themselves: and, as we cannot go deeply into the subject, I shall reckon only for a parish-church organ used for accompanying vocal music, with one set of manuals, and, of course, with octave and half of pedals. There are no greater humbugs than organ builders. They give half stops for whole ones—wood for metal—short octaves for full ones—bad metal for good—and green wood for dry. It is very difficult to have too much bass to an organ. No sound below a voice will drown it. The pedal pipes at Westminster, would not drown the weakest boy's voice. Mixtures and sesquialteras drown voices. An organ is not perfect nor consistent if it cannot play the octave to the bass—of course with pedals. As the bass voices are *frequently* down on F F, the organ must go F F F. Although the bass voices now and then go down to E flat and D, yet I do not think it worth while to extend the organ below F F F. I would have *all* the stops go through. I call this a good parish organ—Open Diapason, Dulciana, Principal, Twelfth and Fifteenth; all of metal from F F F to F in alto; five octaves, with octave and half of pedals; double feeding bellows; two or three on and off actions, and a couple connecting lowest with second octave. If you have not a tuner always

near, I would not advise reed stops nor, in most cases, wood stops. In no case I recommend double stops—that is, stops sounding octave below a note. The bass is the expensive part, and, consequently, you will find it shirked in a variety of ways; the most common being the substitution of stop wood for open metal. Of this organ, the lowest octave of the metal Open Diapason (F F F to F F), is worth £26; whilst the rest of it (four octaves) is worth only £8. These prices are plain pipes, without extra length or work. The same lowest octave in open wood would be worth only £15, and in stop wood £8. The whole 15th stop of the organ named is worth only £5. You will now understand why organ-builders are liberal in the squeaking stops if they are allowed to shirk the bass. If an organ is so weak or so distant that the singers cannot hear the pitch correctly whilst they are singing, they had better be without one, as they will of course fall, and the discord between the voices and organ be heard by every one else but themselves. Cathedral organs are generally tuned every week, and an organ ever so small should be tuned four times a year. The case should be such as to give the least possible hindrance to sound. Never put a church organ with *one* row of manuals in a swell box. Always give pipes plenty of speaking room. I am now having an organ built with *no* case, making an exterior face by forty-three pipes of open Diapason. I expect this plan will answer very well. Our cases are generally too clumsy and shut in the sound too much.

I shall now say something on the uses of parish churches, and chiefly the musical uses. In most country churches metrical psalms and hymns, or rather attempts at them, are the only music heard; and these generally inserted at places in the service plainly at variance with the Prayer Book. The Confession is by the Prayer Book, and plainly ought to be, the first act of the “people”; and, therefore, so far as it goes; any psalm or hymn sung before service obscures the Liturgy.

We hear, every day, complaints of the length of the services, and yet no objection is made to the nasal drawling of two, three or four metrical psalms of three or four stanzas each, with the last line of each stanza repeated three or four times. To detail all the odd places of the service into which metrical psalms and meeting-house hymns are inserted, would take up too much space. Much objection is made by some to the use of metrical psalms at all; and for judicious observations on this point I refer to the preface to Mr. Hullah's Metrical Psalter. It is sometimes objected to this book that it contains too many tunes (90), but the advantage of having the words under the notes is so great as to much more than compensate for the number of tunes. Bad time and drawing are the *invariable* consequences of the common mode of words in one book and tune in another; and if the quire know how to sing thirty they can sing ninety. If you *will* have metrical psalms that is the *only* book fit to be used of all which I have seen.

As I said before, I do not quarrel with those who object to all music and art in public worship; nor find I *much* fault with those who would allow music, provided no part of the service was sung; but I shall now notice two or three of the various pranks and inconsistencies which parsons play with the service, bringing disgrace on the music of the

Church and making hash of our noble Liturgy. The bad effect of this hashing, past, present, and future, is enormous. It is agreed by all the best authorities, that Venite is an invitatory preface to the psalms of the day, and that it and they must be sung or said, either by two sides of a quire, of one of which the officiating minister is supposed to be a member; or by minister and people alternately; the first usage being that of cathedrals, the second that of common parochial churches. It is, therefore, a glaring inconsistency which ought not to be tolerated for a quire to sing Venite in full chorus, and for minister and parish clerk to say alternately the song to which Venite is the preface; and yet I could instance *many* churches in which this absurdity obtains. The rubric preceding Venite says that this Psalm shall be "*said or sung,*" but does not specify the mode, which, however, must be alternately. We can learn something from the rubrics preceding the canticles to be used instead of Venite on November 5th, January 30th, May 29th, and June 20th. On the 5th of November, "*instead of Venite exultemus shall this hymn be said; one verse by the priest, and another by the clerk and people.*" The rubrics preceding the other canticles specified, order the alternate saying and singing, which order of course was not intended to supersede choral custom. To make more clear the absurdity of singing the Venite and leaving unsung the psalms of the day, I will take the case of the fourth Sunday after Trinity in 1853, which is on the 19th day of the month. On this day Venite is used as one of the psalms of the day, and must, therefore, according to the plan, be merely *said* on that day by priest and parish clerk, and sung in full chorus by the quire on every other Sunday in the year. Two other modes of mutilating the service are these—for the quire to allow the minister and parish clerk to say the psalms of the day alternately, and, at the end of each one, to take the matter out of their hands and burst forth with full organ and strained voices in Gloria Patri to an elaborate harmonized chant, rendered more unmeaning by gipsy bass; or for the minister and clerk to say all but the last Gloria Patri, and then to pour forth their religious thunders on the bewildered audience.

It will be seen, on reference to the Prayer Book, that the canticles succeeding each lesson answer a different purpose from Venite: they are responses to the lessons, and anciently called "*responsoria,*" (see Jebb on Choral Service,) whilst Venite is an invitatory preface to the Psalms. Therefore it follows that the eight canticles succeeding the lessons must be *all said or all sung*. There is only one which does not suit a service—the Benedicite. I propose that when this is used it is to a chant, and that the Jubilate is used with it, and *also* to a chant on *that* day. On other days, Jubilate, of course, to a service, and the other six always to services. I could bring forward instances where such gross inconsistency is practised as to have the Te Deum said by the minister and clerk, and Jubilate sung in full chorus by the quire. In the common read service the Gloria Patri after each psalm and canticule is generally inconsistently performed. On examination of the rubric, it appears that when the psalm has been said by minister and people (alternately, of course) the first verse of Gloria Patri ought to be said by minister, whether it is his turn or not, by which means the

minister begins every psalm. The word "*answer*" is never prefixed to anything which is to be said by the minister or priest *alone*. At — a clergyman has allowed a woman to sing a solo in a service for the Te Deum, perched in an organ gallery, to be stared at by the greater part of the congregation. I fortunately never have been witness to such a thing. It is curious that in this part of England, if a service is sung, it is sure to be Jackson's in F., the worst of the bad. The "*voluntary*" seems to me to be an unnecessary lengthening of the service, without meaning, (unless to show off a flashy organist's performance,) and without the sanction of general cathedral usage. It is generally to be heard in those churches where the musical art is so low as to preclude any vocal music, except a canticle or two, and a metrical psalm, drawled through the noses of a few school children. I am aware that in three or four cathedrals it is still in use; and I have heard that the morning anthem is occasionally cut out in order to make way for this intruder.

Another unmeaning system, practised by some organists who wish to show off, is to play a short piece of music (for which let every one have his own name) between each two verses of a metrical psalm or hymn, occupying as much time as the singing of the verse itself. To compensate for this intrusion, the organists occasionally cut down the singing department to two verses. Now, of course, if Ravenscroft and Claude le Jeune and the other old composers had wished such things as these to be stuffed into their tunes, they would have written them; besides which, if there is any meaning at all in the words sung such a break must greatly impair the sense. Does a man, in reading a History of England, stop after each sentence to read a sentence from another book, or to walk about the room? But what would these symphonic gentry think if the organist at Westminster was to stop after each verse of the prose psalms and play a short voluntary? Yet this would, of course, be as consistent a practice as the other.

The old singers and players are sometimes an obstruction to good church music. They of course know more of noise than music, and rejoice only in gipsy basses. These men have arisen entirely through the fault of the gentry in years past, and now exist only through their fault. The more a Psalm-tune possesses of grace-notes, shakes, turns, and flourishes the better they like it. In — church it was, and perhaps is, the custom to use trombones, bugles, &c.; in fact, to apply part of the village band to a choral use. On the minister's remonstrating with one of the quire on this proceeding, and asking him to make a little less noise, he answered, "Well, Sir, I have heard *many* quires, and I've heard the organs and quires at cathedrals, and I think they are *no ways to be compared* to our band and quire." Such men as these may be pronounced incurable, but depend upon it they are scarce. In every village there are some men who pretend to know something about the science, of which kind was a man at — who, not long since, wanted to have a soprano voice part, instead of a bass or tenor, saying that his voice was neither tenor nor bass, but that he could sing "the lead": a whole octave is a trifle with some men.

In — chapel, in 1847, the Psalms and canticles were chanted in

this manner. The minister with two boys, sang one verse, and the quire, with some of the people, the next. The chants used were Gregorian, and the words divided according to the syllabic system, which makes it difficult for all, and impossible for the uninitiated, to follow a quire, not to mention that the English language is misaccented and mutilated by it. An organ played an accompaniment in chords. The two boys sadly marred the solemnity of the minister's part: but when the quire responded there was such a preponderance of the lower octave that the upper voices were not too prominent. The two hymns were also sung in unison. For what reason I cannot imagine, but in this church the Confession was *said* by the quire and a few of the people, and the effect was anything but pleasing—not that they said it distinctly, for the noise produced by a mutter was so disagreeable to all as to prevent any further efforts. The organist gave a note for the Creed, and the contrast was so striking as to persuade me instantly that if any one wishes a congregation to join in the service, they must not only give the words to say, but tell them how to say them.

I attended service in 1847 at —, in this county, and this was the order of the day. The organ was aloft in a horrible gallery. The quire on one side of it, men in front, and two or three girls behind them, of course inaudible. The service proceeded as far as the Venite without anything being heard from the quire, either of saying or singing. The schoolboys *sat* on unbacked benches round the chancel, chiefly facing west, and paying as little attention as might be. The parish clerk also sat at the end of a form, with his book on his knee. The height and formation of the boxes in the nave and aisles prevented any person doing otherwise than sit or stand. The Venite came, and organ and quire burst forth, with gipsy-bass, to an elaborate double chant, at a pace slow enough for the slowest. Then came the Psalms of the day, but the quire left those to the parson and clerk, with the exception of the doxologies, which were sung to Purcell's chant, murdered by the aforesaid mode of performance. After the Lesson, I was astonished by finding that the quire left the Te Deum entirely to the parson and clerk; but not so the Jubilate, which was drawled to Boyce's fine chant in Re. If I recollect right, two metrical psalms or hymns were sung—the first between Litany and Communion service, and the second between Communion service and sermon, which were sung without notes, and therefore drawled, slurred and gipsy-bassed. With the exception of these two Psalms, I never heard the voices of the quire after the Jubilate, and of course all rubrics relative to position were unpractised, if not impossible. When the quire began the metrical psalms I was astonished by seeing the congregation right-about-face, and stare up at the gallery as if it was a Punch-and-Judy show—a proof that they did not consider the quire an integral part of themselves. I believe that no one, even of the quire, had the notes of either the chants or the psalm tunes. Of course the time of the latter was not over correctly kept. Such a system as this will not do much to illustrate the Liturgy, or to attach people to the Church, and yet practices equally absurd might be found in many churches in this county.

I wish I could draw the attention of the clergy in general to the im-

propriety of the tests applied in the choice of organists. It is not inquired whether they are good churchmen, communicants, men of taste and thought in their vocation, good teachers of a quire, of good temper, good accompanists of voices; but, rather, whether they are good executors of Bach's fugues and such like things, which, no doubt, are noble works of musical art, but have no connection with church music. The evil of this system of choice does not end with the man. The behaviour of the quire, as well as the music they sing, suffers; and we cannot tell where the evil may end. If an organist has the notion that playing a certain quantity of music in church for a certain sum of money is the sum total of his duty, he is unfit for his situation; and the people who choose such a man are unfit to have a voice in such matters. The bad behaviour of quires in church has often been the subject of remark. I do not speak of those self-styled quires who (not even professing to be under any system, or to practise regularly) sometimes come to church and bawl, and sometimes neither the one nor the other; but of quires who are a march ahead of these, and profess, at least, to be regular attendants in church: and more especially of those quires who sing to an organ, and are, more or less, taught by the organist. Who is there among us who has not been witness to the disgraceful conduct of persons who, from their being more especially concerned with the Liturgy of the church, might be expected to appreciate it, and be more attentive to it than other people? There is so little encouragement given to quires in general, and so little money laid out on them, that regular practice on week days is seldom obtained. This causes an ignorance of music, and consequent difficulty in learning tunes; which, again, causes a hacking and hammering of words, which ought, if possible, to be sung without much learning.

Very frequently the teaching is necessarily carried on in church, and carried on, too, in a way which is anything but calculated to make those taught appreciate either the church or the Liturgy which is used in it. A great deal of improper conduct would be avoided if those persons whose business it is to guide everything in a church, were to be present at the practices, or depute some proper person to attend. But the most disgraceful practices are those which take place as preparations for church "openings"; by which, I am sorry to say, our county has been more than once disgraced. The object of these disreputable openings is to get money; and to do this an organist is to cram into the heads of a dozen reprobates a *parody* on the choral service, who may justly be said to "follow the devices and desires of their own 'arts.'" People are expected to pay money to hear this parody, invariably containing some service for the Te Deum, awfully murdered; and, of course, lots of voluntaries on the organ. The next Sunday some one goes to the church, and lo! the quire has fled, save half a dozen charity children, and the good organist has been supplied by an inferior one, but with quite as great a love for the interpolation of voluntaries and symphonies as the other, and with quite as little regard to the manners of his so-called quire. Tallis's harmonized responses are supplanted by a nasal drawl from a parish clerk, and the quire and organ have no more to do with "the services." The (so-called) quire

chatter to each other; and the organist and his assistant or friend study the "piece" with which he is to "play them out;" while the parson and clerk have the Litany, &c., all to themselves.

The first thing after the erection of an organ, which is too frequently in some horrible gallery (I do not speak of legitimate organ-lofts in cathedrals), is to put up brass rails and curtains to hide the organist. I suppose that the conduct of organists is so well known that it is now an established rule to hide these worthies, and no one gets a glimpse of them, except when they peep through their curtains, like an actor through a hole in the drop scene in a theatre.

Always keeping in mind the word "common," as applied to our Liturgy, we must suppose the quire to be the precentors of the people; but the *community* of the service seems to have been quite overlooked by all parties.

The nearest approach to the service of the Church which I have heard is at S. Mark's College. As far as the collegians go (and they muster, with boys, about sixty or seventy) the service is most correctly performed, with an attention and earnestness which I have not found elsewhere; but the whole nave of the church is given up to the public, who, as in other places, do not join in the service.

We hear much, at times, about turning out anthems and services to make way for metrical psalms, as more *congregational*. I must quote Mr. Hullah (lecture at King's College):—"I would by no means urge on the unskilful and incompetent the practice of adding to the cacophonous hum, sometimes called 'congregational singing,' by efforts whose intention can scarcely justify attempts which they know will be abortive: with like propriety might a savage, who had never before entered a place of worship, and was ignorant of the language of its services, swell the responses by some extemporaneous jargon of his own."

Congregational singing in this country is, and for many years will be, impossible. It is a delusion to think that it can now be done. When people are taught music and practise regularly they are *in reality* a quire.<sup>1</sup> When *not* taught, they must, by attempting to sing, mar the singing of those who are. When this country is as musical as Germany it will be time to talk of "congregational singing." There are, in most towns, a few people who could, and would be glad to, sing in church if they knew what to sing; but look at the custom,—a person goes to church, and we will suppose that the choral service, or part of it is used. He indeed knows (supposing morning service) that *Venite* is to be sung, but he knows not to what chant; and that the Psalms proper for the day are to be sung, but there is no notice of the chant, nor is the music to be got without much trouble and expense. Then come the services after the Lessons, which, of course, he cannot join in without the music, and that is very expensive, and there is no notice

<sup>1</sup> A very considerable proportion of English people have sufficient musical ability to sing a melody, but not sufficient to sing an harmonic part with anything like certainty. Such persons often have good voices, and therefore are well worth teaching; but it is not desirable to employ them in a quire, if better materials can be obtained.

of the service. Then comes the anthem, which he is told is taken from a certain chapter of a certain Gospel or Prophet; but, between parts missed out, transposed and altered, he is soon confused, and then loses the place. Then come the responses in the Litany, varying at each cathedral, and sometimes varying in the same, as at Lichfield and Durham.

I must here refer to my remarks on what is the *essential*, and what the *unessential*, part of the people's part of the service. In the case of metrical psalms, when the words and tunes are not in the same book, although a person is sometimes informed what the words are which are to be sung, yet he is never told what is the tune, nor furnished with the notes to which they are to be sung. Here, then, is a great advantage of using Hullah's Psalter. Every one must know what the tune is, because the words are under the notes; and he will know weeks beforehand, from the table affixed to each voice part, what is to be sung on any particular Sunday, supposing that the table is adhered to.

I propose that in every church, in which it can be conveniently done, there should be a board placed in a conspicuous position, into grooves in which should be placed slips of pasteboard, containing all the information necessary for the musical part of the service, as the chants, anthems, &c.

Venite . . . . .	Tallis's chant.
Psalms . . . . .	Travers's chant.
Te Deum . . . . .	Boyce.
Jubilate . . . . .	Boyce.
"Call to remembrance" . . .	Farrant.

In case this cannot be done, I would have suspended at the church door a notice of what is to be sung: and this I would have extended to what is to be sung on the next Sunday, as recommended by Mr. Druitt, in his tract on Church music, and as practised at S. Paul's, Knightsbridge. Of course it is absurd for any one who is not going to sing to say "Let us sing," &c., as the minister in the Scotch church does, and as some parsons and clerks do in the English church. I hold it to be contrary to the spirit of our Liturgy, and injurious to the Church, to use any music but such as can be given, or afforded at a cheap rate, to any of the congregation who require it. Supposing this to be the case, a careful selection of music should be made by some competent person for each church, of the quantity and quality of which I have spoken. The manager of the quire, or some person appointed by him, must provide the music in a convenient form.

I have now described the present state of our parochial music—the reasons why it is bad—the way to improve it—three kinds of parochial service—the pranks which clergy play with the Liturgy—the number of a quire—the seats and places for them—the size and places of organs—the music to be used, and some other particulars relative to church music. My hope now is, that I may have brought some of you to see these things in a more proper light than you have heretofore done; and that you and I, and the whole Church of England, may progress in the right direction, guiding all our thoughts and actions by that great and glorious quality—consistency.

## AN ECCLESIOLOGICAL TOUR IN PORTUGAL.

## LETTER VI.—AVEIRO, COIMBRA, LEIRIA.

MY DEAR MR. EDITOR,—

I have seldom seen a more magnificent effect than that on which we turned round to gaze, as we left Porto at eight o'clock on a May morning. A thick mist was towering up from the Douro, and hung in heavy folds on the hill which the great merchant-city climbs from the river; shattered here and there into rifts and chasms, and giving a view, as from another world, of the *Torre dos Clerigos*, the highest steeple in Portugal, the cathedral, São Francisco, domes, spires and quintas innumerable. From the top of the opposite hill, that which is surmounted by the suburb of *Villa Nova de Gaya*, we caught our last sight of the city, and so went forward to the south. We had resolved to deviate from the usual route, for the purpose of seeing the Cathedral of Aveiro; and were soon crossing the hot arid sand waste which here, for a breadth of two miles, skirts the sea. *Coro*, the first town, where our horses stopped for their usual *sopa* of bread and wine, has a modern church;—the sea opens prettily to the right through distant pine woods;—gradually the waste becomes drearier,—the stagnant salt marshes more offensive,—the plantations of firs gloomier. It was a sultry day, and a dead calm prevailed. In the avenues of pines the heat was stifling, and the malaria from the filthy pools of salt water that festered by the side of the horse-track reminded us forcibly, —we knew it theoretically before,—that Aveiro is the unhealthiest place in Portugal.

Five leagues brought us to *Ovar*. This little town abounds with *ermidas*, and has a tolerable modern church with two western towers. It stands at the head of a narrow salt lake which, with little more than a bar of sand between it and the sea, stretches to Aveiro. We hired a boat from the multitude plying at the quay; and for this conveyance, which carried ourselves, our burroquero, our three horses, and the sumpter-mule, for five leagues, we were only asked half-a-crown. By the time we had finished our dinner of bread and eels on board, by the mismanagement of our boatmen, we ran aground, and saw the water rapidly ebbing, and threatening to leave the whole lake a wilderness of mud. Twice we attempted, but in vain, to wade on shore: at length a lighter boat bore down to our help; we gladly got on board it, and left our beasts to follow as soon as the tide should flow, reaching Aveiro at 6 o'clock. From the water, it has rather a striking appearance, and especially we thought that we were about to see a round church with conical spire, like S. Sepulchre's, Cambridge. We soon found out our mistake. Except for an ancient gate, there are no remains of antiquity; the streets are narrow and dark, and seamed with salt and filthy canals. The church of São Antonio stands well, in a kind of park-like enclosure, where a former right of sanctuary is marked off with crosses. Through the leaves of the limes we caught a pretty

peep of the Lake of Ovar, now glittering in the western sun, and of the Atlantic beyond. The church, which is modern, was crowded, while vespers were sung in the usual style of Portugal: the Blessed Sacrament was exposed. There seemed more devotion here than I had observed since entering the kingdom.

Strolling back through the town, we looked at the one or two ruined churches of desecrated monasteries, all, in their best of times, wretched. We were naturally anxious to see the cathedral; and for some time we wandered up and down the *Travessa da Sé*, where, we were told, it stood. After long searching for it, we discovered that it was contained in a tall eighteenth-century house that fronted the street. Going up one flight of stairs, we entered the room which is the cathedral; for squalidness and tawdry decorations it almost surpasses that of Braganza. This was the place which we had made half-a-day's detour to see.

The next day is to be marked with a white stone among the many happy ones I have spent in ecclesiology. In the first place, we saw the Capella S. João, which stood in a kind of green in front of our inn. It is the oldest church in Aveiro, and may date from 1650. Our road lay through a very pretty country, along lanes with English-like hedges, varied now and then with the pine-groves of yesterday. *Palhoso*, which we reached at ten, has a modern church. Five leagues more, through sandy, sultry lanes, brought us to *Venda Nova*, just before reaching which, we saw for the first time in Portugal the American aloe. Here, while the beasts had their *sopa*, it was too hot even to sleep; therefore I sat in the orchard, and longed for Coimbra. After two hours' halt, we proceeded southward, having occasional glimpses, to the left of the Serra d'Alcoba, which much reminded me of the South Downs. The lanes were very lovely, with their orange-trees both in fruit and flower, their aloes, their honeysuckles, and their little red cistus. At length we came out upon the Estrada Real, the high road from Lisbon to Porto. In some places the engineering and the general construction of this road are admirable; in others it is nothing better than a succession of quagmires and pits. But all along, in the worst spots, labourers are as hard at work upon it as lies in the nature of the Portuguese; the principal part of the toil, and especially the formation of the embankments, being performed by women and girls. As we approached Coimbra, the country became more and more beautiful. At *Fornos*, where we stopped to buy oranges, there is a modern church. Shortly after this, just as the sun set, the Convent of Santa Clara, on the high ground beyond the Mondego, (the river and the city being yet invisible) came into sight. It seemed a strange contrast, after the snows and frosts of Traz os Montes, to be riding along under limes and oaks in full leaf, insects buzzing in the last gleam of the sun, and a sherbet-seller sitting at the side of the road to tempt thirsty passengers. It was quite twilight when we wound up the last hill, and were presently clattering through the narrow dark streets of the city of S. Isabel, and strangely reminded, by the gowns of the students, of an English university. We came down to Lopez's inn, about the best in Portugal,

and found excellent quarters and great civility. The windows of our sitting-room opened on to a mirante, which looked out immediately on the Mondego, here about as broad as the Thames at Fulham. On the opposite side were the trees of the *Quinta das Lagrimas*, the scene of the murder of poor Ignez de Castro; a little to the right, but still in front, the long white convent of Santa Clara towered up above the opposite hill. I can conceive nothing more beautiful in its way than that scene was when the moon rose.

Next morning, the Bishop being in Lisbon, we went to call on the Vice-Rector of the University, who is also Dean of the Cathedral and Vicar-Général. He received us very civilly, and requested a Priest to accompany us to the University. The quadrangle which forms that building, and which of course simply answers to our own schools, Senate-house, and Public Library, crowns the summit of the hill; the Observatory occupying its very highest point. The Library of sixty thousand volumes has nothing ecclesiastically interesting, except the first very rare edition of our old friend Durandus. It is lofty and handsome in its way; but all the University buildings are of the erection, or at least the age, of Pombal, and are therefore utterly without merit. We next went to hear a disputation for a degree in civil law; the opponents and respondent were placed much as they are with us; and the Professor wore a long green hood. To my great surprise all the proceedings, and even the Determination of the Professor, were in Portuguese. There were about thirty men present, who seemed to take much interest in what was going forward; and the vivacity of the disputants gave a singular effect to the whole.

I will first speak of the churches; and will then say something of the University.

The *Sé Velha* (for a modern thing in another part of the city is now the cathedral,) stands at the summit of a street of steps, in a bold abrupt position, soaring right up above the net-work of lanes and alleys that surround it. It was the first church which gave me a clear idea of what the buildings of Affonso Henriques, the founder of the Portuguese monarchy, really resembled. Restored and barbarized it has, to a great extent, been; but enough remains to show its original structure. It is a cross church of tolerable size, with central tower, aisles to the nave, and apsidal chapels at the east of each transept, low, heavy, and gloomy:

"Half church of God, half castle 'gainst the Moor."

The whole is flat, and now (and perhaps originally) embattled. The great characteristic of the aisles is their having clerestory windows (like a Staffordshire church); three circular-headed shafted single lights; the lower tier of windows little more than plain round-headed slits. The transepts—of course of the same height as the aisles—project very slightly. It is impossible to get near the outside of the east end; but so far as one can judge by peeps through the shops and yards that enclose it, the tri-apsidal effect must have been fine. The central apse appears to have had three large single Romanesque lights in the lower tier, and three smaller ones above; the side apses, only one tier of

Romanesque lights. We enter. The apse forms the constructional chancel; the ritual choir is in a western gallery. The high altar has a rich late Flamboyant retablo. The chancel arch is tolerably lofty, Romanesque of two orders: the exterior, plain; the interior, a circular shaft, corbelled off. The shafts of the windows in the chapel-apses are very curious. The transepts, which are of two bays, have a very rude early triforium, with circular-headed arches, circular shafts, and great square caps. In the north transept is the monument of a Bishop of the See, and another with a recumbent effigy of a veiled lady. The latter represents Dona Bataça, daughter of the Grecian Princess Irene, and of William, Count de Vintimiglio; the governess of S. Isabel. The nave has five pier-arches, of two orders; the exterior plain, the interior with square sculptured caps. The shape of the piers approaches circular, but cannot be told with certainty, because they, as well as all the other ashlar in the church, are cased with azulejos. Of the triforium, there now only remain, in their original state, the two eastern bays on the south side, and these resemble that in the transepts. Of the aisle windows I have already spoken. The low central tower has two Romanesque lights on each side, and a Romanesque arcade of six. The west front shows a small slightly projecting tower, embattled and with large belfry windows. The great west window is Romanesque, of very large size, shafted with square flowered caps, and with pellets in the sockets of the four orders of its arch. The west door is a noble specimen of Romanesque, and has six orders.

I wish I could believe, what all the Portuguese writers assert, that in this very church, the Cid Ruy Diaz de Bivar, after the capture of the city from the Moors, received that sword from King Fernando, with which he went forth to conquer the kingdom of Valença. But it is as much as one can honestly do, considering the window shafts and the nature of some of the capitals, to refer it back to the time of Affonso Henriques; and even so, it has interest enough.

There are several curious monuments in the cathedral. The first which attracts notice is the tomb of Don Sisnando. It projects like a sarcophagus from the exterior of the north-west side of the cathedral, and bears this inscription. (The fact of its being in Portuguese proves that it is at least not anterior to the reign of Don Affonso III., who reigned from 1248 to 1279. This is, I believe, a safe rule in Portuguese ecclesiology.)

"Aqy . jaz . huu . que . em . outro . tenpo . foy . grande . barom .  
Sabador . e . muito . eloquente . avondado . e . rico . e . agora .  
He . pequena . cinza . ençarada . em . este . moimento .  
E . com . el . jaz . huu . seu . sobrinho . doz . quaez . huu .  
Era . ja . velho . e . outro . mancebo . e . o . nome . do . tio .  
Sesnando . e . Pedro . avia . nome . o . sobrinho."

"Here lieth one, who in former time was a great man,  
wise and very eloquent, wealthy and rich, and now  
is a little ashes enclosed in this monument.  
And with him lies one, his nephew; of which one  
was now old and the other a youth; and the name of the uncle  
Sesnando, and the nephew had the name of Peter."

This Sisanando distinguished himself when the city was re-taken by Don Fernando from the Moors. But it may very fairly be doubted whether this inscription, which probably replaces an older one, is more ancient than the time of Don Manuel. There is a brass plate on the south side of the cathedral and over the chapel of Nossa Senhora da Piedade, containing, in very elegant letters, this inscription:—

“ III. die : men : atbr : era : de : mccc :

Lxxxiii : obiit : don : andreas : johis : can

Tor : hui' : ecce : nepos : doni : accuraii : et

Doni : guilbli : milita : maros : injuir : ca

Nonie : et : civili : cui' : aia : requiescat : in pace.”

Era 1383 = A.D. 1345. The obit of this Andrew the Precentor is, or was till lately, kept up in the cathedral.

On the right hand side, as you enter the great western door, is another brass plate, of which, much to the astonishment of the bystanders, I took a rubbing. Without its contractions, which I could hardly express except by a lithograph, it runs thus:—

“ Era . Millesima . Trecentesima . Octava . Sexto . Nonas . Octobres . Ob

Iit . Domnus . Paschasius . Nunes . Archidiaconus . de . Sena .

In . Ecclesiã . Colimbriensi . et . jacet . intus . in . ecclesiã . Colimbrie . Cir

Ca . pavementum . portæ . occidentalis . ipsius . ecclesiæ .

Cujus . anima . requiescat . in . pace . Amen.”

i.e., Oct. 2, 1290. *Archidiaconus de Sena* is Archdeacon of Coa, in the Estrella.

The next most interesting church to the Cathedral is that of Santa Cruz, celebrated in Portuguese legend for the apparition of Affonso Henriques to the monks, at the very moment that Don João the First was attacking Ceuta. This is a large Flamboyant building, with structural chancel, and nave of five bays, two of which are taken up by the gallery for the western choir. The stalls in this gallery are of fine Flamboyant work; the rood is at its east end; the Franciscan books, now of course unused, remain on the lettern. The cloisters and the chapter-house are of the finest Flamboyant; the windows of the former have monials resembling those of a Jesse; there is a fountain in the middle, and from the upper cloister young trees are growing up. The present church was the work of Don Manoel; and its fame having reached Pope Paul III., he requested to see the designs. On the north side of the choir is the tomb of Affonso Henriques, and on the south that of his son, Don Sancho; their bodies were translated here by Don Manuel, on October 25, 1515, and were both found incorrupt. In the chapter-chapel is the tomb of S. Theotonio; and a flat stone in another chapel is said to mark the resting-place of those knights who fell in the Campo d'Ourique. The tombs of the kings are of very excellent Flamboyant work, and are from the design of Tomé Velho. From the cloisters you ascend into the Santuario, a comparatively modern building, with a case of relics in each of its twelve sides. The most remarkable—and about the genuineness of which there is no reasonable doubt—are the skulls of the five martyrs in Morocco. The church of Santa Cruz was being decorated, when I saw it, for the feast of the

*Coração de Jesus*, which, in Portugal, or at least in the diocese of Coimbra, is a double of the first class. It certainly is not without reason that the Portuguese pride themselves on this kind of decoration; the pyramidal mass of lights and foliage above the high altar must have had a very fine effect.

From Santa Cruz, about sunset, I went over to the other side of the river, which is crossed by the bridge erected by Don Manuel. To the left hand, on the opposite side, are the ruins of the old monastery of Santa Clara. This was destroyed by an inundation of the Mondego, and was then transferred to the height which it now occupies. From this spot there is a grand view of the city, as it rises abruptly from the water-line to the observatory tower. The bridge seemed alive with the students; and I very much doubt whether, in an English university, strangers would find the same courtesy from our men that we found from them. Notwithstanding the comparatively few English visitors that the place has, and our wayworn appearance, it was curious to observe, as we crossed and re-crossed the bridge, that not one turned his head to stare at us when we passed. A finer-looking set of men could hardly be found; the dark, sallow complexions of something like one out of three shows how large a proportion Brazil has furnished. The university man at Coimbra wears a gown not unlike the Johnian one; he has no cap, but carries in his hand the *gorro*, which, at the time when many of the students lived on alms, was the begging-pouch. This he can put on his head when the sun is too hot to be endured. The total number of students in the University and in the Lyceu amounted, in 1853, to 970. The university course lasts for six years. The number of students in the various faculties were—in theology, 114; in law, 459; in medicine, 57; in mathematics, 141; in philosophy, 181; besides in design, 260.

It is a very steep hill which leads from the river to Santa Clara. The present erection only dates from 1649; the architect was F. João Torriano. The convent, therefore, presents nothing but a white exterior, with long rows of square windows; some little difficulty occurs in getting in. The church is large, and, in its way, handsome; the nave has five bays, with altars, scarcely recessed, in each. At the south-west is the effigy, on a high tomb, of a little princess; she wears a coronet and long hair; a lion is at her feet, a lion on each side; an angel on each side of the canopy is censuring the arms of Portugal. The side of the tomb is panelled, and represents a Madonna between two angels with tapers. Behind, and higher than the high altar, is the silver shrine of S. Isabel; raised here when her canonization was at length attained, in 1625. As a work of art it is worth nothing; but I was very anxious to see it. The Confessor, however, whom I rather think I roused from his siesta, was in an exceedingly ill-humour, and no entreaties and no persuasions had any effect.

Next morning, after giving a glance at S. João de Almedina (its name—the *gate of blood*—testifies to the slaughter which accompanied the recapture of the city,) we went up to the very furthest end of the place, to see the church of S. Salvador. This is the more valuable because it contains a date. It has a chancel with chapels, nave with

aisles and north and south chapels, and a modern tower at the west end. It seems to have had a circular apse, which is now cut off. The chancel-arch is high, of Romanesque date, square base, circular shaft, well-sculptured capital. The northern chapel is modernized. The southern, Nossa Senhora dos Passos, is so blocked up, that it is impossible to examine it; its western arch is Romanesque. The nave has four Romanesque arches: they resemble those at Chaves in reaching to the spring of the roof, and are of the same character with the chancel arch. The aisles are adorned with azulejos, and modernized. To the south aisle, the chapel of Nossa Senhora do Salvador was added by Guimarães de Sá, in 1515. He lies under a small coped tomb, under a half-recessed Flamboyant arch. The western door has a circular arch of three orders: it has circular shafts, with square base, and harped capitals. Over it is this inscription:—

✠ Stephnu  
Martini : sua  
Sponte : fecit : hu :  
Portalem : leta :  
Fronte : e : m : cc :  
VII : e : aa."

There is nothing clearer than that this inscription forms two lines, thus:—

"Stephanus Martini sua sponte  
Fecit hunc Portalem leta fronte.  
Era 1207 (A.D. 1169)."

Yet Antonio Coelho Gasco, in his book called "The Antiquities of Coimbra," reads it *Portalem et Frontem*,—door and façade; to the destruction alike of rhyme and metre. What the last three letters mean, neither does he explain, nor can I guess.

Here, then, we have an example of a door which would be called in England Early Transitional, fixed to the date of 1169: a clear proof that the cathedral, which is hardly, if at all earlier, cannot date from the time of Don Fernando. On the exterior of the northern side of the chancel, is this inscription:—

EGO VER<sup>MDS</sup> VV : VER<sup>RV</sup> DI : ACCI<sup>FI</sup>  
ISTVM MON MENTVM.  
X : II : DIES : TRNSACTIS : DE : APRILIS :  
ERA : M : CC : XX : HIV."

That is,—

"Ego Vermudus Vermudi (Bermudo Bermudez) accepi istum monumentum. 12 dies transactis de Aprilis. Era 1224 (A.D. 1186)."

Where a blank is left in the centre, there is a Maltese cross, in a circle.

The present cathedral, formerly the Jesuits' church, is a building of no interest whatever; nor are the one or two other churches which we visited in the city.

I must not dwell too long on Coimbra; though I am sorry now, as I was then, to be obliged to leave it. Our road again lay across the bridge, and past the convent of Santa Clara. For the first three leagues and a half, it lay pleasantly through avenues of lime trees and oaks. After

passing through Condeixa—the Barnwell of Coimbra—it becomes bleak and barren ; but improves again when you leave the province of Beira and enter Estremadura. As we rode along by the damp hedges, the fire-flies flitting across the meadows, and skipping through the branches, were magnificent. Late at night we reached Pombal, where we found a tolerable inn.

Next morning, we were awakened by the bells for early Mass ; it was the Coração de Jesus. Going out into the square of the little town, on one side of which is the house in which the Marquis de Pombal finished his life, we found the church, large though it is, crowded to overflowing, and fifty or sixty of the worshippers kneeling outside. The service was performed with a good deal of solemnity. The church itself is modern. The castle, which crowns a hill rising to the east, is a fine ruin. Hence the road is dull, but improves a little before approaching the Lis. Across a valley to the right we caught our first distant view of *Leiria*, and its castle, rising nobly from a steep sharp hill in the very centre of the city. As we crossed the Lis by a noble bridge, saw towers in all directions and heard innumerable bells, that were celebrating the festival, we began to think that we must have discovered an ecclesiological treasure. Never was there a greater disappointment. The towers belong to desecrated monasteries, never good, but now used as barracks. The cathedral is scarcely finished, and is in somewhat better taste than might be expected. In the church of the *Espirito Santo*, we heard a military Mass ; four hundred soldiers were marched into the nave, and the aisles were crowded with spectators. *Leiria* is a district of the first military division. In the street leading from the cathedral to the castle, is a Romanesque door of singular beauty ; the beak-head mouldings are very well preserved. Uninteresting as this place is, I must not forget that it was the first city in the Spains, and the fourth in Europe, which possessed a printing press, from which the *Coplas* of the Infante Don Pedro issued in 1466.

We were, as you may imagine, eager to press on now that we found ourselves so near the architectural gem of Portugal. Accordingly, mounting again soon after noon, though the day was intensely hot, we turned to the west. For a league the road is uninteresting, but continually rising from the valley of the Lis ; then we came out into a wood of cork and olive, and kept along a steepish ridge, having on our left a valley filled with the thickest foliage. For half-an-hour every eye was endeavouring to pierce these leaves and branches, for we knew well what was hidden among them. At length in two hours from *Leiria*, a pleasant English lane went abruptly down the hill, and over the top of the wood we caught, in a long horizontal line, the pinnacles and pierced battlements of *BATALHA*.

Here I will close this letter. It is possible that, at the time when I ought to supply another to the *Ecclesiologist*, I may be again visiting the churches of the Minho. If so, I hope that, going now with more knowledge, I shall be able to light at once on those which may be most instructive to us, and most interesting to your readers.

I remain, &c.

O. A. E.

## SEQUENTLÆ INEDITÆ.—VII.

WE shall now turn to the Sequences of the Upsala Missal, one of the two Primatial uses of Scandinavia.

## XLI.—DE SPINEA CORONA.

Diadema salutare  
Toto corde nos laudare  
Condecet et viribus,  
Voci vitam concordemus,  
Ut coronam reportemus  
Pro coronæ laudibus.

Spina pungit campi florem :  
Late spirat flos odorem  
Per quem vivunt omnia.  
Caput lædit punitione,  
Membra sanat unctione  
Spinarum molestia.

Vide, Sion filia,  
Coronæ ludibria  
Veri Salomonis :  
Aurum, gemmas, repulit ;  
Et coronam pertulit  
Tribulationis.

Spinæ poena Christum pungit :  
Poenas nostras Christus ungit  
Mirandâ dulcedine :  
Jam fit dulcis præsens poena,  
Cruentatâ vitæ venâ  
Spinarum acumine.

Væ coronæ superborum :  
Spinam portat, spretâ florum  
Gloriâ, Rex gloriæ.  
Spinæ plecta nostros plectit  
Inimicos, et nos nectit  
Deo nexu gratiæ.

Spinas profert sceleris  
Ager Adæ veteris,  
Terra maledicta.  
Redit benedictio  
Dum fit spinæ punctio  
Carne benedictâ.

Dum corona paucos cinxit  
Christi caput, et constrinxit  
Spinarum angustia :  
Spinæ nostræ confringuntur,  
Nam dolores leniuntur,  
Et purgantur vitia.

O quam felix hæc punctura,  
Cujus surgunt ex læsurâ  
Virtutes et præmia !  
Benedicta sit hæc spina,  
Per quam profluit resina  
Mala curans omnia.

Laudes ergo dominico  
Serto demus mirifico,  
Voce plenâ :  
Per quod salus acquiritur,  
Vita redit, mors moritur,  
Perit poena.

Supplicamus, Jesu bone,  
Nos perducas vi coronæ  
Ad coronam gloriæ ;  
Tua spina nos confortet,  
Ut mens nostra læta portet  
Spinas poenitentiae. Amen.

## XLII.—DE VISITATIONE.

*Sequentia canenda in feriis.*

Læta cœli hierarchia  
Dulci canet melodiâ  
Matrem Christi venerans :  
Fructu floret virgo pia,  
Porta lucis, vitæ via,  
Jesum carne generans.

Prima parens depravavit,  
Mundum ista reparavit  
Fructus sui munere :  
Illa cœli clausit portam,  
Ista clavem David ortam  
Promeretur reddere.

Scala Jacob quam conspexit  
Figuratum intellexit  
Virginale meritum :  
Quâ Salvator huc descendit,  
Homo lapsus reascendit  
Ad honorem perditum.

A sopore revocatus,  
Non est, inquit<sup>1</sup> inspiratus,  
Nisi domus Domini,  
Atque porta cœli latens,  
Quæ cuicumque mæsto patens  
Apparebit homini.

<sup>1</sup> Liber, in quod.

Constat ergo quod Maria  
Nobis exstat illa via  
Per quam salus venerat.  
Hinc exurgit salutata;  
Montes scandens inflammata  
Ad cognatam properat.

Pignus secum ferens datum  
In salutem destinatum  
De supernis sedibus  
His quos Eva propagarat  
Et in mortem destinarat  
Vanitatis actibus.

Jam se matres amplectuntur,  
Et salutes proloquuntur  
Dato pacis osculo.

Præco Regis majestatem  
Noscens, plaudit, libertatem  
Petit dari populo.

Stupent matres intendentes  
Visitatas esse gentes  
Salvatoris gratiâ:  
Totus orbis collaetetur  
Et devote contempletur  
Gestorum insignia.

Laus sit Regum Regi Deo;  
Redonanti pacem reo  
Sit honor perenniter:  
Sit et dignus genetrici  
Tanti doni gestatrici  
Decus eternaliter. Amen.

XLIII.—DE PATRONIS REGNI SUECIÆ.

Exultant Angelorum chori, hierarchiâ triplici, ordine, numero, officio multi-  
plici conditi, cogniti Dei virtute simplici:  
Ruit pars ad ima de primâ spirituum origine:  
Gratiâ divinâ ruina restauratur ex homine.

Quam flebilis Angelis perditis hæc est permutatio!

Amabilis filiis hominis in Regnum successio.

Jam illic ascendit victrix tribus inclyta; jam jus apprehendit triumphans  
ecclesia; militat in terris filia.

Quam dulci amore vernans suscipitur

Quæ tanto fervore ruinæ restaurandæ ad ventura concupiscitur.

Te, cœli Hierarchia, omnis natio orbis replet missis nuntiis:

Te, mundi monarchia, sacro munere recognoscit datis filiis.

Jam tandem tibi devota gens Suevorum primitias dat patronorum confessores  
Christique Martyres, viduas:

Quos plebis sexus sequitur utriusque, dona præsentat cor cujusque, instruc-  
torum cœlestis muros Hierusalem

Purpuratas rosas vernantes Martyrum offert patientiâ.

Confessores sacros flores, et præsentant Virgines lilia.

Illustris justus devotus Rex Ericus, insignis præsul, ac Henricus triumphali  
decorati sunt martyrio.

Eakillus martyr triumphat, et Botvidus David concertat, et Sigfridus Apo-  
stolis doctorali privilegio.

Sublimata cœlesti duce mater scandit Helena solium:

Illustrata divinâ luce mentis effert Brigitta radium.

Ecclesia nunc Suecorum te exorat, te collaudat, cœli curia;

Interventu patronorum, O piissima, precatio te supplici implorat, Maria.

Ut sibi auxilium circa Christum Dominum esse digneris per ævum. Amen.

XLIV.—DE SANCTA HELENA.

Voce dulcis melodiæ  
Veneremur in hac die

Helene solemnia:

Quâ post cursus hujus Viæ

Felix die Theoriæ<sup>2</sup>

Migrat ad solatia.

Hæc Rebecca flos decoris;

Hanc commendat cordis, oris,

Morum, pudicitia:

Absoluta viri thoris

Sprevit, ut Judith, amoris

Carnalis connubia.

<sup>1</sup> We read *hominis* for *hominum*, to preserve the rhythm.

<sup>2</sup> i.e., to the consolations of the Beatific Vision. We read *Quâ* for *Quæ*.

Martham præbet se diei;  
Sed Mariam requiei  
Contemplando tempore:  
Dum non fovit hostes Dei  
Jael uxor est Censæ:  
Prophetans, par Debboræ.

Alabastrum<sup>1</sup> comminutum  
Fragrans fudit vim virtutum  
Ut probant miracula:

Cæcus videt, et os mutum  
Loquitur ad ejus nutum;  
Lepræ cedit macula.

O Suevorum advocata  
Posce reis, ut sensata  
Thecunitis,<sup>2</sup> gratiam:  
Fac, ut Hester, elevata  
Ut gens tua Deo grata  
Mereatur gloriam. Amen.

## ECCLESIOLOGICAL LATE CAMBRIDGE CAMDEN SOCIETY.

A MEETING of the Committee was held on February 10th. Present: the Venerable Archdeacon Thorp, the President, in the chair, Mr. Dickinson, Mr. Forbes, Mr. France, Mr. Gordon, Sir J. Harington, the Rev. T. Helmore, the Rev. W. Scott, and the Rev. B. Webb.

The following resolution was proposed by Mr. Dickinson, seconded by the Rev. W. Scott, and adopted:—

“The committee, on this its first meeting after the decease of Dr. Mill, one of its Vice-presidents, desires to express its sense of the loss sustained by the Society, in the removal of one on whose patient assiduity and great theological learning the Society and its committee could always rely for most valuable assistance: a loss which they share in common with the whole Church, to whose service his labours were devoted, and whose principles his life so consistently illustrated.”

The following new members were elected:—

Rev. W. H. Lyall, Rector of S. Dionis Backchurch; 17, Park-crescent, London.  
John Norton, Esq., Architect, 24, Old Bond-street.

The committee considered the question of iron churches; and those constructed at Bristol by Mr. Hemming were described. Mr. Carpenter, who was present at the meeting, undertook to complete a design for an iron church for the *Instrumenta Ecclesiastica*. Designs by Mr. Butterfield, for the same series, including an alphabet, some cemetery crosses, and some low tombs, were adopted; and also a plate of coffin ornaments, designed by Mr. Street for Mr. Cooksey's manufactory at Birmingham.

The committee examined the plans for the reseating of Fairford church, Gloucestershire, by Mr. J. L. Pearson; those for a proposed church at Burntisland, by Mr. Carpenter; those for the rebuilding of Cockermouth church, by Mr. Clarke; and a drawing of the training institution at Fishponds, near Bristol, by Mr. Clarke and Mr. Norton. Mr. Norton attended the committee, and exhibited a model, and his

<sup>1</sup> With this we may compare the beautiful epitaph of Gundreda de Warren in Southover Church, which (with the late Dr. Mill's fine emendation) runs, *Sexta Calendarum Junii lux obvia carnis Integumenta pie solvit, fregitque alabastrum.*

<sup>2</sup> Cf. 2 Sam. xiv. 2.

amended designs of the church of S. Audrie's, Somersetshire; and also the drawings of the restoration of the church of Westbury, and of S. Woollos, Newport, Monmouthshire.

Letters were read from Mr. Woodyer, the Rev. S. Gilson, Mr. Blair, and others; and also letters and prospectuses announcing the formation of a Worcestershire Diocesan Architectural Society, under the presidency of the Bishop. Several other architectural drawings were exhibited.

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### OXFORD ARCHITECTURAL SOCIETY.

A MEETING of this society was held on Wednesday, Dec. 7, 1853. The President, Dr. Bloxam, Magdalene College, in the chair. Mr. Charles Hamilton, University College, was elected a member. "The Monastic Annals of Teviotdale" was presented by Lord Lothian, Christ Church.

The report referred with gratification to the formation of a Society for the Study and Practice of the Plain Song of the Church. The working drawings of the font at Heckington church, Lincolnshire, had been added to the list of the society's publications.

The new buildings at the Theological College, Cuddesden, designed by Mr. Street, were greatly commended, as combining rare beauty and convenience with a moderate outlay.

A design for a church at Singapore had been submitted to the committee, in which the old arrangement had been to place the altar at the west end, between the pulpit and reading-desk: as an improvement on this, an Oriental architect proposed (and the design had been agreed to at Singapore) to erect a transept, the southern part of which was to be used as a chancel. It had been agreed to recommend the erection of a chancel at the east end. A question was asked with reference to the orientation of Indian churches.

A discussion then ensued "on the style to be adopted in the restoration of old and the erection of new ecclesiastical buildings, with reference to the conservative, destructive, and eclectic theories." Mr. Lygon began the discussion, and remarked, that had it not been for the destructive theory, we should still have been tied down to Romanesque. It was the duty of each generation to do the best they could, and not to adhere with servile imitation or Chinese fidelity to the wisdom of their forefathers, especially as those forefathers had been actuated by no such feelings.

Mr. Wood, Trinity College, deprecated any such sweeping theory, and remarked on the painful results which we should now regret if such a rule had been carried out in the reign of George II.

Mr. Miller, New College, took the same view as Mr. Wood, but maintained that all antiquarianism should give way to the edification of the people, and the greater glory of God.

The late Principal of Brasenose College defended the mediæval architects for adding and repairing parts of churches in the prevalent style

of their own time, but contended that architecture was now in a state of imitation; that we could not, consequently, hope to attain the same beautiful combinations as they had done. Moreover, we were bound to allow our successors to have the same means of learning the history of architecture as ourselves, and therefore should scrupulously preserve those beautiful architectural remains we enjoy.

Mr. Chamberlain, Christ Church, also protested against the destructive theory, and defended the conservative, on the understanding that the glory of God and the welfare of His people were to be primarily cared for.

Mr. Millard advocated, with some restrictions, the destructive, which he would rather call the progressive style; and referred to Mr. Scott's valuable little work, "A Plea for the Faithful Restoration of Churches."

After some further remarks, the President adjourned the meeting at an unusually late hour.

This Society held its first Meeting this term on Wednesday, February 8th, Dr. Bloxam, Magdalen College, President, in the chair. Mr. W. B. Johnstone and Mr. W. Cleaver, of Christ Church, were elected members. The Rev. William Gray, late the Society's corresponding Secretary in Newfoundland, was elected Secretary in the room of Mr. Egerton, Christ Church. Mr. Street was elected on the Committee. Mr. Lee, of S. Edmund Hall, presented to the Society a rubbing of a brass in his possession which had been stolen from some church, and had been bought by him at Aylesbury; the figure was that of a Priest vested in a chasuble, and holding the chalice. Mr. Lygon presented the Society with an impression, in gutta percha, of the Seal of All Souls' College.

The Report commenced by referring to the lamented death of the late President, Dr. Harington, whose great liberality, unwearied zeal, and unflagging energy in the Society's behalf would entitle him to an enduring place in the recollection of all members of the Society. Attention was called to Mr. G. G. Scott's valuable paper on Doncaster church, which has appeared in the last volume of the Reports of the Society. The painted glass by Mr. O'Connor erected in the east window of the chapel of S. John's College was commended, although the heaviness of the upper portion of the window called forth some remark. The character of the interior of the chapel was stated to be much improved, and the Committee had learnt with satisfaction that the College intended to continue the munificent scheme of decoration.

The Treasurer, the Rev. S. W. Wayte, and the Rev. F. Meyrick, expressed in a few words, on the part of the Society, their regret at the loss of Dr. Harington. The President then called on Mr. E. A. Freeman for his paper, which was rather a lecture, illustrated by drawings, on the churches visited by him during the last summer, in the counties of Sussex, Somerset, Gloucester, Monmouth, and Brecknock. The Sussex churches he remarked as being less known than they deserved to be, though they contained many excellent examples of *classical* architecture. There are several minsters of great size and splendour, *Westminster*, Shoreham, Boxgrove, Bayham; the latter is ruined, but

deserves study on account of its extraordinary ground plan. There are also several large parish churches, as Rye, Winchelsea, Battle, Broadwater, and Eastbourne, and an extensive class of smaller ones, mostly Early English, very plain externally but with good picturesque outlines, and frequently very excellent work within. In the larger churches it is common to find the clerestory often of lancets, combined with the high roof. The clerestory windows are often placed over the pillars instead of over the arches, and the pillars are very commonly alternately round and octagonal. A picturesque wooden spire is extremely frequent, and a practice of adding apsidal or other chapels to the east walls of transepts, common everywhere in cathedral and conventual churches, extends itself in Sussex to a much smaller class of buildings. There is also great store of domestic work, as at Battle Abbey, Hurstmonceux Castle, Cowdray, Boxgrove, and Halmaker; S. Mary's Hospital, Chichester, should also be noticed as an instance of the arrangement in which the chapel, a very beautiful Geometrical one, opened to the domestic building by an arch and screen just like a chancel. Mr. Freeman added that he had had a little difficulty in persuading some people that the domestic portion was not a desecrated nave. He also mentioned a class of Friars churches, of which he saw two in Sussex, and one at Brecon, of which an account will be found in a future number of the *Archæologia Cambrensis*. In Somersetshire and Gloucestershire, he only mentioned a few incidental examples, as Newland, in the latter, and Compton Martin in the former;—this last church has a fine Norman interior, with one pillar enriched the same way as in Durham Cathedral and Waltham Abbey. Mr. Freeman then detailed his tour through Brecknockshire and Monmouthshire, commenting on the picturesque forms and occasionally valuable details of the smaller churches, and on the merits of such magnificent piles as the conventual churches of Brecon and Llanthony, which he contemplates fully and technically illustrating in the *Archæologia Cambrensis*.

The Rev. W. Grey mentioned some further peculiarities of the Sussex churches, and of a certain class of Decorated churches found in Somersetshire.

After some remarks by Mr. Parker on some Ecclesiastical edifices in Wales, the meeting separated.

A meeting of this Society was held on Wednesday, February 22, which was numerously attended, the Rev. Dr. Bloxam, Magdalen College, President, in the chair. Mr. Oswald, of Christ Church; Mr. Harwood, Trinity College; and the Rev. P. G. Medd, University College, were elected members. The report of the committee referred to the proposed University Museum, and expressed hopes that the incongruities of taste which characterised the Taylor Buildings would in this case be avoided. The revival and flourishing study of Plain Song, would, it is hoped, aid the recovery of those laws of acoustics which guided Mediæval architects. It was much to be wished, that those who intend to take holy orders, would take more interest in church architecture, as well to prevent the destructiveness of churchwardens, as the frequent destruction of ancient remains; unless the generation that is rising up

are prepared to follow the course begun, our churches may relapse into the Puritanical barbarism from which they have been rescued. The president then called on Mr. F. A. Skidmore, for his paper, who, in delivering it, took a survey of the early rise of Christian art as expressed through works in metal. He called attention to the early school of Byzantine art, which, from the great state of perfection it attained, and other causes, became the type from which metal works of other periods took their rise; he traced the progress in succeeding eras, till its decline in the seventeenth century, following in detail the various modes of enrichment and degrees of artistic skill employed at different periods. He called particular attention to the very beautiful process of translucent enamel, of which the crozier at New College afforded so choice an example, and to another fine specimen of a different kind of enamel, the salt-cellar at Corpus College, which had been repaired in London, and had been denuded of this enrichment during the repair, and returned deprived of all except a small portion in the boss. Mr. Skidmore referred to the beautiful effect produced by the various kinds of enamel on gold or silver ground in ancient works he had seen at Aix-la-Chapelle, and various exquisite works in brass and iron at Mayence, Cologne, and Antwerp, and amongst them the beautiful iron work over the well, by Quintin Matsys. Niello as a mode of enriching works in gold and silver, was referred to, and a passage from Pliny quoted, proving its use among the Gauls. The discovery of a Roman casket of silver so enriched, and remains in Scotland of Scandinavian origin, were adduced to prove its early and widely-extended use; it was traced in its continued application by all the eminent artists in gold, including at a late period Cellini, till its disuse in the seventeenth century; examples were shown of the mode of applying this to a binding in massive silver, with some illustrations of its revived use by Mr. Skidmore. An account was given of the extreme difficulty of the process. The paper was concluded by calling attention to the fact, that at all the periods of the past, architecture received the impress of the age. The materials of the locality, or the arts of the country were pressed into its service, and the paper instanced the fact, that in those days the cities of Flanders, Italy, and the Continent were the seats of manufacture in metal, and in those cities are to be found the remains of vessels enriched with enamels and works in iron and bronze, while at the present day England had superseded these ancient seats of art and commerce; and urged the desirability of remembering that we were not as of yore, indebted to the forest or quarry alone for the materials of our edifices. In an age so remarkable as the present for its productions in metal, we ought to gather up the artistic skill of our day, and giving it expression in these materials, hand down to succeeding generations once more our gates of bronze and other works, rich with subjects of dignity and skill. The president tendered the thanks of the society to Mr. Skidmore, and some discussion took place, in which Mr. Lygon, Mr. Lee, and the Rev. W. Wood took part. The meeting then adjourned.

A meeting of this Society was held on Wednesday, March 8th, and was very numerously attended. Mr. Gibson, of Wadham College, was elected a member. The secretary presented to the Society Mr. White's pamphlet, "Is Symbolism suited to the Spirit of the Age?" The report of the committee alluded to the great loss the Society had sustained since the last meeting by the death of one of its patrons, the Bishop of Salisbury; and also by the loss of the Rector of Exeter, for some time President of the Society. The exertions of the late Dean of Wells in the noble restoration of his Cathedral were commended. The attention of members of the Society was called to the very deserving manner in which the restoration of S. Michael's church had been effected, notwithstanding the opposition of some whose position should have induced them to feel a greater zeal for the glory of "God's House." A communication from J. H. Markland, Esq., D.C.L., Corresponding Secretary, was read, announcing the proposed erection of a memorial to Archbishop Leighton. The Treasurer declared his willingness to receive subscriptions towards the restoration of S. Michael's; there is still a considerable deficiency of funds, for which the indefatigable churchwarden had not hesitated to make himself liable.

Mr. Frederick G. Lee, of S. Edmund Hall, then proceeded to read a paper on "*Ecclesiastical Vestments chiefly as represented on ancient monuments.*" He began by affirming that some acquaintance with the subject was absolutely essential for the architectural student, and then proceeded to describe respectively the cassock, surplice, alb, girdle, amice, chasuble, stole, maniple, dalmatic, cope, rochet and chinere, &c. &c., illustrating his remarks by drawings from illuminated MSS. and other sources, by brass-rubbings, and some very beautiful specimens of ancient and modern embroidered vestments, some of which—especially a most magnificent cope and dalmatic,—had been kindly lent for the occasion by Messrs. Newton, Jones, and Willis, of Birmingham. He also exhibited a copy of a flowing chasuble of the sixth century, figured in mosaics, in the church of S. Vitalis, at Ravenna: a model of a similar vestment of purple, which had been discovered in Waterford Cathedral, and an old chasuble very much clipped and mutilated, the orphrey of which, consisting of tabernacle work with figures and a crucifix, was about four hundred years old. Through the kindness of the Vicar of Forest Hill, he was enabled also to produce for the Society's inspection a beautifully embroidered fragment of an ancient crimson cope—used now as a pulpit-hanging in the church of that parish.

In addition to these he had procured specimens of the chief vestments, including a linen mitre, a white silk dalmatic, and a chasuble of the same material, exactly similar to that so frequently figured in memorial brasses. He concluded his paper, first by making some practical remarks concerning the academical hood, producing at the same time a model of the old form of that garment as represented on brasses, and then by reading a passage from *Hierologus* by the Rev. J. M. Neale, suggesting a restoration of the old and authorized vestments at the present time. The President then adjourned the meeting.

A meeting of this Society was held on Wednesday, March 22nd. The Rev. Dr. Bloxam, Magdalene College, President, in the chair.

Mr. G. G. Fortescue, of Christ Church; Mr. Archibald Weir, Trinity; and the Hon. James Forbes, Oriel College, were elected members.

"Architectural Studies in France," presented by the author, the Rev. J. L. Petit, and the rubbing of a brass of Thomas Nelond, Prior of Lewes, presented by the Hon. Horace Courtenay Forbes, Oriel, were exhibited.

The Secretary read the report of the committee as follows:—"Since the last meeting of the Society, the parish church of S. Michael's, in this city, has been re-opened for Divine service. It is gratifying to see, in this instance, that no small care has been taken to preserve, or (where that seemed inadvisable) to restore faithfully the details of this very interesting building; and though in this work of restoration there may be a few items which a critic will censure, yet, on the whole, great praise is due to the parties concerned in it; so that we may now see in S. Michael's one of the best interiors of the churches of Oxford. The roofs throughout have been copies of the old ones, with the single exception of that of the chancel. The reredos is an expensive, elaborate composition. The sedilia and piscina take their old places in the south wall, and a modern credence in the north. A doorway in this wall, hitherto blocked up, has been re-opened into the vestry. The altar-rail, of brass, by Mr. Skidmore, of Coventry, is a beautiful piece of work, and worthy of attention. The parclose screen on the north side is carefully restored, and new stalls added in front. The floor of the chancel is laid with glazed tiles, and has a pleasing appearance. A new chancel-arch has been built, and a low stone screen, in good taste, separates the chancel from the nave. In the north chancel-aisle we are pleased to see the ancient reredos preserved. The arches of the nave, aisles, and tower now show themselves off to advantage, thanks to the low, open seats. A singular arch, of the same date as the side arches of the nave, has been discovered in the west wall of the north aisle. It now appears, by the discovery of a piscina in the south wall of the south aisle, that this aisle consisted of two chapels, divided by a screen running across from the centre pillar. A window in the old Saxon tower has been re-opened; and every lover of the odd corners of our churches will be satisfied at finding that the singular niches which occur in several positions in S. Michael's have been preserved. We cannot spare any of our old Gothic precedents. The committee have much pleasure in laying before the Society a proposal emanating from the Worcester Diocesan Architectural Society, to the effect that a joint meeting of the two societies should take place this summer in the ancient city of Coventry. Both the place and the company, it is hoped, will draw thither many of our members; thus combining amusement with useful information and mutual improvement."

Mr. Skidmore was then called upon by the President for his paper. He remarked that, in complying with the request expressed at a previous meeting, it was not possible to draw so largely on the examples of the past as in the paper on works of Christian art in metal. Taking it as a fact that it was desirable to give warmth to our churches, both

for the sake of the congregations and the preservation of the edifice from damp and decay, he traced the various advantages and evils resulting from the different systems of warming, remarking upon the unsightliness of the old stoves and piping, the dangers of heated flues, resulting in the destruction of the Houses of Parliament, portions of Windsor Castle and Doncaster church, as also the evils arising from the over-heated atmosphere, deprived of its natural moisture by systems of heated air in churches and flues. After enlarging upon the modes of warming churches by fires with downward currents, and its attendant evils, he called attention to the advantages of a system of warm flues having no outlets into the church. He then dwelt on the general superiority of hot water as a means of producing a genial warmth, free from objections to be urged against other modes; stating there were instances in which it was impossible to apply this mode, either from funds being too limited, or where the presence of vaults in churches, and the burial of bodies near to the surface, rendered the passage of hot water pipes quite impracticable. It was here that he was able to give some new statistics, the result of his experience in applying light to some of our largest churches. He remarked that, taking a church for an example which was nearly three hundred feet long, the cost of hot water pipes, &c., would have been about £500, the interest on which would have been £25 per annum, independently of the consumption of fuel, it was found that, by a peculiar arrangement of the gas for lighting, the temperature of the church could be raised fourteen degrees, equal to a genial and sufficient warmth, at a cost of less than half the interest on the *outlay* for hot water; saving by that means the original cost for under-ground work in its place, rendering the metal-work employed in the gas-fitting beautiful in its design and execution. He then remarked upon the application of gas-stoves, and urged the desirability of so constructing them as to convey to the exterior of the building the results of imperfect combustion, and illustrated the possibility of rendering gas-stoves harmonious with the architectural characteristics of the building.

In turning to the question of lighting the edifices our forefathers built, he remarked it was desirable to ascertain as far as we could, what course they would have pursued had they possessed a medium for lighting so brilliant as that which had fallen to the lot of the present day, judging by the fact that each succeeding change in architecture was adopted by the age in which it was invented; and that in the decorative arts Cloisonné enamel was succeeded by Champ-levé, which again gave place to the invention of Translucent, which was also succeeded by others; he drew the inference that they would have adopted the invention of gas, and so treated it as to render it a point of beauty in the adornment of the church. He then proceeded to explain the fine effects produced in large churches by groups of small scintillations of flame producing a long vista of light, leading eastward, calling attention at the same time to the delicacy of hammered metal work for the standards or other instruments by which the light was conveyed to the building, the necessity of treating them in harmony with the ethereal nature of the material to be lighted. He

enlarged upon the construction of standards for isolated places, with wrought iron supports analogous to the use of flying buttresses; the difference of treatment when attached to seats, and the absence of any occasion (when properly used) for cutting away mouldings for the insertion of lead piping. He then dwelt upon the desirability of using foliage in the ornamentation suited to the part of the church for which they were intended, citing the vine and passion flower leaf as suited to the chancel, and other leaves, as those peculiar to the locality, to the other portions of the church. He concluded the paper by stating the experience he had obtained, by mixing continually with the working classes as to their preference for the evening services of the church, rendered warm and bright by the lighting, and that at a period of the day when they themselves had recovered from the lassitude resulting from a week of toil; and urged the great good which would result from a freer and less invidious admission of the working classes to services so peculiarly suited to their wants, and instanced their crowded attendance where so judicious a system had been pursued. Some additional remarks on church warming were made by Mr. Walton of Merton College, and Mr. Grey of Brasenose College, and a conversation ensued on the merits and demerits of the several modes of heating proposed.

The president tendered the thanks of the Society to Mr. Skidmore for his valuable paper, and dissolved the meeting.

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#### ARCHITECTURAL SOCIETY OF THE ARCHDEACONRY OF NORTHAMPTON.

A COMMITTEE Meeting was held February 13th, at the Society's rooms in Gold-street, the Rev. W. Wales, Chancellor of Peterborough, in the chair. Present: W. Smyth, E. Thornton, H. O. Nethercote, Esqrs.; Revs. J. P. Lightfoot, D. Morton, H. De Sausmarez, J. Denton, H. J. Bigge, G. Robbins, J. Nussey, W. L. Scott, G. A. Poole, W. Butlin, T. James, &c. T. Scriven, Esq. was elected a member. The ground plan of Theddingworth church was submitted to the committee, but the discussion of the details was postponed till further plans are prepared. On the application of the Vicar of Oundle, it was resolved that a sub-committee be appointed to render such assistance in the restoration and re-seating of the church as had been afforded by the Society to other parishes, should the services of such committee be required. It having been represented to the Society that considerable restorations were about to be effected in S. John's Hospital, Northampton, the chairman was requested to communicate to the authorities on the subject of the works going on there. It was agreed to that the Spring meeting should be held at Leicester some time in May, in conjunction with the Lincoln Architectural Society, it having been intimated to the committee that a local committee was being formed in Leicester for the purpose of receiving the Societies. A printed notice having been laid before the

committee that the Dean and Chapter of Peterborough had ordered the opening of the cathedral to the public from the hour of 11 to 4, without any payment to the vergers, it was resolved that the committee beg to offer their thanks to the Dean and Chapter for effecting an arrangement so desirable upon every account, and tending to excite an increased interest in the sacred building committed to their care. The committee beg also to express a hope that this example may be followed by every cathedral body in the kingdom. The secretary was requested to communicate with the secretaries of the Northamptonshire Agricultural Society and to inquire whether it is likely that they would be willing to co-operate with the Architectural Society in some plan for offering prizes for, or otherwise assisting in, the production of the best designs for labourers' cottages for the midland counties. The Birmingham and the Worcester Diocesan Architectural Societies were taken into union, after which the meeting adjourned.

*Enlargement and Restoration of S. Sepulchre's Church.*

A Committee Meeting, called by public advertisement and by circular, was held at the Architectural Society's Rooms in Gold-street, on Monday, February 13th, to consider the present position of the undertaking of the enlargement and restoration of S. Sepulchre's, and to decide on what further steps should be taken in the matter; the Rev. G. Robbins, Rural Dean of Northampton, in the chair. The secretary, Mr. James, made a statement of the causes that had incumbered the progress of the work, viz. the delay and inactivity of the London Committee for the memorial to the late Marquis of Northampton, the fact of other claims arising in the town of Northampton, and other local circumstances, and suggested whether the work might not be postponed for a short period. A long discussion took place, in which many suggestions were made as to the practicability of executing portions of the work with the money in hand; and the feeling was very strong that the commencement of the work should not be indefinitely postponed. It was ultimately resolved that so much delay having occurred in the proceedings of the London Committee, in erecting a monument in memory of the late Marquis of Northampton, it is desirable to form a county committee, to carry out the original plan of restoring the round part of S. Sepulchre's, as a monumental work, it being known to all the friends of the late Marquis, that there was no county work in which he took so deep an interest; and that a letter be written to the London Committee to inform them that it is proposed to form such a committee, to act independently of the other committee, in carrying out the monumental work above alluded to, in memory of the late Marquis of Northampton. The Vicar of S. Sepulchre's stated that, although very little application had yet been made either in the county or elsewhere, the sum of £1,270, of which a considerable part was paid, and at interest in the banks, was already promised.

## CAMBRIDGE ARCHITECTURAL SOCIETY.

THE first meeting of this Society for the Lent Term was held on February 8th, the Rev. T. S. Woollaston, M.A., Fellow of S. Peter's College, in the chair.

The following resolution was moved by the Hon. Arthur H. Gordon, M.A., Trinity College, who dwelt at some length on the numerous services rendered to this Society by the late Dr. Mill :

"That before proceeding to the business of the evening, the Society desires to record its deep sense of the loss it has sustained in the death of its late distinguished President—a loss felt, not by the Society alone but by the University and the Church at large."

The minutes of the preceding meeting having been read, the following gentlemen were elected ordinary members :—

The Rev. Harvey Goodwin, M.A., Caius College.  
The Rev. E. W. Wilkinson, M.A., Christ's College.  
Mr. J. Nunns, S. John's College.  
Mr. H. Martin, S. Peter's College.  
Mr. G. W. Fisher, Christ's College.

And the following were proposed for election at the next meeting :—

The Rev. J. Gibson, M.A., Fellow of Jesus College.  
The Rev. O. Fisher, M.A., Fellow of Jesus College.  
The Rev. W. M. Campion, M.A., Fellow of Queen's College.  
Mr. Norris Deck, Cambridge.

The thanks of the meeting were voted to the Rev. G. Williams, B.D., Senior Fellow of King's College, for some numbers of the *Annales Archéologiques*, and to Mr. F. C. Gleadon, S. John's College, for drawings of the ancient church of S. Mary Magdalene, at Doncaster.

The Treasurer's balance sheet was produced and adopted.

On the motion of the Hon. Arthur H. Gordon, seconded by the Rev. T. S. Woollaston, the Rev. G. E. Corrie, D.D., Master of Jesus College, was unanimously elected President of the Society for the remainder of the present academical year.

On the motion of Mr. C. J. Evans, B.A., Fellow of King's College, seconded by the Rev. S. T. Gibson, M.A., Fellow of Queen's College, Mr. J. H. Cooper, B.A., Trinity College, was elected to be one of the secretaries.

The Hon. E. F. Nelson, Trinity College, was elected to the office of Curator ; and Mr. H. Bradshaw, B.A., Fellow of King's College, Mr. S. Baring Gould, Clare Hall, and Mr. J. Ramsay, Trinity College, to the vacant seats on the Committee.

The Hon. Arthur H. Gordon read a paper on the condition of some of the cathedrals and other ecclesiastical buildings in Spain which he had lately visited.

Rev. H. M. Ingram, M.A., Trinity College, and Mr. L. M. Rate, B.A., Jesus College, gave an account of the work of restoration at S. Andrew's, Barnwell, and urged the importance of strenuous efforts being made to raise the sum still necessary for its completion.

The meeting then adjourned to Wednesday, Feb. 22.

The second meeting for the Lent Term was held on February 22, at seven o'clock. The Rev. the Master of Jesus College, in taking the chair, expressed his thanks to the society for electing him as their President, and proceeded to suggest means of extending the practical usefulness of the Society in the Diocese.

After the minutes of the last meeting had been read, and the gentlemen then proposed had been elected, the following were proposed and seconded :—

The Rev. C. Hardwick, M.A., Fellow of S. Catharine Hall.

Mr. J. Sutton, Jesus College.

Mr. G. T. Palmer, S. Peter's College.

The Rev. J. Gibson, M.A., Fellow of Jesus College, was elected one of the Society's Vice-Presidents.

Mr. E. S. Lowndes, B.A., Christ's College, read a paper on some churches in the Hundred of Long Eton.

Mr. J. Ramsay, Trinity College, read a paper on the history and present condition of the Cathedral church of Iona.

A paper was read by Mr. Gerald Fitzgerald, Trinity College, giving an account of certain legends connected with the monastery of Bury S. Edmund's.

The meeting then adjourned to March 8th.

The third meeting of the Society for the Lent Term was held on Wednesday evening, March 8th, the Rev. the President in the chair.

The minutes of the last meeting were confirmed, and the members then proposed were elected.

The Rev. John Grote, M.A., Senior Fellow of Trinity College, and Vicar of Trumpington, was proposed as an honorary member according to a recent resolution of the committee, who agreed to propose all Incumbents in the Diocese as Honorary Members of the Society.

Mr. F. P. Lawson, Trinity College, and Mr. R. Drew, Trinity College, were proposed for election at the next meeting.

On the motion of the Rev. H. M. Ingram, M.A., seconded by Mr. C. J. Evans, B.A., a grant of £15 was voted to the fund for the Restoration of S. Andrew's, Barnwell.

The Rev. Harvey Goodwin, M.A., late Fellow of Caius College, was elected one of the Society's Vice-Presidents.

The thanks of the Society were voted to Mr. Norris Deck for a collection of architectural engravings, and to T. W. Sharpe, Esq., Fellow of Christ's College, for a large print of S. George's, Doncaster.

Mr. Norris Deck read a paper on the Dedications of English Churches from the introduction of Christianity to the present time. After a short discussion the President presented the thanks of the Society to Mr. Deck, and made some remarks on the practical nature of the subject.

A paper was then read by Mr. J. H. Cooper, B.A., Trinity College, on some churches in the neighbourhood of Cambridge, prefaced by a few observations on the importance of church notes.

After some remarks from the President the meeting adjourned to March 22.

## S. PATRICK'S SOCIETY FOR THE STUDY OF ECCLESIOLOGY.

THE Society held its usual monthly meeting on the 2nd Feb., at 46, Dame-street, Dublin, the President, George Petrie, LL.D., in the chair.

A communication was received from the Rev. W. Edwards, announcing the completion of the repairs of S. Flannan's oratory, Killaloe. This oratory is supposed, on good grounds, to have been built so far back as the 7th century; and both from its antiquity and from its being one of the very few specimens of the ecclesiastical architecture of that early period which still exist, it possesses strong claims on the interest of the ecclesiologist and antiquarian. Latterly it had fallen into a state of decay. The soil of the church-yard had risen in course of time three or four feet above the level of the floor: the stone roof had, in many places, given way; and altogether it gave indications of speedily becoming a complete ruin. Under the supervision of the Society, however, it has now undergone a thorough repair. The soil has been removed from the walls; adequate provision has been made for drainage; the roof has been entirely restored; the curious doorway (half of which was buried, and the other half built up) has been brought to light, and every care has been taken to preserve all the original features of this venerable relic.

These repairs have been effected at an expense of £66: the greater part of which has been already raised through the exertions of the Rev. W. Edwards. A balance of £18 remains due to the contractor, which the Society has undertaken to collect: for the liquidation of which subscriptions are earnestly requested, and which will be received by the Treasurer, the Rev. Dr. Todd, 35, Trinity College, or the Honorary Secretaries, the Rev. W. Maturin, Grange-Gorman Glebe, Dublin, and William Atkins, Esq., Cork.

## OXFORD SOCIETY FOR THE STUDY AND PRACTICE OF THE PLAIN-SONG OF THE CHURCH.

SINCE our last notice, this Society has continued to progress in a manner so as to exceed the most sanguine wishes of its founders. The number of members is now nearly ninety. The following is a list of the officers of the Society:—

### PATRON.

The Lord Bishop of Oxford.

### PRESIDENT.

The Rev. G. W. Huntingford, M.A., New College.

### VICE-PRESIDENT AND DIRECTOR OF THE CHOIR.

Rev. J. L. Fish, B.A. S. Mary Hall.

TREASURER.

Sidney H. Lear, B.A., Fellow of All Souls.

SECRETARY.

Hon. Frederick Lygon, B.A., Fellow of All Souls.

COMMITTEE.

Rev. E. Miller, M.A., Fellow and Tutor of New College.

Rev. R. Thornton, M.A., Fellow and Lecturer of S. John's.

Rev. F. Meyrick, M.A., Fellow and Tutor of Trinity.

Rev. T. Chamberlain, Student of Christchurch, and Vicar of S. Thomas'.

Rev. T. Hutchinson, M.A., Curate of S. Peter's in the East.

Rev. H. B. Walton, Fellow and Tutor of Merton, Incumbent of Holy Cross.

Rev. H. W. Sargent, M.A., Fellow and Bursar of Merton, Incumbent of S. John's.

Two important rules have been introduced, allowing the attendance of choirs and schoolmasters free of charge, if recommended by the parochial Clergy, and of other persons to whom the ordinary terminal subscription would be a difficulty, at a nominal annual payment.

The practices have been held weekly, attended by a very large number of the members. The practice has been confined to the Hymnal and Psalter Noted; the chief examples being, "O Lux beata Trinitas," "Jam lucis," "Conditor Alme," "Vexilla Regis," "Ad Cœnam Agni," &c., &c.

On Saturday, March 4th, a paper on "the application of Plain Song to the Services of the Church," was read by the Rev. J. L. Fish, Director of the choir. At the same time, it was intimated to the Society that the Rev. T. Helmore had accepted the invitation to give a lecture to the Society and their friends.

In consequence, the large room of the Architectural Society was crowded on the evening of Thursday, the 16th of March, the day fixed for the lecture. The lecturer commenced by congratulating the Society on the advance made in the use of Plain Song in Oxford since his last visit. He then proceeded to exemplify the use of the monotone as the foundation of all Plain Song, by causing the Choir to intone various portions of the Confession, Creed, &c., at a varying pitch. The construction of the various Church gamuts was dwelt upon at considerable length; each being sung by the Choir, and illustrated by a psalm tone, hymn, or carol, of the same mode. In dwelling upon this branch of his subject, the lecturer made frequent and most valuable use of quotations from Marks, Sir John Hawkins, B. Fétis, &c. In conclusion, he urged upon his audience the importance of setting at nought the prejudice against Plain Song as not being in conformity with modern laws of time and rhythm, and ended his lecture by inviting all to join in singing the 150th Psalm, to the 8th Tone.

The President rose, and begged to propose to the Society, as its first honorary member, one who had done more than any man living to place Church music within the grasp of the people at large, namely, the gentleman whose lecture that evening had been a source of so much edification and delight to them.

The Rev. J. L. Fish, Vice-president, as an old friend of Mr. Helmore's, begged to be allowed to second the motion; at the same time briefly paying a compliment to Mr. Helmore's zeal in the restoration.

of Church music. The motion was carried with acclamation; Mr. Helmore briefly returned thanks, and the meeting adjourned.

An ordinary meeting was held on Wednesday, March 22: the Vice-president in the chair.

## CAMBRIDGE UNIVERSITY CHURCH MUSICAL SOCIETY.

We are glad to give publicity to the rules of the lately instituted "Cambridge University Church Musical Society."

### COMMITTEE.

#### PRESIDENT.

#### VICE-PRESIDENTS.

Rev. W. M. Campton, M.A., Fellow of Queen's College.  
 Rev. Harvey Goodwin, M.A., late Fellow of Caius College.  
 Rev. J. H. Henderson, M.A., Precentor of Ely Cathedral.  
 Rev. W. B. Hopkins, M.A., Fellow of S. Catharine's Hall.  
 Rev. G. F. Reyner, B.D., Fellow of S. John's College.

#### TREASURER.

Rev. R. H. Cooke, M.A., Fellow of Sidney College.

#### SECRETARY.

J. H. Cooper, B.A., Trinity College.

Rev. J. F. A. Hort, M.A., Fellow of Trinity College.  
 J. Sutton, Jesus College.  
 F. C. Glendon, S. John's College.  
 R. W. Brandrit, Christ's College.  
 J. Pilditch, Queen's College.

### LAWS.

I. This Society shall be called "The Society for promoting the Study and Practice of Church Music."

II. The object of the Society shall be to afford instruction in Church Music.

III. The affairs of the Society shall be conducted by a President, Vice-Presidents, a Treasurer, Secretary, and five other members, who shall form a Committee, and shall be elected by the Society at the first meeting after the division of the Michaelmas Term.

IV. The election of members shall be conducted by ballot, one black ball in five to exclude.

V. Every member shall pay an entrance fee of five shillings, and also a terminal subscription due at the first meeting in each term, such subscription to be fixed by the Committee for each year, but never to exceed five shillings.

VI. The meetings of the Society shall be held once a week during term time, or oftener if the Committee think it advisable.

VII. At one of the meetings in each term which shall be appointed by the Committee, and of which due notice shall be given, the private business of the Society shall be transacted, the Treasurer's accounts produced, all vacancies in the Committee filled up, and papers read upon subjects connected with the Society's design.

REVIEW.

*Reasons for not taking part in the Appropriation of Seats, in the lately restored Church of Dorchester, Oxon.* By one of the Churchwardens. Oxford: Printed by J. Vincent. 1853.

WE have perused this little *brochure* with great interest; and its subject is so important, and it is so satisfactory to see a churchwarden so fully alive to the real duties of his office, that we must find room for several extracts. The writer, Mr. H. J. HANNAM, of Burcote, gives the following reasons for not acting with the majority of the churchwardens in appropriating the seats after the rearrangement of the church:—

"1. Our parish-church being at this moment, by Deed of Injunction from the Bishop of the Diocese, dated 1851, free, with one exception, to all the inhabitants, I believe it to be the duty of a churchwarden to preserve it so.

"2. The sittings having been for some time past divided out into pews among the more respectable householders, leaving the labouring people with but a small portion of them, I considered it my duty to avoid any course that might bring us back to such a state of things, and to adopt the best method to preserve the common right of every inhabitant.

"3. I have long lamented the injury the Church of England suffers from the exclusion of the poor, and I could not abet such a grievance by joining in a measure of appropriation.

"4. I consider the prevailing practice so contrary to the express Word of God, that in performing the duty of reseating the congregation I could not conscientiously assist in perpetuating it.

"5. Knowing that the separation of the congregation into families is but the growth of a few generations and came in with the erection of pews, I looked, with the restoration of open benches, to the kindred restoration of the division of men and women, as the true, ancient, and only course to be taken to preserve the church free to every member of the church in the parish; and as a means to prevent a return to a custom which I believe is a considerable cause of the general want of accommodation. I therefore could not join in performing an act that would cut off the restoration of so needful a practice, though I am aware it is at present (not unnaturally) distasteful to the respectable householders.

"6. Our church being large, and both preaching and hearing being difficult, I considered also that, as a measure of expediency, it was most desirable that the congregation should sit as close up to the minister as possible."

These heads are afterwards enforced more at length, but still briefly and judiciously. We pass on to some observations upon a very important subject, that of the division of the sexes in public worship.

"Centuries ago the natural desire to carry worldly importance into the House of God led men of influence to thrust in an exclusive seat here and there, but it was not till some 200 years since that the erection of what we call pews was general among the middle classes; and that exclusive family parties were formed in the congregation. It may not be necessary to enter into the peculiar circumstances of the Church which led to this, but the custom once established has continued to the present day, and so grown up with us, that we are led to believe that it is the correct and true system, and to oppose ourselves to any proposal to return to the original practice. Many

country churches are living histories of the progress of the custom, showing in the less convenient and more remote parts of the building the old open seats, and in better parts towards the chancel the modern pews that have intruded. As in these old open seats may be seen the men sitting on one side of the building and the women on the other, so was it the custom generally, and there is reason to believe that the first departures from it were viewed with as jealous feelings, as the proposals to return to it excite now. And it is singular how custom influences men's minds as to the idea of what is right. And an instance of this I lately met with, incidentally mentioned. In the year 1620, in London, in the parish of Cripplegate Within, one Mr. Loveday was summoned to appear for sitting in the same pew with his wife, which 'was held to be highly indecent.' Because it was the custom to sit apart then, it was considered a public scandal for husband and wife to be seen sitting together; now that the contrary custom prevails, it is considered an injustice to separate them.

"It is probable that some may now-a-days desire to restore this practice simply from a love of past customs. Yet, independent of the propriety of this division, as a restoration, it has become a matter of necessity throughout the church; not only to check the grievance of pews and family sections, and to do away with the sin of 'respect of persons,' but, in order to make the most of church room. For by this division, men with men, and women with women, may sit compactly without inconvenience from mixture of ranks; and by the plan of each person going forward to the first vacant seat nearest the minister, the greatest possible amount of room can be obtained, and the greatest certainty of a seat insured to both rich and poor. Moreover, unless room is first secured for the poor at public worship, it is almost useless to attempt to reclaim the indifference and irreligion existing among them.

"This division is not only most necessary, but is, as far as I know, the sole remedy for the above grievances, as it is also the freest from substantial objections. And it can scarcely be called a remedy, for it is a custom of the church which I believe has not been departed from, from the time of the Apostles, except during the last 200 years, and that originally for unworthy reasons. I need not urge what must be plain to everybody, that we ought to meet in the House of God as one family. The customs of society are no rule for the Church, but as an argument to show that the division of sexes is not at variance with the customs of social intercourse, it may be pointed out, that, when married persons or a family are invited to a neighbour's it would be totally at variance with the object of their visit, if they were to sit apart in family groups and not mix with the rest of the company."

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## NEW CHURCHES.

*S. —, Cockermouth, Cumberland.*—This church has been entirely rebuilt by Mr. Joseph Clarke. It is now an imposing structure, with an exceedingly good effect, as a whole. Indeed it seems to be finer and better, viewed in perspective and from a distance, than would be expected from a consideration of its details. The plan is cruciform:—a chancel, clerestoried nave, two aisles, vaulted central crossing, two transepts, and eastern aisles to the transepts. The style is Geometrical Middle-Pointed; and the effect is that of a cruciform parochial town-church of the larger kind, with high roofs and well-developed central

lantern surmounted by a lofty octagonal spire, with pinnacles at its angles. The clerestory however, seems to us hardly important enough for the idea of the structure—being composed of comparatively small foliated circles. The tracery throughout is of a good early Geometrical kind; but we regret the introduction of the small foliated triangular windows in the aisle-walls above the porch. These were, however, necessary, we imagine, for lighting the galleries, which—of course to the annoyance of the architect—were contracted for in the aisles. They were to be supported on iron shafts and to leave the arcades of the church free. But most happily Mr. Clarke succeeded in freeing the church, during the progress of the works, from these abominations. The doors also to all the seats are abolished. It need not be said therefore that unusual difficulties embarrassed the architect in this rebuilding; and it is a wonder that he has been able to accomplish so much. Indeed, so vehement was the war of opinion about the rebuilding, that it was not till after a trial at the Assizes, and an appeal to the Consistory Court of the diocese, that any plan at all could be selected for replacing the burnt down “auction-room,” as Wordsworth called the former church of Cockermouth, his native town. And other obstacles, almost insurmountable, beset the whole course of the rebuilding. To these are due the curtailment of the nave by one bay. The architecture throughout is perhaps better than the arrangement. The altar however is well raised and dignified, and the choir are seated in the chancel. The crossing has seats placed lengthwise, and here is a pulpit, and, opposite to it, a reading pew, at the eastern end of the nave. The internal arcades are good, with cylindrical shafts: the crossing is vaulted under the ringing floor. The eastern aisles to the transepts have lean-to roofs. Mr. Clarke has thus succeeded in building a fine cruciform church; but we are by no means sure that, with so large a number of persons to accommodate, a better plan might not have been selected than one with a central lantern. Among private gifts to the new church, may be mentioned, a font, a lettera, encaustic tiles for the sanctuary, and some polychromatic decoration for the enrichment of the altar and parcloes, the latter, together with a better pulpit and prayer-desk, being the gift of the architect himself. The east window is filled with stained glass, by Hardman, as a memorial of Wordsworth. We congratulate Mr. Clarke on having, with such limited funds and such unusual impediments, effected so much.

*S. —, New Bolingbroke, Lincolnshire.*—A lithographed view enables us to give a preliminary notice of this new church and parsonage, designed by Mr. S. S. Teulon. The church has chancel, nave, south-west porch, and a small open octangular wooden belfry turret, surmounted by a shingled spirelet, at the north-east of the nave. The style is well-developed Middle-Pointed, rather ornate, with traceried windows, pedimented buttresses to the chancel, &c. The exterior shows horizontal bands of colouring either by stone or brick, and a pattern of two interlacing triangles within a circle is introduced in the gable above the east window. The adjacent parsonage is also relieved by constructional colour and is a picturesque—almost an over picturesque—composition.

We shall hope to be able to recur to this group, when we have seen fuller drawings.

*S. James, Isle of Elmley, Kent.*—The old church on this little island had been suffered to fall into complete ruin, with the exception of a small fragment retaining scarcely any features beyond its Kentish rag walling. This small portion was roofed in, a few years since, and used for Divine Service, furnished like a conventicle. A new rector has lately succeeded, and immediately undertook to build a new church from the designs of Mr. Street, for his increased population. The plan, accommodating 145 persons, contains a chancel, a nave, a porch at the south-western extremity of the nave; and the existing fragment of the former church forms a spacious sacristy, attached to the south side of the chancel, overlapping also the eastern part of the nave, and looking externally like an irregular chantry-chapel. It makes a very church-like building, and is excellently arranged: all the seats in the nave are open and moveable upon a tiled floor; a low stone screen with a step separates the nave from the chancel; there are three stalls on each side, with subsellæ; and two more steps rise to the sanctuary, which has a footpace, a piscina, and two sedilia on the south side of the sanctuary, and a credence-niche on the north side. The vestry has an external door on the south side. The style is Middle-Pointed, treated very simply and unpretendingly as is suitable in such a building. It is quite a comfort to see a new church without parapets and buttresses, quite needless and only added for the sake of making a display. The windows in the nave walls are of three lights, set up high in the walls. In one of them we observe a kind of tracery to which Mr. Street is more partial than we are ourselves—ovals foliated at the *top*, as though they were ordinary lights, and not foliated uniformly, like geometrical figures. The east window is good, and well placed; of three lights with a large circle, filled with four trefoiled circles, in the head. The west gable is surmounted by an exceedingly simple, and proportionably pleasing, bell-cote; and the west window is a spherical triangle, treated as though it were the head of a traceried window, with a hood moulding, and a blocked and weathered base. The roofs are, internally, well framed, and open: the seats are open benches of the most light and portable kind, like those in S. Mary Magdalene church, Munster Square. The chancel arch has no capitals: the screen is, as we said, of stone.

*S. James, Cowley, Oxfordshire.*—The necessity of retaining an old chancel, of very fair First-Pointed character, but of comparatively small height, has obliged the architect, (Mr. Street,) in nearly rebuilding this church, to adopt a very uncommon arrangement for his new nave. Had the new nave been of a considerable height, it would have been quite disproportionate to the low chancel; and therefore Mr. Street has placed dormer windows in the high roof of his nave, instead of using a clerestory. The internal arrangements are exceedingly correct, and much colour is intended to be introduced in the decoration. The shafts are to be of marble and alabaster; and it is proposed to use brick, unplastered, for the arches and the internal walling. An almost ridiculously diminutive west tower is retained at present, but will be replaced by one of more suitable size and design, when funds shall

permit it. The chancel will have a double sacristy on the north side, and on the south side will open into a chancel-aisle by two foliated continuous arches, rising above a low, solid parclose-wall. The dormers, two on each side, are of considerable size, of three lights, with bold varied tracery in straight-sided heads. They will have, we should think, so far as we can judge by the drawings before us, a better effect from within than externally; although we cannot deny that the external effect is striking and picturesque, considering the great slope of the nave-roof, (extending over nave and aisles, and rising from very low side-walls,) and the bold size and treatment of the dormers themselves. We shall be curious to see this church, when its restoration is completed.

*S. Audrie's, Somersetshire.*—We hear with much satisfaction that our former critique on the plans for this church has assisted the architect, Mr. Norton, in considerably improving the design. The church will be a very costly and elaborate structure,—almost, indeed, too much so, considering its small scale. The greatest improvement in the design is the abandonment of the pseudo-transepts to the chancel. We should advise the still further simplification of the plan, by combining, in a single attached building, the sacristy and the organ-chamber. The porch seems placed where it is, more from considerations of picturesque effect than for convenience. It is of an unusual character, having an arcade of three open arches on each side. Is not the paneling in the embattled parapet of the tower of too late a type to suit the rest of the building? This church is raised on a spacious undercroft, intended for sepulture.

*S. —, Wedhampton, Archfont, Wilts.*—We have been much pleased by the inspection of the drawings for this church, by a young member of our Society, Mr. G. F. Bodley, of Brighton. The plan comprises a chancel, 25 feet long by 17 feet 3 inches broad, with a sacristy at its north-west side; and a nave, 50 feet long and a little broader than the chancel, with a south-eastern attached organ-chamber, and a south-west porch. The nave has low open seats, of which the framing seems to be rather cumbrous, and a font at the south-west angle, just west of the entrance door. The organ-chamber has the organ at its east end, and four benches for children facing east in its western half. Two steps under the chancel arch rise to the chancel, and two more steps divide a well-developed sanctuary into two levels, besides a footpace. On each side of the chancel are four stalls, with subsellæ which have no desks; the pulpit is at the north-east of the nave, at the level of the chancel. There is a low panelled screen under the chancel-arch, with metal gates. The altar is properly vested; two sedilia of wood are placed in the sanctuary, and opposite to them is a small credence table. The east window is exceedingly well raised up in the wall, and much dignity is obtained by this arrangement. Below its level the east wall of the sanctuary has hangings. The vestry has a two-light eastern window, but no external door.

The style of the building is Transitional between First and Middle Pointed; and the design in general appears to us simply and broadly treated. The south elevation shows a somewhat narrow porch, with a trefoil-headed doorway; an early three-light window; and the organ-

chamber,—which latter has a lean-to roof, but a window of two trefoiled lights and a trefoiled circle above, in a separate gable, on its south side. To this feature we must raise an objection. The place is by no means a particularly good one for the organ; but granting this, the chamber would have been the better for a less complicated arrangement than a window gabled out on its lean-to roof. The scale of the building scarcely justifies this treatment, nor in fact the amount of buttressing and weathering with which this organ-chamber is enriched. The chancel has two two-light trefoiled windows, with a quatrefoil circle in the head. Its east elevation has three buttresses and bold weatherings from the basement moulding,—features which are far more allowable in this place, especially considering the height of the east window, than in the low lateral wall of the organ chamber. The east window itself is of an even number of lights, being formed of two couplets of trefoiled lights, divided by a thick central monial; and above, in a large panelled head, bounded by a bold arch with voussoirs of alternately red and white stone, are three detached circles, one above and two below, sexfoliated and cinquefoliated respectively. There are also two bands of coloured stone as stringcourses. The west elevation has two tall lights, each trifoliated with a quatrefoil in the head, separated by a pilaster buttress which supports a thickened wall at the gable rising into a belfry turret for two bells, each hanging under a separate gable. There are copings to the western and eastern gables, but none to the east gable of the nave; and a simple crest to the ridge of the chancel roof. Besides the constructional colouring mentioned in the external label of the east window, there are other specimens within. The east window itself, internally, has a cross of red marble inlaid between the two lower foliated circles, with a long stem of the same material extending down the wall-space between the two couplets of lights which form the window. This arrangement is perhaps a needless eccentricity; the inlaid cross would have looked much better as a reredos. Practically the light from the apertures of the windows will scarcely, we should imagine, allow it to be seen with any distinctness. Some more colour is obtained by a row of encaustic tiles inserted under a moulded cornice to the chancel walls; and the chancel arch has alternately coloured voussoirs, besides detached corbelled shafts of red marble. We recognize, unless we are much mistaken, considerable merit in this design.

*S. —, Llangarren, Herefordshire.*—We have seen a design for this new church by Mr. G. F. Bodley. The plan shows a chancel, with sacristy to the north-west, a nave, and a south aisle with an engaged porch. The arrangement is good, all the seats being open and moveable:—but the west end of the aisle seems scarcely the best position for the children's seats. The chancel is raised one step above the nave, this step projecting a little beyond the low stone chancel screen into the nave, and affording access to the pulpit, on the north side. There are four stalls with subsellæ on each side of the chancel. The sanctuary is exceedingly well-proportioned and well defined; but we doubt if a better effect would not be produced by placing its three steps together, instead of dividing the area irregularly by them: the footpace forms a fifth step above the level of the nave. The cill of the south-east window forms the sedilia; that of the opposite window being used for the

eredence: The sacristy has no external door, which is to be regretted. The style is Early Middle-Pointed; but there are eccentricities in the design, such as dispensing with caps in the arcade, and yet, instead of making the arches continuous, the architect has stopped the two orders of the arch-mould to a square at the impost, splaying the square shaft by angle chamfers to an irregular octagon, which is stopped again on a square—inelegantly enough—at the base. We can see no sufficient reason for this arrangement. The chancel arch is corbelled. The aisle windows are small, of two trefoiled lights; those in the chancel are larger, of two lights with a cinquefoiled circle in the head, and foliated hoods. The window over the sedilia is of three lights, trefoiled, with geometrical figures in the head of each light. The chancel roof is panelled, and painted. The east window is of three lights, trefoiled, with two quatrefoiled spherical squares above, and in the apex a spherical triangle foliated in the figure, formed by a triangle inscribed on a trefoil. An external label, not following the curve of the arch window, and itself trefoiled, is a novelty which we do not recommend the architect to repeat. This window, however, is judiciously placed in relation to the gable; and there is a low buttress carrying a string below it besides those at the angles. The west front shows two tall two-light trefoiled windows with a sexfoiled circle in the head of each. The wall is deeply weathered to the plane of these windows, while its original thickness is continued in a central and two outside pilaster buttresses, which weather off in turn to the diminished thickness of the gable wall. The gable rises into a single trifoliated bell-cote arch, surmounted by a steep gable. The church is to be built, both internally and externally, of ashlar of a local stone of marked red hue. A floriated cross in alabaster is to be inserted in the wall above the chancel arch; and a circle of coloured marbles inlaid in patterns will adorn each side of the stone chancel screen. There seems to us much that is hopeful in this design.

*S. Michael, Bussage, Gloucestershire.*—A new south aisle has been added to this little church by Mr. G. F. Bodley, as a memorial to the Rev. R. A. Suckling, its late incumbent. The original church was designed by Mr. J. P. Harrison. The new aisle is of three bays, opening into the nave by an arcade of three, with an engaged porch at its west end. The style is a rather ornate Middle-Pointed: the piers with their caps and bases are well moulded, but the arch moulds, instead of coming down to the caps, somewhat unnecessarily die off in octagonal shafts above the impost of the arch. The result is heavy, and not in strict congruity with the style. The windows are square-headed externally. Inside they are masked by a trifoliated rear-arch. The buttresses are pedimental-headed. The interior is paved with tiles, and furnished with moveable benches. The roof seems to us of rather too late a type.

*Holy Trinity, Stapleton, Gloucestershire.*—We must apologise for neglecting to notice before this Mr. Norton's design for this church. The plan contains a chancel, 37 ft. 6 in. by 19 ft.; a nave, 68 ft. by 26 ft.; two aisles; a western tower; a north-west porch; and two pseudo-transepts, which open into the *chancel*, instead of into the nave. There is also a vestry between the chancel and the north transept. We must strongly protest against this arrangement of the transepts: there is no

precedent for it, and the effect is far from good. The style is Late Middle-Pointed, and the detail generally very good. The arcades are of five, and the labels have flowered corbels. There is a moulded cornice; and there are corbelled shafts to bear the principals of the roof. The roof in the chancel is boarded. In the nave there are arched braces; the upper spandrels being filled with pierced tracery. The pseudo-transepts open into each side of the chancel by two arches, much too narrow for the scale of the building: they also communicate with the nave aisles. Externally, there are excessive moulded cornices, which cause large and ugly haunches to the gables. There is no clerestory, but three separate gables to nave and aisles. The transepts have very unusual window-openings: five equal cinquefoiled adjacent lights, with some late flowing tracery in each head. Above, but disjointed, is a traceried circle, under a crocketed pedimented label. Underneath the window is a useless dwarf buttress. We cannot commend this kind of novelty. The buttresses throughout are very ornate, and there are gurgoyles under the pierced parapets. The chimney to the vestry,—which is itself a mean building with a lean-to roof,—is overdone. The west window, which is above an inadequately small door, is only of three lights, with tracery of quite a Flamboyant character; above it is a canopied niche, with a statue. The belfry-stage is well developed; with, on each side, two-light windows, of Flamboyant tracery. The tower parapet is pierced, and there are angle-pinnacles, and an octagonal crocketed spire, with a coronal round it of eight narrow two-light windows, under straight-sided pediments. As to the internal arrangement, there is a spacious, but arbitrarily-defined sanctuary, raised three steps above the chancel; which, again, is two steps higher than the nave. There are sedilia, and on each side of the chancel six stalls, not returned, with subsellæ. There is no reading-pew, but a pulpit, on the north side of the chancel-arch. The organ is on the east side of the north transept; the seats in the transepts are placed transversely. The font is in the nave, by the north porch. There is much merit in the design, but an excess of ornamentation, and a tendency to innovations for the sake of originality.

*S. Matthew, Nottingham.*—We have before us lithographed perspectives of two new district churches proposed to be built in Nottingham. The first, *S. Matthew's*, is by Mr. H. Roberts. It is a First-Pointed building, with clerestoried nave, lean-to aisles—not extending to the west end; pseudo-transepts, a chancel, and a tower and spire in the angle between the north transept and the chancel. The transept gable has a large and broad unequal triplet; the aisle-walls have broad-hooded lancets, and the clerestory windows are couplets. The buttresses are without any distinctive First-Pointed character. At the north-west angle of the nave is a small square turret, containing a door, and splayed off into a small octagon, surmounted by an octagonal pyramidal capping, the whole scarcely, if at all, rising higher than the ridge of the nave roof. We imagine that this must mask a staircase to a western gallery. The tower has an entrance door on its north side, which admits the congregation into the transept—we hope—and not the chancel. It has a belfry-stage, with two lights on each face under a foliated cornice: above is a broached octagonal stone spire with pedi-

mented gable-lights on the cardinal sides. There seems to be but little merit or power in this church, and the internal arrangement can scarcely be otherwise than unsatisfactory; but the design is, after all, infinitely better than that which appears on the same plate,—the sketch for

*S. Mark, Nottingham*, designed by a Mr. Jalland. This is a miserable Third-Pointed chapel, of a type which we had hoped was by this time exploded. It has a low very broad roof; in its west elevation a five-light transomed "Perpendicular" window, with a Tudor-headed door below, and flanked by two meagre octagonal turrets attached, not at the angles, but against the west façade, so as to mask the hideous breadth of the building. Two smaller turrets, quite meaningless, and engaged in the east elevation, show themselves over the roof on the opposite end. The side windows are four, and all transomed Perpendicular, repeated uniformly between lanky two-staged buttresses. But there are two westward bays with untransomed windows, higher up in the wall, and with doors below them, which show that the internal arrangement includes a west gallery. No chance at all is visible in the sketch. Those who send far and wide, for the hope of subscriptions, circulars headed with the portraits of the churches intended to be built, should at least try to get better designs than these.

*Chapel-School, Moordown, Bournemouth, Hants.*—This chapel-school situated on a wild heath to accommodate a scattered outlying population, is from the designs of Mr. Street. It is built of a white coloured brick, the only procurable material; a parallelogram in plan, with the eastern portion separated by an open framework, above a low panelled screen, which, with a curtain, quite blocks off the altar when the nave is used as a school. The eastern portion is divided by two levels into a chancel, with a seat on each side, and a sanctuary with the altar. The roof is open, framed of intersecting braces. The east elevation has a tall three-light early Middle-Pointed window; in the western gable there is a sexfoiled and refoliated circle under a label. The side windows are tall trefoil-headed lancets; which are coupled in the sanctuary. An external stringcourse also marks the sanctuary. The roof extends a short way beyond the west-gable, thus forming a shelter for a single bell. The buttresses are designed very judiciously for the material employed. It is a very successful little building; and we are glad to hear that the Bishop of Cape Town has asked for drawings of it for use in his diocese. We have omitted to say that the windows have simple diaper quarry glass, and the altar has a painted reredos, and a piscina.

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## NEW SCHOOLS.

Mr. Bodley has designed two adjacent school-rooms of much merit, for *Bisley*, in Gloucestershire. They are well arranged, and have pretty features in a picturesque bell-turret, and some coloured tiles in the tympanum of a large gable window. The window in the other gable—that at the south of the boys' school room—is an exaggeration.

The same architect has designed a new school-room, for 100 children, in the district of *S. Paul, Brighton*. It is an oblong room, with massive open roof, heavily splayed two-light windows; a large transomed window with early tracery, in one gable; and a circle filled with spherical triangles in the other. The fireplace is very imposing, of stone, with inlaid bands of coloured tiles, and—gabled out from the receding weathering of the chimney piece—a carved panel with a bas-relief of our Lord blessing little children: and on a bracket at each side, a branch candlestick for three tapers. All round the room is a dado of coloured tiles in alternate bands: and the external brickwork is also banded in colour. We are always glad to see school rooms treated in this way with some attention to art and beauty. We hope in this case that there will be no want of light experienced. We almost fear that the side windows are somewhat inadequate. The space on which the schools are to be built is, we are informed, exceedingly limited.

*School at Barton on the Heath, Worcestershire*.—Mr. Street has built a room for a small mixed school in this village. Its dimensions are 26 ft. 9 in. by 15 ft., besides a class-room and well-arranged offices. The treatment is of the simplest possible description.

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## CHURCH RESTORATIONS.

*Canterbury Cathedral*.—The work of opening the crypt of Canterbury Cathedral, and uncovering the remains of the conventual buildings, makes progress. A portion of the crypt to the north-east, which had been lost to the church, and desecrated as a wine-cellar, has been recovered and thrown open, and the south-eastern portion, where stood the chantry of the Black Prince, will soon be opened. We trust there are hopes of at least reducing the area occupied by the French conventicle. Outside the church, the removal of an engine-house has opened some very beautiful Romanesque arches with coupled pillars; and the demolition of a modern house, belonging to a suppressed stall, has discovered the angle of the lesser dormitory, of fine Romanesque. The curious staircase in the Green Court has been reset, so as to ensure its durability. It has been made to lead to a new Choristers' school, which has been built in Romanesque upon the adjoining arches, the superstructure of which (a portion of the great dormitory) had perished. While describing these discoveries, we must repeat the hope which we first gave utterance to years back, that Professor Willis's work on the conventual buildings of Canterbury Cathedral may, ere long, make its appearance.

Inside the church the recumbent effigy of Archbishop Howley, by Mr. Westmacott, has been placed on a high tomb, under a canopy imitated from the Middle-Pointed screen work of the church to the east of Archbishop Chicheley's monument, and forming, as that does, a portion of the parclose of the lowest level of the sanctuary. The tomb would be much improved by rich metal railing. The three win-

dows of the aisle behind it, viz., a large Romanesque one, and two of the trefoiled aisle-clerestory lights, have been filled with painted glass by Mr. G. Austin. This glass, both in its groups and diapers, is copied from the existing early glass in the Cathedral, but its whole effect is paler and thinner than we could wish. A Third-Pointed window, by Mr. H. Austin, at the west end of the north nave aisle is an entire failure.

*Ely Cathedral.*—We earnestly trust that the scheme of providing ladies' stalls behind the choir at Ely, similar to those devised at Salisbury by James Wyatt, may not be persisted in. The Cathedral would suffer immeasurably from the change, not only in ritual propriety but also in an artistic point of view. Moreover the proposed new sittings will be singularly inappropriate in themselves, both for seeing and hearing. The altar service and the sermon in the nave, would, we should imagine, be equally inaudible to their occupants. Besides the change would only gain thirty additional places, as the organ staircase takes up an entire bay. We should regret more than we can express if the magnificent and genuine restoration, of Ely Cathedral, were marred by so incongruous an afterthought, when the deficiency of room, which may exist, can be so readily supplied in the nave, which experience proves to be admirably adapted for congregational purposes. There is but one opinion we learn of the success of the nave sittings already erected; and this ought surely to give the hint as to the quarter from which the additional room is to be sought. We cannot believe that the scheme will ever be seriously persisted in. The spirit that prompted the restoration of Ely Cathedral can never consent to the modification, which only required to be tested experimentally, to ensure the conviction of its inapplicability.

*S. George's, Doncaster.*—The restoration or rebuilding (we hardly know which to term it) of Doncaster church, by Mr. Scott, is in every respect so important a work, that we are loth to speak about it at length, except by inspection of the actual building, or of the working drawings. We shall only therefore say, that the lithograph which has been published indicates a translation of the destroyed building into Middle-Pointed; the dimensions and general outline being preserved, and the central tower, of fine Third-Pointed, being accurately rebuilt in its original style. Allowing as we do, under certain circumstances, of an eclectic use of Third-Pointed, we think the present case quite admissible.

*SS. Peter and Paul, Dorchester, Oxon.*—We had lately an opportunity of examining Mr. Butterfield's re-arrangement of the part of this church that is used for Divine Service. Those who remember the ground-plan, will know how exceedingly difficult a task the architect had before him. Mr. Butterfield has treated the area as follows. The sanctuary is well defined, and raised one step; two bays of the choir are treated as a chancel,—the eastern one being furnished with kneeling-places for the communicants (which we understand to be an old custom in Dorchester,) and the other one fitted as a choir: the old desks being supplied with new seats behind them. These two bays are separated from the chancel-aisles by high open parclose screens, adapted from

existing remains : and this, we imagine, dictated the otherwise inconvenient height of the lower solid panels. But we find it very hard to comprehend how the architect could have thought of making the screen with which he has bounded his ritual choir to the westward so high and solid. It is really almost as great an impediment, practically, as a close screen in a cathedral. The solid panelling is very high, and the piercing is merely some small trefoils and quatrefoils. It seems to us that such a screen as this is neither an open one nor a close one, and has the defects of both, without the advantages of either. The part of the old chancel used for the actual choir, has a new roof, like the nave of Ely, unboarded. The controversy about the finishing of the east window will be remembered. It struck us, by the way, that the idea of the west window of S. Matthias, Stoke Newington, which has been so much criticised, was suggested by this east window of Dorchester. We thought that the flowing—not to say Flamboyant—tracery of the great circle, and the richness of the ball-flower mouldings, were almost too elaborate to agree with the character of the old part of the window. The stained glass—a Majesty, adored by angels—seemed to us very unsatisfactory. The reredos is of alabaster, with a tessellated pattern of blue, yellow, white, and red tiles, and a cross, in red marble, over the altar. We desiderated some strong black lines, or contrasts of colour in the tessellation : the effect of which seemed to want relief, and to have a too predominant tone of blue. The general effect, however, of the restored choir, is quite magnificent. Outside the screen, on the north side, is an octagonal pulpit, on a stone base : a prayer-desk, close to it, faces south. Would this desk have been necessary, had the screen been more open ? A lectern is placed, facing west, for the lessons : both this and the prayer-desk are on platforms. The pulpit has large projecting eave-boards on each side, supported on corbels, which look wonderfully more like stone than wood in their conception. Indeed, the whole of the wood-work seemed to us to be not well designed constructionally, besides being often ugly in detail. We noticed that the sharp-pointed pedimental buttresses in the stalls were all glued on, instead of being formed out of the solid ; and the book-boards have glued-on corbels. The platforms also extend uglily beyond the framework constructed upon them. The nave seats have embattled square ends ; and smaller seats for children are interspersed among the others. Some of the children's seats near the harmonium, in the north chancel aisle, are quite out of sight of the altar or pulpit. The old lead font is placed on a new stone stem ; the old Third-Pointed stem being, almost unnecessarily, superseded. The tiling, with a judicious admixture of stone, is very effective. Bating our objections as to detail, this work has been treated, as a whole, in a bold and masterly way.

*S. Michael's, Oxford.*—Mr. Street has just completed a very successful restoration of this church, well known for its Saxon Romanesque tower ; and the building has been re-opened by the Bishop. The interior has been thoroughly re-fitted with open seats, in oak ; the lovers of pews having been defeated in a poll of the parish. All the roofs are quite new, and the eastern end of the chancel has been rebuilt, a north chancel-aisle being also extended eastward, so as to form a sacristy.

The ritual arrangements are very good; though we always regret to see the children's seats so far away from the chancel as in this instance. They are, together with the organ, in a chapel at the north-east of the north aisle. The chancel has six stalls on each side, and a very spacious sanctuary, with footpaces, piscina, sedilia, and a credence-niche. The pulpit is at the south-east corner of the nave, and a lectern stands by it for the lessons. The chancel-roof is boarded; that in the nave has open rafters, with foliation to the principals. The new wood-work is satisfactory: an old parclose between the chancel and its north aisle has been restored. The chancel-screen is a low one—of stone, with carved panelling on its western sides. The old pulpit has a new octagonal stem, of oak, and is reached by a flight of four new stone steps. The paving is a very successful combination of plain coloured and encaustic tiles. The reredos is a very marked feature in this restoration. In effect it is like one side of a baldachin; an arcade of five small arches, inlaid with alabaster, and flanked by detached shafts of polished Devonshire marble, which support a pedimental canopy, richly crocketed, and are capped by massive alabaster pinnacles. Above the arcade is some traceried panelling, which would admit sculptural decoration. In the east window is some glass by Mr. Hardman; and in the other windows Messrs. Powell have copied some glass from existing fragments. The external roofs are conspicuous for the introduction of coloured tiling, in bands, made by Minton. This is a restoration which we hope some day to notice further, from an actual inspection.

*S. John Baptist, Summertown, Oxon.*—A very poor pseudo-cruciform First-Pointed church here, built about fifteen years ago, filled with high and narrow pews, and with its altar in a mere recess, hidden by a huge mass of desks and pulpit, is about to be enlarged by the addition of a proper chancel, and to be re-fitted with open seats, under the superintendence of Mr. Street. A new vestry will also be added, and a western gallery removed. The new chancel will be as long as the site allows, and will give room for four stalls on each side of the *chorus*, and for a well-developed sanctuary with its proper fittings. The present eastern triplet—which is, however, very ill-proportioned—will be removed to the east end of the new chancel; but it will be improved by the addition of marble shafts inside, and will be filled with stained glass by Hardman. The chancel will have a low, panelled screen, and the altar a reredos. The chancel-arch is a broad, continuous one. Few things are more satisfactory than to see a bad church of this date so soon made at least decent in its ritual arrangements.

*S. Helen, Bensington, Oxon.*—This church has been satisfactorily furnished with new open seats by Mr. Street.

*S. Nicolas, Forest Hill, Oxon.*—This restoration was effected (partly, only, we believe,) by Mr. G. G. Scott, some little time since. The east window is new; an unequal triplet of lancets, with hoods and notch-heads—somewhat overdone; and an arcade, on the north side, of three narrow arches, also new, is also exaggerated in treatment. The north aisle is new; an old Transitional door from the nave, being rebuilt in its wall. We do not understand why this door should have been apparently copied for the door into the new sacristy. The mould-

ings of the copy are all too heavy and coarse. The coping of the new vestry (which is externally like a north aisle to the chancel) is awkwardly out of range with the line of its roof. The church is pointed externally in black mortar. The arrangement has many good points. The sanctuary is raised on two steps, and has a footpace. There are low iron rails, with a wooden top, and two stone sedilia. On each side of the chancel there are two stall-like seats and desks, of oak, very heavy, and almost classical in their type. The seats in the nave are open, of oak, and also very heavy. And the same fault attaches to the two letterns, facing west and north, in the nave. The pulpit is new, of stone, at the south-east of the nave, approached from the chancel through the old rood-loft door. The font is also new; circular in plan, with four marble shafts, but no cover. On the bowl are four medallions, carved in groups, and there are legends carved all round. The stained glass is poor, and some of the lights have Powell's quarries. A single light, by Mr. Holland, of Warwick, representing our Lord blessing little children, is especially unsatisfactory. Above the altar are diapers and texts; and there are texts above the nave-arches. The floor has red and black tiles.

*S. Leonard, Rodney Stoke, Somersetshire.*—A new south aisle is added to this church by Mr. Street. The original building is chiefly Third-Pointed, with some earlier work in the chancel. The new aisle is a rich Middle-Pointed, and is to be built in two coloured stones; a dark reddish stone, almost like marble, quarried in the immediate neighbourhood, being used in alternate courses with the ordinary walling-stone of the locality. The new aisle has an arcade of three well-moulded arches, with four-clustered shafts. Its south side has two windows, of three and two trefoiled lights respectively, with ball flowers in the external label. It has a moulded parapet, a stringcourse, a buttress in the middle, and two good angle-buttresses. The west end has a two-light window, so high in its head, as to look almost like a flat-sided arch.

*S. Woollos, Newport, Monmouthshire.*—This remarkable Romanesque building has been restored by Mr. J. Norton. The plan is very singular, comprising a chancel, nave, north aisle, and north-east chapel, south aisle, south porch, (which spans a sunk road on the south side of the church by an arch,) and a western pronaos or narthex, connecting the church with a western tower. Mr. Norton has removed all the galleries, except a north one, which he was obliged to retain. The cradle roofs are all restored, and the area filled with open seats. The sanctuary is raised on two steps; the chancel has long seats placed longitudinally. The eastern bay of the nave is also furnished—we know not why—with longitudinal seats. But it will scarcely be credited that the "organ and singers" are accommodated in the chapel, mentioned above, which is situated to the north-east of the north aisle. We are exceedingly sorry that Mr. Norton should have consented to this arrangement, as it is wholly incompatible with the proper use of the church. A pulpit, and a low carved reading-pew are introduced on the south side of the nave. The narthex in this church is made no use of. The architectural part of this restoration seems to have been cautious and judicious.

*S. Margaret's, Canterbury.*—Visitors at Canterbury of a few years back may recollect a small town church opposite the Fountain Inn, more hopelessly spoilt to all appearance than even the average of parish churches in Cathedral cities. This church (S. Margaret's) was fortunate enough to fall into the hands of a right-minded Vicar, who entrusted its restoration to Mr. Scott. The original structure—Third-pointed, of the usual urban type of a nave and chancel, with broad aisles to both, had been ruthlessly curtailed, by the shearing off of the larger portion of the chancel and its aisles, to widen the street, and presented to the roadway a shapeless outline of modern wall. This end had accordingly to be entirely rebuilt in a recast form, which, as a precedent for similar cases, we think worth explaining somewhat fully. The street line, generally speaking, cut off the east end of the church in a direction which, if reduced to a straight line, would make an obtuse angle; the point of intersection being the south-east angle. Accordingly, by rebuilding the new east walls of the south and of the north aisles respectively, at right angles—the north wall being of course the longer from the *trend* of the street—at the loss of an unsequential position of *church* which was thus thrown into the open air, Mr. Scott realised an area which enabled him to append to the nave an apsidal sanctuary, either throwing this sanctuary out from the still existing chancel arch, or likewise rebuilding that arch,—we are not certain which. The daily service is provided for by a ritual chorus in the eastern bay of the nave. The body of the church is brought back into the condition of a Third-Pointed one, built of the local flint, while the apse is in flowing Middle-Pointed—an eclecticism very pardonable under the circumstances. The apse is three-sided on the slant, with two straight sides, all very small—the windows being of two lights pedimented externally above the roof line. The apex of the apse roof bears a metal cross, the aisle gables having stone crosses.

The altar, which fills the entire width of the eastern bay, is very small. This, which was unavoidable, and some decorations in gold and a light colour, which were quite unnecessary, under the aisle windows, are the chief faults we have to find with the building. Mr. Scott, we believe, had nothing to do with this decoration. The apse is roofed with imitation-groining and coloured. The apse windows are filled with painted glass by M. A. Gerente, consisting of medallion groups on a mosaic ground. The colouring is very good, but the lights are too narrow to do justice to this style, to which the later style of the church also is opposed. There is ample precedent, as at the Ste. Chapelle, for this style of glass painting being used in geometrical Middle Pointed; but not in the flowing period. The seats are, of course, all open. The organ stands at the east end of the north aisle. The tower at the east end of the south aisle has been converted into a baptistery. The font cover, entirely of brass, is solid and handsome. The two windows of the baptistery, of one light with traceried head, contain respectively, in painted glass, the lily and passion flower.

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## NOTICES AND ANSWERS TO CORRESPONDENTS.

## SPELUNCAR OR TROPICAL ARCHITECTURE.

*To the Editor of the Ecclesiologist.*

MY DEAR SIR,

You did me the honour some time ago on my return from the South, to print, in the *Ecclesiologist* Vol. ix. N. S. p. 29, certain remarks with which I troubled you on the cathedral church of Las Palmas, to which I ventured to subjoin an essay—I use the word in its original sense—on the requisites for churches in the Tropics. I ventured in that paper to dispute the common views of church builders, and I suggested that if we wanted to have a church cool in a warm climate, the very worst course were to follow the example of the cathedral in Calcutta with its open aisles and huge ventilating windows. I added that the *idea* of a tropical church was to be sought in the indigenous cave temples, and in the course of my remarks I used the word “speluncar” as the leading notion of a tropical church, which, it was added, ought to embrace very thick walls, few windows, and no ventilation. I have recently met with some remarks by a very intelligent American traveller, Mr. G. S. Hillard, which so completely, and even literally confirm my views, which by the way Mr. Bourne has acted upon successfully in Demerara, that I am tempted to forward to you an extract from “Six months in Italy,” vol. 1. p. 227. Speaking of S. Peter’s at Rome, Mr. Hillard remarks:—

“In consequence of the immense thickness of the walls the temperature is nearly the same throughout the year. Thus we always experience an agreeable change in entering it. . . . In summer we escape from the fiery heat and dazzling sunshine, and breathe with a sense of luxury the cool airs which are stored up in those capacious caverns. The windows of the church are never opened. The most zealous professor of ventilation would admit that there was no work for him to do here.”

I am, &c.,

Hoxton, Feb. 15, 1854.

WILLIAM SCOTT.

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We have received one or two notices in the local papers of our article on the Churches in Liverpool. One of these tells us, (but wisely declines to enter into the subject,) that for ignorance, negligence or perversion of facts, hastiness and intolerance of opinion, the article might have been written by Mr. Ruskin himself. Another writer points out the clerical error, (which we had already corrected in a second edition of that paper, published for circulation in Liverpool,) by which we had made Mr. Samuel Holme mayor of Manchester, instead of Liverpool. He also accuses us of not having sufficiently studied the history of this family of builders, the Holmes. To this we plead guilty; and to make the *amende honorable*, we give it—*valeat quantum*—now: “There are four brothers, Samuel, James, Arthur, and George.

The two first, Samuel and James, having made their fortunes in gin palace building, &c. have ostensibly retired, Samuel being Mayor of Liverpool last year. The two younger brothers are now the active partners, and as church building is now in vogue, they are professors in that line. It is really hard to say whether it was the genius of *Arthur* alone, or the combined genius of the family that perpetrated these churches." The same writer blames us for saying that in the Socinian Meeting House, Mr. R. Brown repeats himself from S. Chrysostom and S. John the Divine; whereas the Meeting House was built first.—The churches therefore, not the Socinian place, were the repetition.

We have received a letter from a gentleman who is very angry with us for speaking of the "Irvingite Meeting House," in our article on the Liverpool churches, and for saying that the plan was reputed to have been revealed by inspiration. In reference to the first charge, we really cannot so far bend our convictions to our politeness as to speak of the "Catholic Apostolic Church," except in the sense of the Creed. With regard to the second, we have made inquiries on the spot and find that such a report *was* circulated. We are really glad to find that an article involving a great amount of personal observations, and containing so many details, has met with no other criticism than this, and such as this. It is curious that, while we are attacked in a London paper for favouritism—and we had alluded in our then last number to but *one* favourite architect—a Liverpool critic blames us for undervaluing an erection of this same architect's in that town. The one criticism may answer the other.

The following notice of *Dotinchem*, (respecting which place we had requested information on account of the curious Missal which we laid under contribution for the *Sequentiæ Ineditæ*.) appears in *Notes and Queries*, vol. viii. p. 151, "*Dotinchem* seems to be the place which is called *Deutichem* in the map of the Netherlands and Belgium, published by the Society for the Diffusion of Useful Knowledge, in 1843, and *Deutikem* in that of the Netherlands, published by the same Society in 1830. Moreri spells it *Dotechem*, *Dotekem*, and *Dotekum*. It is situated on the Yssel, south-east of Doesburg." We have since found the name several times in the *Daventria Illustrata*.

Mr. Markland, of Bath, calls our attention to a proposed memorial to Archbishop Leighton, which has our best sympathies. We quote some passages from the prospectus which tell their own story better than we can do it.

"He lies buried at Horsted-Keynes, in the county of Sussex; in which village, after his resignation of the See of Glasgow, in 1673—4, he resided until his death, in 1684. It is an interesting fact that, after vacating his See, the Archbishop constantly took part in the performance of the Church Services, either at Horsted-Keynes or one of the neighbouring parishes, and frequently visited the poor and sick. His remains were deposited in a small aisle or chapel, on the south-east side of the parish church, belonging to Edward Lightmaker, Esq., his brother-in-law. About seventy years ago, the chapel, having fallen into a ruinous condition, was pulled down: and probably at that time the stone which covered the Archbishop's grave was broken, and the fragments were placed against the adjacent wall, where they remain.

"Had increased accommodation been required for the parishioners, the enlargement of the church would have formed the main feature in the plan; but

the church being sufficiently spacious, other objects have suggested themselves, and it is therefore proposed :—

“1st. That as the broken slab might with difficulty be removed, it should remain where it is, and that a simple and appropriate tomb should be raised over the Archbishop’s grave, protected by a cloister, or open enclosure, occupying the site of the ancient chapel, so as to protect the tomb and place of burial from disturbance hereafter.

“2nd. That low and uniform open sittings be substituted for the present inconvenient high pews. Far better accommodation for the school children, whose present position in the church is both inconvenient and objectionable, will thus be provided, and one great object with Archbishop Leighton may also be attained. ‘Let us study (he recommends) to reform that extreme irreverence that hath prevailed in people’s deportment in time of public prayer; and that they be reduced to such a gesture as may signify that we are acknowledging and adoring the great Majesty of God.’ On the bench-ends, and various portions of these restorations, the Archbishop’s monogram might be introduced, and also his arms, impaled with the two Sees of Glasgow and Dunblane.

“3rd. It is also proposed to have the eastern window of the chancel lengthened, and otherwise improved by the admission of some stained glass; and that a communion table, with suitable appendages, shall be provided,—the present one being of a very mean description.

“4th. If there should be any surplus, it is proposed to devote the same to the endowment of the schools at Horsted-Keynes. Adequate funds for the maintenance of a daily school in this parish cannot be obtained: a difficulty which, unless some assistance be afforded, is likely to be increased rather than diminished.

“5th. It is proposed, finally, that an inscription in brass, recording the circumstances attending this memorial, be placed within the chancel; and that in all that is done, the greatest simplicity be preserved.”

The Oxford Architectural Society has published an interesting collection of the reports of its meetings, with abstracts of the papers read before the Society,—extending from the beginning of 1851 to the annual meeting in June, 1853. The preface contains an allusion to the loss sustained by the Society in the unexpected decease of Dr. Harington, the Principal of Brazenose.

It is scarcely necessary for us to congratulate our readers on the defeat in the House of Commons of a bill for rebuilding, in a most objectionable way, and with the legalized burthen of pew-rents, the parish-church of Stoke Newington. The plan, thus defeated, met its first exposure (unless we are much mistaken) in a communication made by a parishioner to our own pages.

There is every reason also to hope that the Bishop of London’s bill for legalizing pew-rents in certain London parishes will come to nothing. We wish we could say the same of the ill-omened proposal to remove or destroy so many of the City churches.

Received the Rev. Charles Robins, (with whom we have no intention of entering into a controversy); W. G. T.; H. D.; J. H. C.; W. G. T.; M. T.

O. S.—The paper by Prof. Homeyer is in type, and will appear in our next number.

In our last number, by a curious error, we announced the publication of the Third Part of the History of *Llandaff Cathedral*, by Messrs. Freeman and Jones, instead of *S. David’s Cathedral*.

# THE ECCLESIOLOGIST.

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"Surge igitur et fac: et eris Dominus tecum."

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No. CII.—JUNE, 1854.

(NEW SERIES, NO. LXVI.)

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## S. LUKE, SHEEN, STAFFORDSHIRE.

THIS little church, cast into its present shape by one of our fellow-labourers in the *Ecclesiologist* and served by another, and claiming by its general completeness of fittings, to rank in the same class as that of which Kemerton, Eastnor, Highnam, and Benefield (to mention no others) are examples, deserved an earlier notice in our pages, since it was consecrated in August, 1852. We are now enabled to make good our omission.

Sheen church is not simply to be criticised from a mere consideration of its actually existing excellencies or defects. Rebuilt in the present century, it was put into the hands of Mr. Burleigh, of Leeds, to be remodelled; the entire old structure, an oblong of not bad proportions, to be converted into a Pointed nave without aisles, and a chancel to be thrown out, accommodated to the fittings placed in Margaret Street Chapel, London, in 1847. Mr. Burleigh having resigned the commission shortly before the period of consecration, the works were completed by Mr. Butterfield. The situation is very remarkable. In a very wild part of the Staffordshire Moorlands (the continuation of the Derbyshire "Peak"), the Dove forming at once the boundary of the parish and separating the county from Derbyshire, on a high plateau, diversified into every form of ridge, knoll, and peak, S. Luke's, and the adjacent schools and clergyhouses, cluster together on the edge of a hill bank, and look down into a narrow valley, from which on the other side, rises a steep bold down. The general effect is that of an ecclesiastical colony in the wilds of Australia. The church, consisting simply of chancel, nave, western tower, south porch, and northern sacristy, is, in itself, not remarkable. The ribbed vaulting of the chancel, however, borrowed from the side chapels at Scarborough, is very effective: over the sanctuary the interstices are painted in excellent quatrefoils, green, red, and white. The east window, well raised from the altar, and thus giving an effect of dignity greater than its scale would otherwise have

allowed, has, in its three lights, S. Luke, S. Chad, and S. Etheldreda : in the tracery is an adaptation of the celebrated Lincoln Majesty—a half length ; and this glass, and especially the grisaille, executed (as are all the windows in the church) by Mr. O'Connor, deserves much commendation. The east end of the sanctuary has fringed hangings: the reredos is a plain polished mass of alabaster, inlaid, however, with a cross of the Duke of Devonshire's dark red marble, set off with four spots of black marble around it. This is very striking. The south window of the chancel has, in its two lights, SS. Stephen and Alban ; the sill forms the sedilia, which with their carved stone elbows, we like well enough : but in the eastern angle of the window chamfer the first architect had placed a piscina, ogee and trefoiled—not bad in itself, but set so high as to be useless. The altar rails are of brass, and occupy only about the two exterior thirds of the whole space. This is an excellent arrangement ; as affording sufficient room for the support of those who need it, and yet not interfering with the access to the altar. The candlesticks,—very elegant, and enriched with crystals on the knops, and with *niello* quatrefoils on the bases,—are very good specimens of Mr. Skidmore's work, and the credence table is fitted into the south-eastern extremity of the sanctuary. The encaustic tiles are well laid, and we observed a happy use of triangular black ones : they compose a bold chevronnée band above the altar steps. The fittings of the choir are, as we have said, those which formerly stood in Margaret Street Chapel : the low screen under so broad a chancel-arch sadly wants a metal cresting or metal tracery. The chancel-arch is remarkable for the elegant foliations of, or rather from, the capital. Much genius has been shown in the carving—from natural models, the flowers and foliage of the neighbourhood—of the (perhaps) too numerous corbels and label-terminations introduced both externally and internally into the design. The side windows of the nave, of two lights, are filled with grisaille. The nave fittings are also, with certain alterations, from Margaret Street. The organ stands at the south-east angle of the nave ; there is a Litany stool ;—and we notice, without expressing any opinion upon it, that the seats at the east end of the nave are made smaller than the rest, for the accommodation of children. The paving of the middle passage is jejune from the want of more colour ; large squares of white stone being banded with red, and a sprinkling of black tiles. The font is very striking : octagonal, on a square base, very massy, of polished grey Derbyshire marble, inlaid with a band of quatrefoils of "Duke's Red." The wooden cover seemed to us poor and awkward : it swings off however on an excellently wrought iron crane. The west window, of two lights, has SS. Peter and Paul. The sacristy, which is Mr. Butterfield's, is the most striking thing about the church ; it is gabled north and south from necessity of situation. The roof is of the same kind with that of the chancel, but much more boldly treated : the roof is of stone slabs, very solid and real : the exterior entrance is from the north-east. This sacristy is double ; the exterior for choristers, the interior for the priests. All the fittings are most complete, and the window sill contains a piscina: the most suitable situation, in the present state of things, for this

necessary appendage to the altar. We need not notice the tower, at present pyramidally capped, because we believe it is in contemplation to add a spire. The latter would be a most striking feature from all the moors round. We must not forget to add that the village cross, which stands very prettily south-west of the church, on a small square green, has been restored. The school and parsonage close to the church forms a pretty group of Pointed buildings, especially when seen from the opposite bank across the valley.

The school, which was designed by Mr. Burleigh, is a high-roofed single room, of picturesque outline, with a good bell-turret rising from the middle, with a class-room, porch, and house attached. The parsonage is due to Mr. Butterfield, and is a most effective specimen of design suited to the inclement climate of the moorlands. It is very solid and massive, looking as if intended to brave the winds and snows to which it is exposed. On the south-eastern side it is very boldly terraced up, on the bank on which it stands, overlooking the valley formed by a brook which is tributary to the river Manifold. Very little external detail is attempted; the string courses are very solid, and the masonry makes due course of the large blocks of stone quarried on the spot, and which form a distinctive feature of the local style. The chimneys are very large masses of masonry; and on one side the whole side of the house is buttressed into a vast chimney, with two windows boldly inserted in it. Only one part of the house has attics; the gables are all hipped; the staircase is in a very picturesque semi-octagonal attached turret, with conical roof.

In conclusion, if any one doubts as to the suitability of Gregorian Tones or Melodies for an uneducated congregation, and to a choir of mere rude country boys, we advise him to pay a visit to S. Luke's, Sheen. Never,—either at home or abroad,—have we seen a choir which does its work in a more workmanlike manner.

## HOUSE AND HOMESTEAD MARKS.

### *To the Editor of the Ecclesiologist.*

SIR,—The following is a rough translation of a paper printed and distributed by Professor Homeyer at the commencement of last year, which being unnecessarily diffuse, has been somewhat curtailed at the latter part.

Perhaps some of your readers may be enabled to throw light upon the subject in question. Any information thereupon will prove to be very acceptable.

Should you feel disposed to insert the paper in the next issue of the *Ecclesiologist*, the kindness will greatly oblige,

Sir, your obedient servant,

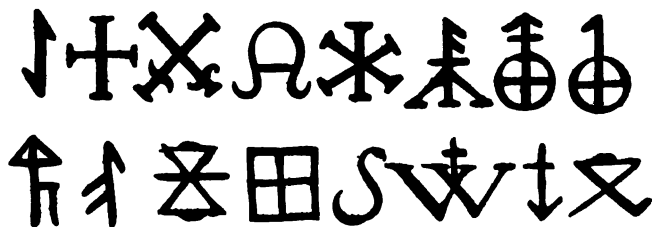
O. S.

THE names *Hausmarke*, *Hofmarke*, *Bolmarke*, *Bomaerke*, are applied in Northern Germany and Scandinavia to certain figures used as marks

of identification for churches, houses, homesteads, &c., with their appurtenances, whether movables or fixtures, and also as the personal marks of their owners for the time being. These marks are generally composed of a few straight lines, often modifications of the form of the cross, sometimes resembling Runic characters, particularly the compound or double *Runes*; and in later times merging into rude representations of implements, such as spades, hatchets, anchors, &c., as well as into letters of the alphabet. The mark here given is that of the *Marienkirche* (S. Mary's church) at Dantzic.



The marks of different peasants' houses at Franst, near Dantzic, are the following:—



One of their peculiarities is, that they are either cast, engraved, or burnt in, without any regard to art, whether in colour or form. In this respect they differ both from armorial bearings and the ornamental devices seen on buildings. They partake more of the character of those signs, which, without being attached to property or tenement, are yet recognised as the "born marks" of families, or belong in the same way to guilds or mercantile firms. Through this relationship they branch off into the personal or adopted marks of artists, merchants, mint-masters, stone-masons, &c.

With regard to date, they are found as marks of the *Bol* (i.e., Prædium, Villa,) in the Swedish codes of the 13th century (Uplandslagh, Corp. jur. Sveo-Goth. iii. 254,) distinct from the personal *maerke*;—also in Lübeck, at the end of the 13th century, in the seals of the Burghers.

As to locality, they can be traced from Sweden, where there are also village marks (*bymærke*), to Norway, Iceland, (as *fängamark*), and Denmark, and further, through Schleswig and Holstein to Hamburg, Lübeck, Stralsund, the peninsula and adjoining island of Rügen, (Mönchgut and Hiddensee), Dantzic and its environs, to Riga.

In southern Germany all that has yet been ascertained on the subject is that the different towers of the town wall of Nuremberg have each their distinct mark; and a challenge from a Strasburg apothecary named Merckwiller, in 1521, bears a mark of this description in addition to the arms and signature.

As relics of ancient usage these marks may yet be found on buildings—on the cross-beams of house doors or court-yard gates, on gables, weather cocks, or on the stone coping of porches or arcades; but within the memory of man these traces have perceptibly worn away. They are somewhat more common on grave-stones and epitaphs in churches,

on church seats, old annubries, and the like; also in old records as signs manual, either beside the name or instead of the indiscriminate three crosses now in use. They were likewise adopted in seals.

The custom as it relates to Germany is at the present day nearly extinct. In Holstein the house-marks are still used on the cattle sent to graze on the commons. In Stralsund the company of strand-carriers have a so-called house-mark; and in the country round Stralsund, and in Mecklenburg, the hay growing on the meadows belonging to the community is distributed by tickets bearing the house-marks of the claimants.

Similar practices exist with regard to the marking of horses, farm gear, fishing apparatus, &c. particularly in the vicinity of Dantzic and Lübeck; and in Dantzic itself,—where up to the beginning of the eighteenth century, the house-mark was used as a sign manual by all the burgher classes—the property of the different churches (such as books, &c.) is still identified by their individual mark.

There is reason to believe that much which is interesting and important attaches to this usage, traceable as it undoubtedly is through a duration of six centuries. The inquiry arises whether it may not be found in connection with deeds constituting Ecclesiastical Chapters, (Pertz. Mon. 111, 112, 115,) with many documents defining the rights of the people, (for example Lex Sal. 10, § 4, 27, § 15, 33, § 2, Fris. 14,) and similar institutes of northern law; and with various incomprehensible signs on boundary stones, martyr monuments, and the like.

The undersigned invites the attention of archæologists, and especially of those connected with historical societies, to this subject; and will thankfully receive any communications which can throw further light upon the usage in question, whether as to date, meaning of signs, or local extension, which may possibly have comprehended Great Britain and the Netherlands.

PROFESSOR HOMYER,  
*Member of the Academy of Sciences, and of  
the Upper Tribunal at Berlin.*

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## CHAIRS IN CHURCHES.

[ERRATUM.—We observe to our regret that the word "*rotunditas*" was three times misprinted in the letter of "A Committeeman" on "Moveable Benches or Chairs" in our last Number. The errors all occur in the last paragraph of page 91.]

*To the Editor of the Ecclesiologist.*

SIR,—I am glad to see that the subject of Chairs in churches continues to attract the thoughts of ecclesiologists. It is a most practical subject; but the letter by a "Committeeman" hardly does full justice,

I think, to it, though it certainly does bring forward many true and strong points bearing upon it. "A Committeeman" names five heads, under which he classes his remarks, viz.:

1. Conformity of design with that of the structure.
2. Nonobtrusiveness with respect to the coup d'œil of the interior.
3. Accommodation—sufficiently comfortable without luxury.
4. Economy of space.
5. Facility of removal.

On all these heads he claims the superiority for benches over chairs, and brings a good deal of very interesting matter to illustrate his remarks.

The first two points are, I think, a matter of taste; the third is an open question, depending of course on the *kind* of seat, and the *kind* of chair used; the fourth point I feel compelled to cede to him; but I may take my revenge for this concession in the fifth point, on which I have no hesitation in saying he is entirely wrong.

Does "A Committeeman" know any church seated with open benches in which as matter of fact the benches ever are removed, except perhaps upon some great and exceptional occasions? I do not; and I suspect he will find that there really are no such cases, for I except of course mere school-rooms, where the order of the benches is of necessity altered on Monday morning to receive the classes through the week, and then put back on Saturday evening to receive the congregation on Sunday.

And this is the point upon which the whole question really turns. Do you wish to gain for our churches that pliability and elasticity, which all unite in admiring in the continental churches? or are you willing to acquiesce in the stiffness and formality of churches benched or seated continuously from side to side, and from end to end?

I do not mean to say that the question of chairs is an easy one to decide, because there are certain practical difficulties connected with their use; but I am satisfied of this, that we shall never have the freedom and openness which so invite you into continental churches, and make you feel so much at home in them, *without* chairs. *Chairs are the right thing,—if we could only learn how to use them.*

It is said that benches economize space; and this I am disposed to admit; indeed, if the object were only to seat the greatest possible number in a church upon some special occasion, I should say, use benches in preference to chairs. Even here however an exception occurs to me; for I well remember sitting in the nave of Notre Dame at Paris, a year or two ago, to hear Lacordaire preach, when the whole nave was filled with small chairs so closely packed, that I much doubt whether by any possible arrangement the nave could have been made to hold more. Still I think that generally speaking 500 persons would take up less room if arranged upon benches, than they would if each had his own chair; and therefore if I was expecting every seat to be filled in a church, I think for such occasions I would allow the use of benches instead of chairs; at least I would allow that benches would seat more people than chairs. For myself, I would prefer that upon such exceptional occasions (for how many churches are there which al-

ways have every seat filled ?)—I would prefer that the last comers should form a standing group at the lower end of the church, women of course having chairs offered them ; and this would give great ease and freedom in church-going to a class who dread being compelled to sit in a confined posture during the whole service : and it would be by no means irreverent or slovenly, for, next to kneeling, standing is the best posture for prayer, especially at the far end of the church, where there is no fear of your forming a screen in front of others who are perhaps kneeling behind. To accommodate a great number of persons upon any special day in a church, I should say, fill the east end, and rather more than three quarters of the length of your nave and aisles with chairs, then leave a vacant space at the west end, which would hold a much greater number of men *standing*, than you could provide for either by chairs or forms. But I feel very much inclined to kick against this whole idea of "Church Accommodation" as it is called ; I am sure it has done infinite mischief, and it has often defeated its own objects. It has been used as a test of the size of churches, in order that Church Building Societies may know what amount of grant they should make : but even in this point of view it is extremely fallacious ; for it is well known that seats are sometimes (as the natural result of this false principle) so crowded together in new or restored churches, as to afford the very reverse of "*accommodation*" to those who occupy them ; nor are they a sufficient test of what they profess to be ; for I have known cases in which forms have been put into chancels, to hold school children on the day of consecration, so as to show the required amount of "*accommodation*," and then the day after, both children and forms have been turned out (as they deserve to be), and the professed accommodation which Church Building grants had exacted, has sunk from this momentary high pressure to its real status. So too galleries have been put up to make a show of "*accommodation*," in order to obtain a grant, where they were not really wanted ; and these perhaps are never occupied after the day of consecration, even if then ; hence it happens that so many churches have that peculiarly desolate, forlorn look, which is given by the appearance of preparation for three or four times the number that really come to the church. Surely it would be better to apportion grants to churches by the number of square feet which the area contains, leaving that area to be dealt with afterwards as convenience may suggest. This is the case with grants made to schools, which no one thinks of cramping and rendering almost useless by such regulations, and it would be a good thing if the same rule extended to churches.

I dismiss then the question of "*accommodation*" with this remark : I allow that chairs may perhaps take up rather more room than benches, but I do not admit the argument drawn from this, except in the case of those churches in which every seat is always occupied ; and in such happy instances as those, I would say, enlarge your church, or divide and multiply your services, only do not cramp and destroy the life and elasticity of worship for the sake of a little more (misnamed) "*accommodation*"; there is such a thing as "*propter vitam vivendi perdere causas*."

Setting aside then this head, let me turn to another, viz., the facility of removing seats after the fuller Sunday services are over.

I own I think this is *the* point which would be so great a gain to us, if we had chairs instead of benches in our churches. "A Committee-man" says that benches are more easily removed than chairs. This is really a strange mistake for him to have fallen into. "Two men," he says, "will move a bench that would seat seven or eight, in the same time that they would move only four chairs, i.e. two chairs to a man"; these are not his exact words, but I fill them out a little to make their meaning plain.

Now this is true: two men could move the seats of eight people, in bench seating, as quickly as they could move the seats of four persons in chairs; but remember they must be *two* men; one man would be quite helpless in moving benches. And at how many churches could *two* men be always found for this purpose? Moreover they must be *two strong* men, for a bench with a back to it is a tolerable weight; and two old men (such as we usually have in churches) would soon tire of such work. So that to set aside benches would be the work of two strong men; while one man, and he an old man of no great strength or activity, might be walking forwards and backwards with a light chair in each hand, for two or three hours if necessary, without any great fatigue. This indeed is the very turning point of the matter: chairs can be set aside easily and readily, benches cannot be set aside without double labour and a considerable effort: consequently when chairs are used, we do find the area of the church cleared of them and open on week days,—where benches are used we do not. Am I not right in assuming this as a fact?

Now to go into a church on a week-day, where there are perhaps fifty persons, perhaps only five present, and see it set out for 500 or more, has a peculiarly chilling, desolate effect; and this effect is produced, not by the size of the building, but by the arrangement of seats prepared apparently for a great number of persons who have not come to occupy them. As a fair illustration of this, imagine yourself sitting down to dinner at a table laid for thirty with a party consisting only of ten; how forlorn your party would look until you had the table shortened, and the preparations suggestive of a larger party put away! So it is with a church seated from end to end upon a week-day; it looks desolate, because it seems to be prepared for, and to expect, so many more than have come. But this is not all; there is a stiffness about churches set out with seats from end to end (for moveable benches are in reality hardly ever moved on account of their weight, &c.) You have to walk straight down one passage, and then turn off at right angles into another, and the fact of your being in the passage seems to make you feel that you *must go somewhere at once* to get out of people's way, to say nothing of the fear of a tap on the elbow from that awful personage the pew opener. Whereas in a church the area of which is open and unencumbered with seats, you may go and stand about as you please, you do not feel in any one's way, you do not feel *obliged* to fix yourself in a seat at once for the whole service, you may take a chair if you please, and where you please nearer or further from

the choir, as you like ; and if you choose you may attend to the whole or part of the service without sitting down at all, if you prefer it (as many I believe would), and the group who do gather their chairs in front of the choir may have more room (I am speaking of week-day services), and fall into an easier and more natural position than if placed in rows of benches or pews.

This feeling which I have expressed as being the result of formally seated churches, viz., that you feel as though you must make up your mind to go at once into some seat the moment you get inside the church door,—this is very disagreeable and repulsive, and I believe helps very much to keep the mass of the people away from our churches. On the continent a church is an open, inviting place ; you may go in and feel at home there ; you may look at the pictures if you please, or you may kneel down and say your prayers, or you may take a book and chair and sit down and read, or you may go forward and join in the service, if you wish so to do ; but with us there is only one thing for it,—as soon as you get inside a church door, you *must* walk into a pew, and there remain till the whole service is over, and then out you must go again.

I think the open area, which we certainly should have on week-days, if chairs were used instead of benches, would help toward getting rid of this repulsive stiffness most materially. I think foreign churches would be just as bad as ours in these very points, except for their use of chairs. Let me observe too this convenience of chairs, as compared with benches ; that if you wish to leave your place on a bench, you disturb other persons who may happen to be seated on the same bench, by having of necessity to pass them ; whereas with chairs you may push your chair backwards, and so pass out if you wish, without disturbing any one ; of course, if you were in the centre of a closely packed congregation, chairs and seats would be much alike in this respect, but with benches, even at a small week-day service, you often have to disturb some one who has come in before you, or who wishes to remain longer than you do, and who happens to be on the same form with you.

The difficulty about kneeling is the real hindrance to the use of chairs, and our thanks would be due to any one who could get over the difficulty for us. Two chairs, one for sitting, and one for kneeling, would I fear be too great a sacrifice of room for us, because our services seem to require that all persons should hear the words of them, which the Roman Catholic services do not of necessity require.

A cushion on the floor seems but a poor device ; it is liable to get kicked about, &c. Turning the chair, and having a double seat, the under one to kneel on, would seem awkward in a full church, and a kneeler on the back of the chair in front would be worst of all, as destroying the very freedom and independence for which we wish to have chairs. Again ; how could *schools* be managed in churches which are chaired ?

Asking pardon for the hasty way in which these remarks have been put together, and sincerely hoping that the subject may not be dropped,

I remain, Sir, yours truly,

LONDINENSIS.

## SEQUENTIÆ INEDITÆ.—VIII.

We now continue the sequences from the Missal of Upsala :—

## XLV.—DE UNO MARTYRE.

Jocundatur ex affectu  
Chorus noster in conspectu  
Summæ cœli curiæ :  
Laudes Deo decantando,  
Martyremque collaudando  
Triumphantem hodie.

Vitam perdens conservavit  
In hoc mundo; nec servavit  
Ne servatam perderet;  
Vitiorum triumphator,  
Mortis factus est amator  
Ut per mortem vinceret.

Calicem tormenti bibens,  
Quem donasti, Christe, libens  
Per te vitam reddidit.

Corde tibi mancipato,  
Corporeque subjugato,  
Vitam superaddidit.

Mundo carnem liquit fœnus,  
Sanctitatis sensû plenus,  
Nec hujus spe trahitur;  
Hinc linquantur universa  
Nil possesso nil deteresa  
Spe fruendi vivitur.

Martyr pro quo decertasti,  
Et quo duce triumphasti,  
Nobis placæ precibus;  
Ut transcurso vitæ mari  
Mereamur collocari  
Sacris cœli sedibus.

## XLVI.—DE BEATA VIRGINE.

Stella solem præter morem,  
Virga Jesse novum florem,  
Genitura Genitorem  
Excellentèr egerit.  
Parit Natum Nati nata,  
Virgo manens illibata;  
Mira sunt incomparata  
Quæ sic fides comperit.

Ad exempla transeamus,  
Et exemplis intendamus;  
Atque fide capiamus  
Quæ non capit ratio:  
Rubum ignis non comburit;  
In Mariam frustra furit  
Manichæus; nulla prurit  
Castitatis læsio.

Gedeonis rorat vellus;  
Aret irrorata tellus;  
Partus virginis novellus  
Hujus umbræ veritas:  
Gedeonque secus orat;  
Vellus aret; tellus rorat;  
Et, quam homo non deflorat,  
Parturit Virginitas.

Danielque massam cibi  
Suscipit immissam sibi;  
Intrat massa claustrum ibi  
Clausum habens aditum;  
Verbum Patris plus potenter  
Concipit et parit venter,  
Gravidata tam decenter  
Per umbrantem Spiritum.

Lapis sine manu cæsus;  
Natus ex Mariâ Jesus;  
Cujus honor non est læsus  
Manu complectentium:  
Ut admittit vitrum solem,  
Sic admittit Virgo prolem,  
Quæ effudit levem molem  
Sicut ædus radium.

Exemplorum documentum  
Fidei sit firmamentum;  
Sit salutis incrementum;  
Veritatis argumentum  
Obvians erroribus:  
Coadjutrix sit Maria;  
Faciatque prece piâ  
Perfrui nos harmoniâ  
Verâ quoque sotheriâ  
Cum cœlorum civibus.

XLVII.—ALIA DE BEATA VIRGINE.

Ave plena singulari gratiâ;  
Ave digna hymnis et melodiâ;  
Digna laude singulari,  
Cui nulla comparari  
Matrum valent gaudia.

Alto fructu fecundaris,  
Germen Dei terra paris  
In magnificentiâ;  
Recens orbis vix orditur,  
Et jam tua aperitur  
Serpenti potentia.

Cujus tumens caput teris,  
Et calcaneum tueris  
Ab ejus insidiâ:  
Prædux stella rubri maris,  
Pharaone merso, canis  
Tympano et citharâ.

Spina ardens nec combusta;  
Virga florens et onusta  
Nuce succi necia:  
Te perfudit ros novellus,  
Maduit ut quondam tellus,  
Sicca tamen area.

Terræ rigant universa  
Siccitate jam deterasa  
Tua stillicidia;

Novum decus atque mirum,  
Terra creans sola virum  
Quem circumdas foemina.

Homo Deum, Virgo prolem,  
Virga florem, stella solem,  
Fers ferentem omnia:  
Favus stillans, fons signatus,  
Hortus clausus, aatri flatus,  
Porta Christi pervia.

Radix Jesse, Jacob sidus,  
Agni sponsa, et ipsius  
Mater es et filia.  
Torus sponsi, templum Dei,  
Effectum da nostræ spei  
O salutis janua.

Stella maris redde portum;  
Ab occasu duc ad ortum  
Per tot mundi maria.  
Nato jube, Regem ora,  
Ut nos tecum potiora  
Ducat in cellaria.  
Rex intende, et regina,  
Vide et aurem inclina  
Ad epithalamia—

In Hierusalem supernâ. Amen.

THE RAMBLER AND THE "SEQUENTIÆ INEDITÆ."

In the *Ecclesiologist* for July last, we printed, in our series of *Sequentiæ Ineditæ*, a sequence by Thomas of Celano, (the author of the *Dies Iræ*.) commencing, *Fregit victor virtualis*. And we remarked as follows:

"This sequence is to be considered in the light of a literary curiosity, rather than as possessing any great merit. It was known that Thomas of Celano, the author of the *Dies Iræ*, had composed two other Sequences; Wadding, the great Franciscan Annalist writes thus: '*Sequentias tres scripsit, quarum prima incipit, Fregit victor virtualis. Secunda, Sanctitatis nova signa. Tertia, Dies iræ, dies illa.*'—On this, Mr. Trench observes,—'One can learn only with a deep regret that two other hymns were composed by the same author, which have now perished, or, if they still exist, lie hidden somewhere altogether out of sight of man.' Yet, he continues, 'our sense of their loss is in part diminished by the extreme probability which the first line of at least one of the hymns, in connection with the known circumstances of the writer's life, suggests, that these two were not, like the *Dies Iræ*, poems of a world-wide interest, but rather the glorifyings of his great patron and friend.'—Mr. Trench's guess, it will be seen, is correct. In examining the Ecclesiastical

MSS. of the *Bibliotheca Nacional* at Lisbon, we discovered a small 8vo MS. of Hours (circ. 1400) with French rubrics, &c., written for some Franciscan Convent in that kingdom. At the end, occurs the 'Prosa de Beato Francisco,' which we now, for the first time, print."

The *Rambler* of April last has the following :

"A curious instance of the careless and negligent manner in which antiquarian and archæological inquiries are sometimes conducted, is afforded by the article in the *Ecclesiologist*, from which we copied the sequence *Fregit victor virtualis*, in our December number.

"No one would have supposed it possible that the most ordinary sources of information upon a subject so interesting as lost sequences by the author of the *Dies Ira*, could have been neglected by individuals professing to be able to enlighten the public mind upon points of Catholic antiquity ; and we might have expected that the obvious course of consulting early printed Missals would have been resorted to before the libraries of Lisbon were ransacked in search of manuscripts. This, however, has not been the case ; at least in the present instance. A correspondent informs us that the *Fregit victor virtualis* is to be found in the first three early printed Paris Missals which he has happened to consult, being those of Thielman Kerner, 1520 ; of Desiderius Maheu and John Kerbriant, 1525 ; and of Yolande Bonhomme, 1555."

Now, we very much regret the spirit which pervades the above passage. In thus ridiculing the mistake into which we confess to have fallen, the *Rambler* is ridiculing, not us, but the great Franciscan analyst, Wadding, on whose authority we spoke. And, curiously enough, in that very number, the writer of the *Rambler* has fallen into an exactly similar, only a less excusable mistake, as we shall presently point out.

In the first place, however, we must observe, (what the *Rambler* has apparently forgotten,) that in its November number, under the head of "Catholic Hymnology : a Lost Sequence Found," its own editor, when reprinting from our pages the *Fregit victor virtualis*, actually wrote as follows :—

"It has always been known that the author of the incomparable *Dies Ira*, Thomas Celano, a Franciscan friar, friend and disciple of S. Francis, composed also two other hymns or sequences. Wadding, the Franciscan analyst, had told us this fact concerning him, and had given us the titles of the hymns : *Fregit victor virtualis*, and *Sanctitatis nova signa*. Up to the present day, however, they were not known to be in existence. Much anxiety had always been felt to discover those lost sequences : all the world agreed that, even when discovered, they could add but little to the fame of him who wrote the *Dies Ira*, that masterpiece of Church song ; few feared that they would detract from his merit."

Now, the assertion that these two hymns were composed by Thomas Celano, and were lost, rests on the authority of Wadding, which, as our readers are probably aware, is paramount in all Franciscan matters.

From him we were content to receive it—and so was the *Rambler*—as a fact that these sequences were lost. We were surely not bound to suspend our opinion on the matter till we had examined every printed Missal in Europe ! Wadding's authority was quite sufficient for all practical purposes. However, we had taken every possible pains to secure accuracy. We had examined, among many other collections,

the Sequences in the Royal Library at Brussels, (a magnificent collection,) and had been allowed to investigate the Bollandist Library; but fruitlessly. We were quite justified (and so was the *Rambler*) in assuming that Wadding was right, and whatever mistake there be, is common to both of us.

But the *Rambler*, anxious to pursue its supposed triumph, goes on to reprint the *Sanctitatis nova signa*, as for the first time. Now, the Editor clearly did not know that this *sequence had already been reprinted* by the Bollandists, (Oct. II. p. 801.) Yet, to use its own words, "no one would have supposed it possible that the most ordinary sources of information"—such as the *Acta Sanctorum*—"upon a subject so interesting as lost sequences, by the author of the *Dies Iræ*, could have been neglected by individuals professing to be able to enlighten the public mind upon points of Catholic antiquity."

But the sequences of Thomas of Celano seem to have been a fruitful source of mistake. The *Acta Sanctorum*, after quoting Wadding to the effect that the *Sanctitatis nova signa* was lost, thus proceeds:

"Quam tamen excidisse credidit idem Annalista, Sequentiam habeo dono RR. PP. Conventualium Romanorum, qui eam ex duobus codicibus MSS. membranis archivi sacri eorum conventus Assisiensis describi, et a notario publico conferri curarunt, et ego ne eam lector desideret, hic subijcio cum suis mendis grammaticalibus, (quæ tamen fortasse non auctori, sed codicis scriptori, tribuenda sunt) et cum titulo quem sibi præfixum habet."

It is clear, therefore, that neither the Bollandist Suysken, (the writer of the life of S. Francis,) nor the Franciscans at Assisi, were aware that this sequence had been published before. They, in short, made the same mistake, in printing the *Sanctitatis nova signa*, that we made in printing the *Fregit victor*, and that the *Rambler* made in printing both.

We have no wish to quarrel with the *Rambler*. We have been much pleased with the spirit of some of its later articles; and shall always be glad to find it and ourselves on the same side of æsthetical questions. But our readers were entitled to know what this mistake really was; a mistake which we shared with Wadding and the Bollandists, and into which the *Rambler* fell twice to our once.

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## THE ARCHITECTURAL ROOM OF THE ROYAL ACADEMY, 1854.

It has been our custom hitherto to commence our annual paper on the Royal Academy with a protest against the miserable accommodation which that illustrious body tenders to architecture, and the consequent inferiority of the exhibition. This year we may safely assume the point as axiomatic; further to press it would be to lessen our own dignity in hardly a less degree than if we were to enter into an argument to show that the fountains in Trafalgar Square must hide their diminished squirts before the Place de la Concorde. The fountains outside and the architectural room within match admirably well together.

1105 shows the new tower and spire now being erected at Woolpit church, Suffolk, from Mr. Phipson's designs. The tower exhibits a confusion of styles. The ground-story window is Flowing; the arcading above First-Pointed. The spire moreover is too small, and the flying buttresses not well managed.

1220 presents us with a view of Somerleyton village, Suffolk, as rebuilt by Mr. J. Thomas, of course by the munificence of Mr. Peto. The prominent building on the village green is a place of worship in the Flowing Middle-Pointed style—a conventicle we conclude—cruciform, destitute of aisles, with an apology for a western limb of *one* bay, half the length of the eastern portion, a porch at the west end, and a not well conceived central tourelle. The whole is too efflorescent in pinnacles, and heavy in its entire aspect, and in one word altogether a failure.

1124 is a perspective from the north-west of the new Roman Catholic Cathedral of S. Mary and S. Peter, now being erected at Shrewsbury, by Mr. E. W. Pugin. A single exhibition drawing is of course a small criterion by which to judge of the first considerable work of a young architect, who comes forward with the special claims for considerate attention possessed by the heir of Pugin. Generally speaking, we regret that the architect does not seem to have sufficiently considered the difference existing between the cathedral and parochial character. The cathedral before us aspires in all its features to be a handsome parish church, and nothing more. The view exhibits a lofty clerestoried building, entered by a double western door, composed of nave and lean-to aisles, with a tower and sharp spire at the west end of the south aisle, and choir beyond of a lower height than the nave. A chapel gables out like a porch from the north aisle, and is, we suppose, the baptistery. This aisle terminates in a gabled choir chapel.

Mr. P. C. Hardwick is a considerable exhibitor, though all his designs are not ecclesiastical. We reserve till we can inspect the actual building, the design (1134) for a new district church at Deptford.

1161 presents us with the new Clergy Orphan School now being erected at S. Thomas's Hill, Canterbury. We hardly think this building comes up to what we should have expected from its accomplished architect. It is either too regular or too irregular. If it aimed after regularity, the chapel should not be where it is; if irregularity was the object, the remaining structure should have been otherwise treated. The building comprises a regular centre divided into three divisions by buttresses, of which that in the middle is crowned by a large stone dormer or pediment carrying a rose window with flowing tracery. The whole is crowned with a high-pitched roof. The design of this portion of the façade would be "classically" regular were it not for an oriel on the ground floor at the extreme south. The next divisions north and south are also all but regular: each has in the centre a small stone dormer, with a spherical-triangular window in it, flanked alternately right and left by a chimney-stack. The upper story (we should have stated that there are three stories in the building) is also similar on both sides, of ten windows of single lights, set rather close together. The windows in the lower two stories do not correspond on

the two sides. The next division presents the irregularity of a large mass of building projecting *backwards* to the west at the northern extremity, and of a chapel projecting *forwards* to the east at the southern. The chief characteristic of the former is a window full of tracery, of which the head is the integral feature in the gable. The story beneath contains three windows of single lights, and the ground-story two two-light windows separated by a buttress. The chapel, which breaks from the building to the south, is of six bays, with a three-sided apse, the roof being of medium pitch, and is set around with longish two-light windows, (except in the westernmost bay, which is blank,) alternating at regular intervals, with slim buttresses of two set-offs, and capped at the west end by a bell gable. We miss stamina in this chapel, which looks too much like a design of twelve years ago. The rose and triangular windows, with flowing tracery, which as we have seen are too liberally distributed in the remaining building, probably contribute to make the chapel look tame. We do not of course imply any blame of regularity abstractedly. Some of the finest Pointed buildings in the world *are* precisely regular. But we are bound to object to irregular regularity—against a design which is originated upon a palpable balancing of parts, and then “gothicised” by superadded irregularities. This is clearly the case with the school before us. The first and most natural treatment of a college, such as it is, is the traditional form of a quadrangle. Unluckily Mr. Hardwick seems to have desired to exhibit the dignified line of a balanced façade, and yet adorn that façade with picturesque effects only attainable in a quadrangle, and he has accordingly missed his point. We should observe that a small tower with a pyramidal capping appears in the design from behind, which we feel a difficulty in locating with reference to the general structure.

Mr. Hardwick also exhibits the parish church of Elstree (1176), Hertfordshire, rebuilt in 1853, in Flowing Middle-Pointed. The church seems a pleasing and unpretending structure, comprising a nave with aisles under lean-to roofs, and a chancel of proportionate length. The sacristy stands to the north of the chancel, at right angles. The tower, surmounted by a broach spire, is engaged at the west end of the south aisle. The roofs appear to be of a considerably lower than equilateral pitch.

Mr. J. T. Christopher boldly proposes an Italian design with a cupola (1137) for the Duke of Wellington's College.

Mr. J. Norton exhibits several designs, of which the first that occurs (1145) is an interior of the restored church at Westbury, seen across from the north aisle. The point of view chosen is judicious for a water-colour drawing, but it exhibits none of the features necessary for us to pronounce any opinion upon the work. The seats seem all open, with poppy-heads; we trust there are no low doors. Mr. Norton's new district church (already noticed in our pages), with double group of school buildings, which are now being erected at Abertillery, in the diocese of Llandaff, on a very picturesque site, make a very pretty group. As we have already described Mr. Norton's new church of S. Audrie's, we will not recur to it, but only state that it is

exhibited both externally and internally (1187, 1189). S. John, Bedminster, Bristol (1296), looks imposing in the drawing.

1150, an external view of the Eastbury Almshouses, Lamborne, Berks, recently rebuilt by Mr. T. Bury, presents what seems a large building in red brick of the Tudor style.

Mr. Truefitt's Lichgate railing in iron, lately put up at Horsham (1154), strikes us in the drawing as being heavy. Mr. G. F. Bodley's new schools and master's house, Cheltenham (1155), should not be described from an Exhibition drawing. As shown they seem to us much to err in heaviness.

We next come to (1159) what is entitled *Decorations of S. John's church, Hawarden, Flintshire*, by Mr. R. P. Pullan. The church itself was erected at an early period of the ecclesiological movement, by the munificence of our esteemed collaborateur Sir S. R. Glynne, and bears the marks of its date, in a rather short chancel (practically, sanctuary), with an eastern triplet, and an open Third-Pointed roof. The decorations, comprising subjects, figures, and diaper, which have been spread over this chancel and the eastern face of the nave wall, appear really striking and very curative of the defects in the structure. A Doom is depicted over the chancel-arch, extending some way down the jambs on either side. The altar, which is solid, has a figure of an Apostle painted in every panel. On the east wall, northward of the triplet, is a full length figure of S. John the Baptist; southward, one of S. John the Evangelist. Over the triplet is a group of our Lord's Baptism. The remaining decoration is diaper. We need not say that the whole result, judging from the drawing exhibited is remarkable and very religious.

Mr. T. Allom gives (1170) the Cemetery Chapel: now being erected at Hanwell, for the parish of S. Mary Abbot, Kensington; one we believe for the Church, and the other for the sects. They are very much in Mr. Allom's usual style, and just match each other, the only difference being that the church chapel has a little bell turret perched on the extraordinary four-sided porch which forms the entrance to each building. We had, we trusted, advanced beyond such things.

1177, 1181, 1210, give us in three drawings, two external and one internal, a new church about to be erected at Old Brentford, by Mr. Raffles Brown, a gentleman who has obtained a local reputation at Liverpool. As it is so near London, we reserve it for ocular inspection. Only we exhort Mr. Brown to reconsider the design, with a view to a much larger infusion of simplicity.

1182 is an impossible combination of Pointed forms, with a central tower of an unachievable height, by Mr. Goodman, appropriately termed *In Nubibus*. It had better have remained there, and not come down to the exhibition.

1186 is a design for a very rich canopied tomb in the Middle-Pointed style, with recumbent effigy, by Mr. G. Goldie. It is drawn with considerable care, and manifests a very creditable acquaintance with the details of mediæval monumental art. The effigy, which has the head supported by Angels and the feet resting on a lion, stands recessed into the wall, the upper tympanum of the tomb being supported by but-

treases screening the recess. The whole is abundantly charged with figures. Altogether it shows promise, much as we doubt the revival of that particular type of monument.

Mr. Scott's Doncaster Church is given (1192). This is too important a work to notice from an Exhibition drawing.

We have in 1196 a design for Spring Hill College, Birmingham, by Mr. E. M. Barry, to which the second premium was awarded. It is a regular building of red brick in the Tudor style, not bad in effect, but having no peculiarly collegiate character. The college, we conclude, belongs to Dissenters, and therefore rather repudiates the older collegiate aspect. The next number (1197) is also the design for a college, by Mr. H. Field, in praise of which we fear we cannot say any thing. It exhibits a low central building with some cloisters in front, with wings terminating in gabled blocks, which quite oppress the main building, the whole being designed in poor conventional Tudor.

1202 is called "Chapelry School," at Appleton-le-Moor, Yorkshire, by Mr. H. Hall. We suppose it means chapel and school. The master's house adjoins at right angles the building, in which we note a four-light geometrical west window, with a bell turret.

Mr. C. Robins' Congregational "Church" and schools (1201) are of a style of Pointed which we humbly consider appropriate for its destination, and so yield it without demur to his manipulation.

Mr. F. H. Pownall exhibits Almshouses, which he is about to erect near Tunbridge Wells (1204). Of the almshouses themselves, in brick, we have not much to say; but the chapel of stone has an appearance of breadth which pleases us. The design is very simple, a parallelogram divided (so we judge) into nave and chancel by an arch, bearing a bell-turret, and supported by a bold buttress. The drawing presents the chapel from the north-east, and we observe that it contains two single-light windows placed rather close to the nave, and one in the chancel. The east window, which is a rose set in a panel with pointed head and well buttressed up, tells felicitously. There is a simplicity about the design which deserves much praise. We wish that Mr. Pownall would reconsider the domestic buildings, so as to bring them more into harmony with the chapel. They are designed to be in red brick of a species of Domestic Pointed and far later in style than it is, and look of course disconnected. They had better too be joined to it by some cloister.

In 1206 Mr. Donaldson gives an "architect's dream," i.e. tombs of Nelson and Wellington side by side in a circular crypt at S. Paul's, perforated beneath the dome, borrowed of course primarily from the Confessional at S. Peter's, but directly imitated from Visconti's monument of Napoleon at the Church des Invalides. Apart from the obviousness of the source from which Mr. Donaldson appropriated his ideas (a great objection, when we consider *whose* the tombs would be!) we protest on practical grounds against an idea which would render the lantern and nave of S. Paul's for ever impossible towards public worship. It was enough for the Duke of Wellington to have his funeral oration borrowed from France, without having to be indebted to Napoleon for a monument.

Mr. R. L. Roumieu presents (1214) the interior of Kemsworth church, Herts, showing the new roof: that to the nave is open; the chancel-roof is waggon-headed.

1227 gives an "Interior of S. Luke's, Marylebone," by Mr. Christian. This church we believe has yet to be built. With features about it, such as the galleries in the aisles and a reading-desk looking westward, of which we cannot of course approve, it possesses a character of its own very suitable to a town church, upon which we congratulate Mr. Christian. We should especially notice with praise the marked way in which a constructional sanctuary is obtained by a solid lateral wall to the north and a *parclose* to the south. The east end is also treated with considerable ecclesiastical feeling. The window, a rose set in a pointed panel, is placed up very high, and the Commandments, Creed, and Lord's Prayer (assuming that position is enforced for them), instead of being squeezed into small tablets, are boldly painted with coloured enrichments on the large wall space underneath. The sanctuary seems lined to some height with coloured tiles. The pulpit of stone is at the north-west angle of the sanctuary; the prayer-desk adjoins.

Mr. J. H. Powell illustrates "The True Principles of Stained Glass" in a cartoon (1235). We notice only a design for painted glass in the first style.

Mr. Ferrey exhibits (1238) some brick buildings "for educational purposes, to be erected for a nobleman in the north of Ireland," in Italian Romanesque. There must, we suppose, have been some peculiar reason for the adoption here of this style. Without inquiring into what it may be, we must be permitted to query the exhibition of the building with Mr. Ferrey's name.

We must notice 1239, though not strictly ecclesiastical. It is a clock-tower for the Market-Square of Geelong, by Mr. J. Edmeston, Jun. The main construction of cast-iron, the panels fitted in with terra-cotta and encaustic tiles, "now temporarily erecting in London, by Messrs. Sylvester and Co." There is a reality about the material which is refreshing, and we congratulate Mr. Edmeston upon a combination which may yet be applied to buildings of a scale and character of which we have yet but little conception. A "Porcelain Cathedral" is as conceivable as a "Crystal Palace."

Mr. B. W. Betts offers (1242) what he calls a design for a church exterior, i.e. such a frightful jumble of Pointed and Saracenic, as might occur in an architect's nightmare.

1245 is a design for a town church of one span, by Mr. J. James. No doubt our architects are right to study the developement of churches of one span, which the needs of our towns must often necessitate; but in this case we fear that Mr. James menaces galleries by introducing two towers at the west end. And why has he made the spires of unequal heights? The best portion of the design is the arcaded vestibule in the centre, much as we fear that it is to open right and left into gallery stairs. The west window is of seven lights. We observe what resembles a coupled double transept introduced. We can hardly understand the place it will occupy in the structure, unless it be intended to point to an alternative design for the whole building founded on the Dominican church at Ghent.

## LORD HARROWBY'S CHURCH DEMOLITION BILL.

It does not often come within our scope to have to discuss parliamentary proceedings. Unhappily, a measure is at this moment before the Legislature, which calls for our warmest reprobation,—we mean the bill which was introduced into the House of Lords under the somewhat vague designation of a Church Building Acts Amendment Act: the amendment of church building consisting in a measure to enable Bishops to desecrate, destroy, and sell churches and churchyards, upon the specious plea of making a purse to meet church destitution, as if such open sacrilege would ever turn to a good result.

The community has only just awakened to the real character of the measure. Its first announcement was followed by a pamphlet by some Mr. Hume, a City incumbent, which seemed to stamp its character. This busy gentleman propounded a scheme of the most monstrous character, to rid the City of some of its noblest and most famous churches. All who cared to understand the proposal were staggered at its audacity; and among the opponents which it elicited, our contemporary, the *Builder*, stands honourably distinguished, for the able opposition which it offered to the measure, as well in writing as by the effective symbolism of an engraving, published on the 28th of January, in which it grouped together the whole cluster of churches doomed to destruction by that iconoclastic incumbent.

Still, the world in general concluded it was "only the City," and on this pretext did not much care to oppose the progress of the bill; and, to say the truth, many of these churches had fallen into something like disfavour, from the unearnest, monotonous character of the worship maintained in them, and the cold, repulsive, high pews with which they were crammed. These considerations, which ought to have led to increasing the services, and abolishing the pews, and trying the result, unfortunately gave the handle to the party which contemplated a radical reform of church, and pew, and service altogether, by prostrating them all alike in a common destruction. At length, however, (can we say that we are thankful?) the length and breadth of the proposal stand confessed, as a measure which at first endangered all the parish churches of every city and corporation town in England and Wales, and is now confessedly aimed at Arundel, Bristol, Chester, Chichester, Exeter, Lincoln, Norwich, and York. This result we owe, in a great degree, to the somewhat venturesome frankness of the Bishop of Lincoln, in avowing his intention to sweep away, should the bill pass, every one of the parish churches of his ancient city, for the advantage of replacing them by five modern and uniform places of worship. This proposition has excited, as might be supposed, no small degree of astonishment, which has not been diminished by the reflection, what those churches are in their historical and antiquarian interest. Our friend Mr. E. A. Freeman has done good service by a letter to a daily paper, pointing out the peculiar value attaching to the churches of S. Mary le Wigford and S. Peter at Gowts, which were reared

in Saxon Romanesque by the original inhabitants of the city, in the lower part of the town, to which on the Conquest they had retired, contemporaneously with the erection of the great cathedral in Norman Romanesque upon the hill above. And these are churches which the Bishop proposes to sweep from the earth!

But the evil does not stop at Lincoln. York, with its renowned galaxy, is threatened—so is Norwich: these two we have long heard of by name. Chester, as we see, follows, and Bristol, Chichester, Exeter. The point of the wedge is introduced, and a short supplementary bill, in a future session, to introduce a dozen or two fresh names, might easily be introduced, should the present measure become law. Cambridge may yet see S. Sepulchre's and Little S. Mary's pulled down. In a word, there is no limit to the devastation which a system-loving Bishop, with the best intentions, may inflict, thanks to this monstrous proposition, if ever it should pass to the statute-book.

No one will accuse the *Ecclesiologist* of wishing to check the building of new churches. No one will accuse us of a peculiar penchant for that style in which the majority of the London city churches menaced in the first instance are built; ready as we are to confess the solemnity of many of their interiors, the variety of their steeples, the beautiful group which, clustering round the mighty cupola of the cathedral, they exhibit to the spectator looking from the bridges or the river. In raising then our solemn protest, and uttering our warmest hope that the measure may be defeated and come to nothing, we claim to have it considered that we mean what we say, and speak from a most sincere conviction of its obnoxious character. Of the portion of the bill relative to the exhumation of the buried dead, and the sale of their place of sepulture, and generally of the traffic which is to be made of the consecrated areas, we cannot trust ourselves to speak with common patience, so disgusting is the whole train of thoughts which these considerations arouse.

One practical result remains self-evident. To defeat it earnest perseverance and local exertion are needed. To this, ere it be too late, we encourage, we exhort,—if we could, we would compel,—all those who love and revere the ancient parish churches of the land.

#### THE MONUMENTS OF DR. MILL, BISHOP KAYE, AND BISHOP BROUGHTON.

ONE of the earliest objects to which we directed the attention of ecclesiologists was that of the reformation of sepulchral monuments. We have now the sad task of bespeaking our readers' sympathies for a monument about to be erected to one who then, and up to Christmas last, was the honoured guide and counsellor of our humble exertions for the glory of God's house. Full of mournful associations as must be our reference to Dr. Mill, our readers will, we are sure, pardon us for doing more than drily alluding to the circumstances under which they are

invited to aid in commemorating that great and good man. The facts will speak sufficiently for themselves.

He is laid behind the reredos of the cathedral of which he was a Canon. Over his grave his friends desire to rear the only fitting memorial for such a man—his effigy in the attitude of prayer—raised from the ground upon a tomb of not exorbitant height, designed according to the best traditions of Christian art. The idea is seriously afloat; promises of aid have flowed in from many quarters. The direction of the work has been entrusted to Mr. Scott, who has undertaken it with the single desire to carry it out in strict conformity with the wishes of Dr. Mill's friends, in which he himself thoroughly shares, and with what, had the monument been for another, would have been Dr. Mill's own sentiments. We feel it due to all concerned, not to forestall, as yet, the views of the promoters by any recapitulation of the details suggested. In our next number we trust to be able to give extended particulars. It is enough to say that we have the utmost confidence in its success. The Dean of Ely has seconded the undertaking with all the energy and kindness of his nature, alike from his affection for his lost friend, and his zealous care for Ely cathedral; and the Chapter has met the scheme with perfect co-operation.

Much do we wish that the same uncompromising spirit which is to guide the execution of Dr. Mill's effigy, were to be extended to those which, in Canterbury and in Lincoln Cathedrals, are to be reared to the honour of Bishops Broughton and Kaye; the former by Mr. Lough, and the latter by Mr. Westmacott. Both artists have gone a *great* way (for this we thank them heartily) beyond the traditions of the Chantrey school, but both have stopped short of the perfect expression of prayer absolute. Each effigy (neither of them has advanced beyond the model) has the head turned somewhat on one side on the bed of death, with the left hand on a book of Holy Writ. Mr. Westmacott, we understand, would have gone on further, had he not been hampered by the modern episcopal vestments being made obligatory by Bishop Kaye's friends. He found, if he raised the arms, (and here we can sympathise with him,) that the folds of the lawn sleeves would have been ungraceful. It is greatly to be regretted that his desire to substitute the cope (which he employed in Archbishop Howley's effigy), or the doctor's gown, was not accepted. But even then, admitting his perplexity, we would, were it not too late, urge him to reconsider his decision. We are sure he might boldly overcome the difficulty. We say the same to Mr. Lough, who likewise has chosen the modern garb: adopt the cope or the doctor's gown, and also the attitude of prayer,—or at least the latter. To both we say, emancipate yourselves from the notion of a visible bed, whereon to stretch the idealised form.

Mr. Lough, we are glad to state, is going to employ alabaster for the effigy of Bishop Broughton, and has obtained a sufficient block to work it without suture. The monument is to stand towards the west end of the south aisle of the cathedral nave, close to the Bishop's grave, and, we trust, against the wall. The duplicate which it is proposed to execute for Sydney Cathedral must stand, we suppose, between the sanctuary and aisle, and form a portion of the parclose.

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In compliance with the wish of more than one correspondent, we append here, from a local paper, an interesting account of the extraordinary proceedings of a part of the committee for promoting Bishop Kaye's monument at Lincoln. It is most cheering to see, on the part of all the ecclesiastical authorities concerned, such decided expressions of good taste and feeling; and we cannot but deeply regret the result of the division.

“THE MEMORIAL TO THE LATE BISHOP OF LINCOLN.

“A meeting of the subscribers to the proposed monument to the late bishop of this diocese has recently been held in the Guildhall of Lincoln, under somewhat singular circumstances. In order that the decision at the meeting may be more properly understood, we preface a brief outline of the proceedings connected with the matter since first it was brought before the public. It will be remembered that shortly after Bishop Kaye's death a meeting was held, at which it was resolved to be desirable that some memorial of the bishop should be erected; and on a subsequent occasion it was determined that this should consist of a stained glass window and an effigy of his lordship, to be placed in the cathedral church of the diocese. A committee consisting of many influential gentlemen was also appointed, and they were authorised to select and engage a sculptor to execute an altar-tomb, on which was to be placed the figure of the late bishop, with his face turned up to heaven, and his hands clasped in prayer; the usual attitude of such ecclesiastical monuments, and one in perfect harmony with the noble cathedral in which it was to be placed. The committee soon afterwards met, and determined to entrust Mr. Westmacott, the sculptor, with the work. So far all was well done. Mr. Westmacott, however, like many other artists, had certain peculiar ideas of his own, and thought that he could improve upon a monumental attitude almost invariably adopted in the best ages of art, and sanctioned for centuries by the Church, as the fittest attitude for those who, it is trusted, are calmly awaiting the resurrection of the great day. Mr. Westmacott conceived in his mind another posture. His object was to represent the bishop *in extremis*, thus drawing aside the veil from the sacred chamber of death, and exhibiting him in his debility, with the head falling on one side, and the arms in what it is to be supposed he would term an easy position, the one grasping a bible, the other just relaxing his grasp of the pastoral staff. A very poetical design, no doubt, but one as certainly untrue and unreal. However, this amended design was suggested to certain of the committee, who it is said disapproved of the too ecclesiastical or ‘High Church’ principles, which they supposed to be upheld by those gentlemen who had proposed an effigy after the ancient type, and which in the present case was so peculiarly appropriate. The bishop was a man of prayer, and surely therefore the most proper attitude would be that which would represent him alive in the act of prayer. He was also a man of faith, and therefore the recognised position was again the most suitable, in representing his eye fixed on the realms above, as seeing Him Who is invisible. This would indicate his reliance on his SAVIOUR better than a feeble grasp of the Bible, which, as we see in the well-known incised stone at Furness Abbey, is the mark of distinction not of a bishop, but of a deacon. Mr. Westmacott appears to have founded one of his objections to the original design upon the ugly vestments of an Anglican Prelate; but a great sculptor would scarcely better show his skill than in surmounting their heaviness. The cumbrous ante-reformation habits were not very favourable to sculptors, yet they are represented in graceful folds in many instances, as may be seen in Stodart's ‘Monumental Effigies of the Middle Ages.’ And, to take a more modern instance, the lawn sleeves of Bishop Heber, in S. Paul's Cathedral are not so arranged as to be inelegant;

and surely what has been effected there might be done at Lincoln by thoughtful care and a skilful chisel. Thus there was really no necessity for any change from the position recognized in ecclesiastical art, no reason why the hands should not remain clasped in prayer, and the eye be directed heavenwards. Then indeed might we have said of the sculptor,

'Os homini sublime dedit, *cælumque tueri*  
Jussit, et erectos ad sidera tollere vultus.'

This, however, appears not to have met with the approval of certain members of the committee, and therefore by them Mr. Westmacott's amended design was received most gladly. A meeting of the committee was called, but, singularly enough, the dean and several other members, who were known to have been supporters of the original instructions given to Mr. Westmacott, received no notice of it, and hence the other side had it all their own way. It is, however, but justice to state that Mr. Melville, the honorary secretary, has accounted for his omission in this respect in certain cases by the fact that the gentlemen in question were away from home. He does not appear to have ever thought of the ordinary mode of forwarding the required notice to them by post, in order that they might at least know what their colleagues purposed doing. However, at the meeting so irregularly called, Mr. Westmacott's device was at once adopted, and Mr. Melville subsequently advanced £250 for the prosecution of the work. The proceedings of this private meeting were not at once communicated to the absent members of the committee, but 'oozed out' about three months subsequently. A regular committee meeting was shortly afterwards duly summoned, at which the Archdeacon of Nottingham moved that the original instructions to the committee (which legally they had no power to disobey) be forwarded to Mr. Westmacott, to which he was rigidly to conform. This was duly carried, and the previous irregularity thus rectified. Mr. Westmacott, however, was naturally still desirous to carry out his own design, and in this he was assisted by what now became 'his party' in the committee. At length the committee decided that they were unable and incompetent to do that for which they had been appointed, and referred the whole case to a general meeting of contributors, who were thus called upon to reverse their former decision, and stultify themselves in like manner. This brings us to the general meeting lately held in the Guildhall of the City of Lincoln. But even at this stage symptoms of apparent unfairness manifested themselves, it being evident that while subscribers not supposed to be favourable to Mr. Westmacott's altered design, had received no other intimation than the mere notice to attend, more information had been furnished to gentlemen likely to be its supporters.

"The meeting was presided over by the Mayor. R. A. Westmacott, Esq., who had been selected to carry out the monumental statue in memory of the late bishop, was in attendance. After a long and somewhat disorderly conversation relative to the conduct of the committee already mentioned, Mr. Westmacott made some observations in support of his design. It seemed from this that he objected to the arms being crossed or raised, because the modern episcopal costume was so ugly that it could not be arranged. The moment the hands were raised, he said, there was such a quantity of lawn that the face would be hidden. But he objected to the original design also on other grounds. It was proposed to have a mediæval statue, with the hands clasped in prayer, representing the late bishop in the act of dying. He wished rather to represent him in the transition state from life to death, with a calm, placid resignation, expressive of repose, thus bringing out the cause and effect of his good life. For the hands to be raised, after the manner of the original design, would be a discordant action, because in the act of death they would fall to the side. The model represented Dr. Kaye at the moment of death, with one hand just relinquishing the hold of the pastoral crook, as emblematic

of relinquishment of the world, and the other grasping the holy book, thus typifying whence the holy serenity had been obtained.—After some further conversation,

"The Venerable Archdeacon Wilkins said he regretted that circumstances prevented him from attending the first general meeting, at which he could have wished to have expressed his sentiments. He yielded to no one in unfeigned regard and veneration for the memory of the late Bishop Kaye. He (Archdeacon Wilkins) had known the late Bishop for forty years, during the last fifteen of which they were brought by office and duty into the strongest ties of friendship, which on his part became affection. He could bear as ample testimony to the private and personal virtues of the Bishop, as the world could to his public worth and high attainments. His judgment was always sound and clear; his industry surpassed belief; and his influence was always deep and most extensive, although it operated in silence. But he need not descant upon points so well known and appreciated by those assembled there for the purpose of considering the most appropriate testimony to his memory. He was sorry to perceive that an intension had been shown of voting with party motives instead of a sincere desire of entering into the full merits of the question before them. He had attentively considered the various arguments drawn from the taste and fancy of others, as well as those which had been adduced by so distinguished an artist as Mr. Westmacott, and he continued to hold the same opinion as he had always done as to the propriety of adhering to the first resolution, namely, that the effigy of the late Bishop should represent him recumbent, with his face turned towards heaven, and his hands clasped in the attitude of prayer. He was fully sensible of the propriety of giving every encouragement to the genius and imagination of painters and sculptors. That the arts and sciences should be promoted, was the desire of every man of taste, but the display of these should be confined within their proper sphere. If a figure, recumbent or otherwise, was intended for a library, a gallery, a school of art, let the sculptor have the full and unhackled range of his genius and judgment; but when the work was to be introduced into an ancient sanctuary appropriated to Divine worship and pious meditations, then let it be strictly confined to a conformity with the style and architecture of the venerated fabric in which it was to be placed. Whoever had traversed the areas of our ancient cathedrals and abbeys, must have been struck with the remarkable difference between monuments of the earlier and those of a later period—between those executed in the best style before the time of Elizabeth, and those done in subsequent times. In the former, there was a deep and concealed sense of feeling and religion; in the latter, too often the reverse—the one looking to heaven and eternal life, the other manifesting a lingering love of earth, and a reluctant relinquishment of its honour. In Westminster Abbey they found beautiful effigies of departed men, celebrated as orators, statesmen, heroes, philosophers, historians, and poets. St. Paul's Cathedral was a perfect Pantheon, and there might be seen sailor heroes attended by heathen divinities, and heroic soldiers, with all the attributes of war. These were significant of the prowess with which they especially discharged their duty to their country, and holding out noble examples to those who desired to be distinguished in their worldly career. But all this had little to do with religion or religious feeling; indeed, it had the contrary tendency, that of exciting emulation in every thing but religion. He thought church and cathedral monuments ought to be of such a character as would excite and make permanent the deep feeling and sentiments of religion, and influence the spectator to the exercise of that penitence and prayer, which should possess all when they entered God's house of prayer. He objected to monuments surrounded by symbols of worldly pomp and grandeur, especially when adorned with wreaths or chaplets, or accompanied by the personification of fame, glory, and victory. He preferred those which repre-

sented the departed in the act significant of the greatest of all Christian duties, and the most consonant with the place where they were laid, that of prayer in the house of prayer. They might see in their cathedrals many instances of prelates in their robes, represented in a variety of reading and meditation; some as pondering upon the Book of Life, but all such meditations fell short of the act of prayer, either as it distinguished the character of the dead, or as it held out example to the living. If the dying Christian was to be represented with a Bible, let it be, whether open or closed, pressed upon his bosom, but still with the hands clasped in prayer, showing that his prayer was devout, and that it proceeded from the faith which that holy volume inspired. That was the most appropriate posture for every effigy placed in their sacred edifices, but more particularly so when it was that of a departed prelate. He trusted that the same views that he had taken were in full accordance with those of the Dean and Chapter, for it was only just that some deference should be paid to them by whose permission alone the monument of the departed was to be erected within their cathedral. After making some remarks respecting the sarcophagus, or tomb, on which the effigy of the departed Bishop is to rest, he concluded by moving—"That the original resolution, so far as it respects the position of the face towards heaven, and the hands clasped on the breast in prayer, be that which Mr. Westmacott be requested to carry out in the execution of the monument to the Bishop."

"The Dean was still strongly impressed with the beauty of the original design, —a figure having the hands clasped in prayer, and the face turned upwards to heaven, expressive of the faith and hope of a Christian. The head turned aside according to the altered design was expressive of a man in sickness. The original design represented the Christian triumphing over death; he was sure that the other represented death triumphing over the Christian. The Dean and Chapter would be the responsible parties with regard to propriety of design, in the intended monument. He had not the least doubt, that if the present meeting agreed to adhere to the original design, Mr. Westmacott would execute it for them with great ability and good taste. He should therefore second the resolution moved by Archdeacon Wilkins.

"The Right Hon. Tennyson D'Eyncourt moved, as an amendment, 'That the model already prepared and partly completed by Mr. Westmacott, be carried into execution;' which was seconded by the Hon. W. Monson.

"Eventually upon the Mayor putting the question, there appeared for the amendment 44, and for the original proposition 30.

"Votes of thanks were then accorded to the Mayor, to Mr. Westmacott, and to Mr. A. S. L. Melville, the honorary secretary. Before the meeting separated, the Dean, in reply to a question put by the Hon. A. S. Melville, intimated that the Chapter could refuse to admit the monument into the cathedral if they thought such a course desirable, in consequence of the nature and character of the work."

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## S. NICHOLAS PARISH CHURCH, BRIGHTON.

MANY of our readers will probably remember the old parish church of Brighton, reared as the church of a small fishing borough, with a low tower, frightfully modernized, and standing in the middle of a teeming churchyard, but magnificently situated on a height, with the now enormous town nestling round and up to it, and the sea beyond. The restoration of this ancient place of worship had long been a thing rather

looked for and anticipated ; but the death of the Duke of Wellington, and certain early associations connecting him with this church, led to its restoration being proposed as the Brighton memorial to the Duke. The idea was successful, and the work was entrusted to Mr. Carpenter, who undertook it, in compliance with the wishes of the promoters, as a conservative restoration. We could have wished a larger work carried out in so grand a position, incorporating into the new structure the features of the old church, such as the font and chancel-screen, which were worthy of being preserved. As it is, the tower, general plan, and central arcade of the original church have been repaired, while the aisles have been rebuilt (from the exigencies of accommodation) of an enlarged width, and that to the north has both been extended to the western face of the tower, and also eastwards in the form of a chancel-aisle with a vestry beyond, surmounted by the organ chamber. The south chancel aisle existed already. The nave aisle-roofs are lean-to, of a flatter pitch than that of the nave ; those of the chancel are gabled. The windows are restorations of the early Third-Pointed ones already existing, except at the east end, where a graceful three-light Middle-Pointed window has been inserted, with tracery consisting of two trefoils in circles and a quatrefoil in a vesica. The seats are all low and open, though unluckily the broad central gangway is encumbered by a series of little moveable benches without backs.

The well-known Romanesque font now stands in the south aisle, to the left of the entrance from the porch. The chancel-screen, which it will be recollected is a very perfect specimen of Flamboyant work, has been restored, and richly polychromed. The prayers are said outside, at a desk looking north. The pulpit is as yet but temporary. Within the screen the chancel is seated stall-wise, and the sanctuary is lined up to the window-cill, with tiles embossed and coloured, and forming a repeated pattern. With these, the screen, and the painted glass in all the windows, there is a considerable effect of colour in the church. We trust this may soon be increased by the coloration of the most eastern bay of the nave, which presents the peculiarity of being waggon-headed, while the remainder is open,—a feature which has of course been preserved in the restoration. The glass in question is from the cartoons of Mr. Clayton, and executed by Messrs. Ward and Nixon, the whole being superintended by Mr. Carpenter. We looked upon it with much interest as a result of the movement which Mr. Carpenter has made for the improvement of glass painting in England. The east window contains three subjects, in a band of medallions, boldly stretching across the grisaille,—the calling of the Apostles by the sea of Galilee, the miraculous draught of fishes, and the walking on the sea,—all of course having reference to the maritime position of the church, and to its dedication. The drawing is antique without being distorted, it shows thought and talent, and the whole window is singularly destitute of that vulgarity which is so apt to cling to English specimens of glass painting. The remaining windows contain grisaille relieved with colour ; the glass in which struck us as being too smooth in its texture. This defect in all probability will soon yield to the saline atmosphere.

We have left to the last the most striking object in the building,—the monument by which its connection with the Duke of Wellington is maintained. Mr. Carpenter had the difficult problem of designing a monument which should be commemorative of an absent person without partaking of the idea of a shrine. The novel and ingenious notion of an in-doors modification of a churchyard cross presented itself. But then another difficulty occurred, viz., the risk of producing that which should resemble a “sacrament-house.” This has been overcome by making the memorial hexagonal, wrought in open work, (standing of course upon a solid base,) and exposing to view a central shaft of dark marble, bearing mottoes indicative of its destination, the main work being of clunch stone. The general design (so difficult to describe) is composed of a bold base bearing the legend, “In memoriam maximi ducis Wellington hæc domus sacrosancta quæ ipse adolescens Deum colebat reedificatur.” Above that rise two stages of open-work, the upper of rather less diameter than the lower, composed of a trefoiled-headed niche-like opening on each face, with straight-sided pediments in the lower and ogee-pediments in the upper story, supported by richly crocketed buttresses at the angles. Above is a smaller solid stage panelled in each face, with double niche-like panels. Above is another open stage to contain the figure hereafter to be mentioned. The whole is capped by a crocketed spirelet, surmounted by a bold crop. The internal shaft, of S. Ann’s marble, is surmounted with a small figure in alabaster of S. George overcoming the dragon. The entire effect is very original and rich; and, under the circumstances, we think quite admissible. The restoration of an entire church *in memoriam* of a national benefactor—not, be it specially noted, “*in honorem*,”—is a new idea. But that being ruled it was well that it should contain some note of the fact. The danger was the quasi-canonization of the Duke of Wellington, which Mr. Carpenter has been most assiduous in avoiding, by producing that which, though very beautiful in itself, is obviously neither a tomb nor a receptacle for a reliquary. It stands to the east of the south chancel aisle. We wish it could have been placed more centrally with reference to that aisle, but congregational demands forbid it. The scale of this monument may be judged of by the fact that its height is about eighteen feet and a half.

Altogether this restoration is a very interesting and pleasing work. Mr. Carpenter was not able from the conditions under which it took place, to use entire liberty; but he has carried out harmoniously and completely a consistent idea, and the inhabitants of Brighton, we understand, are using with pleasure their ancient church, restored, but not deprived of its well-known identity.

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## DORCHESTER CHURCH.

*To the Editor of the Ecclesiologist.*

DEAR SIR,—The church at Dorchester, Oxon, my works in which you have noticed in the April number of the *Ecclesiologist*, has such a special interest to many persons, that I must beg you to let me explain some points in which your notice may give, I think, a wrong impression. You remark upon the screens that they are generally high and solid, and especially you note this of the western one, which divides nave and choir; and afterwards you ask, whether the prayer-desk outside would have been necessary, had the screen been lower. An ordinary reader might, I think, imagine that I approve of an impractical height of screenwork. My strong feeling against high and close screens and gates must be, I conceive, better known to yourself than to almost any other person; and I have for years, both by advice and in my own practice, discouraged the general use of choir screens. Glad as I was to find you using such an argument as that about a high screen compelling the use of a clergyman's reading-desk in the nave, and so making the choir an unreality; I was yet rather startled at finding an argument brought forward against myself, which, as you know, I am so much alive to, and have so long and so urgently pressed upon others.

My motive at Dorchester, whether right or wrong, is a very simple one. The old screenwork, of a very valuable date, including part of some western gates to the choir, of an unusual design, were remaining. All this old woodwork had been painted green, and was much decayed. I determined to cleanse and preserve all I could, and to copy that which was too much decayed to be re-used. A great deal of the old work is therefore preserved in the present screenwork of the chancel; and the western gates, which were too much mutilated and decayed to be put up again, have been copied. The height is strictly that of the old ones, and that of course settled the height of the screen in which they occur. Stalls were designed to back against this screen to its full height, and to come within one panel of the gates on each side. Therefore these panels, which were intended to be free of stalls, are the only ones pierced. The stalls have not been executed, for want of funds. The fact is, that Dorchester Abbey Church is not the church which it would give me any pleasure to adapt or drag down to the level of a village congregation and service. Dorchester is no case for such treatment. I have always rather looked forward to the day when, as has often been suggested, a college may be connected with it, or it may be even a temporary cathedral. The thing to be done under the circumstances certainly was to copy and restore. The Bishop decided the position of the reading-desk when the plans were first of all submitted to him, and this without reference to the height of the screens. The new roof, though not at all a more original one than if it were like as you describe it, the one at Ely, differs materially from it. It consists of an arched brace under each rafter, rising from the plate up to the centre of a collar.

In criticising the tracery of the east window, which has now been for some years restored, you write:—"We thought that the Flowing—not to say Flamboyant—tracery of the great circle, and the richness of the ball-flower mouldings, were almost too elaborate to agree with the character of the old part of the window." I must remind you that, in the *Ecclesiologist* for August, 1848, you gave a different opinion of this same window, which was then just put into its present state. You said then:—"The rose in the head of the east window is re-filled with tracery which, although due to the architect, tallies so completely with the Flamboyant character of the remainder of the window, that it must be very like, if not identical with, the original design." I have no doubt about its being "very like, if not identical." A large sweep of the lower part of the great circle remained from the wreck which the lowering of the roof in the sixteenth century had made of the head of this window, and this showed the broken points from which the tracery had originally branched, and the section of its mouldings. A piece of Flamboyant tracery also remained, which fitted accurately, when applied, into the lower part of the circle at one of these points. All the stonework of this circle which remained had the ball-flowers which you think too elaborate, and they were spaced as they now appear. I was fully alive to the importance of dealing carefully with such a singular window; and I firmly believe that nothing else could have been made of it than has been made of it.

I will make a very few remarks on the fittings. There are some "blocks," as a carpenter would call them, beneath the cappings of the seat-backs, and which you describe as "glued on corbels," as if they were an unheard of and unjoiner-like device. But any one accustomed to general joiners' work is aware that these sort of things are used in it abundantly, and "glued." No architect would be satisfied with a staircase, the treads and risers of which were not blocked and glued beneath, with what you would, I imagine, describe as "glued on corbels." I have simply used, visibly, that sort of work which is concealed, more or less, in most joiners' work. You can put your hand under any piece of furniture, and find them. I should have thought that "bracket" was the right word for what you call "corbel" in the case of the pulpit. I may be mistaken; but I do not think their outline can disqualify them for the usual name given to such things.

Seats in choir-aisles must of necessity, I suppose, be out of sight either of the pulpit or the altar, and sometimes of both, which is disadvantageous, no doubt, in itself; but at Dorchester it was necessary to provide a certain number of seats, which could not be done without putting in those, the situation of which you criticise. The less conveniently placed seats in any church would generally never be occupied until all other seats were filled; and there are many children's seats in other parts of the church at Dorchester.

I remain, your's very faithfully,

May 2, 1854.

W. BUTTERFIELD.

[We are very glad to have the opportunity of making public so satisfactory an explanation by Mr. Butterfield of an arrangement of

screenwork, which had the more surprised us when we saw it, because it seemed inconsistent with his general opinions on the subject. We need not point out that, when our valued friend talks of "discouraging choir-screens," he means *high* choir-screens; i.e., screens in which the solid base is surmounted by open tracery. We have as consistently maintained our ground, that the solid low screen fulfils the condition of *cancelli*, and is therefore ritually sufficient where the introduction of a high screen is not possible; but that the latter is far more beautiful, and therefore preferable. Practically we are convinced that the high traceried screen interrupts neither sight nor sound. Common sense seems to us to prove that it cannot do so; for the tracery must in all cases stand clear above the heads of clerks alike and laity. Why does not Mr. Butterfield, who has so deeply considered the matter, engage with us in a friendly controversy? We shall be delighted to meet him. In the present instance, our plea was that the Dorchester screen, being a "*low*" one, it was too high of its sort. Mr. Butterfield has most clearly elucidated the seeming difficulty. We are delighted at Mr. Butterfield's clear perception of the difference between a mere parish church and a cathedral or quasi-collegiate church. He should, in justice to himself, have explained, that his opposition to high screens is only in the case of parish churches; for example, at his two cathedrals of S. Ninian's and Cumbrae, the former not larger, the latter much smaller, than many parish churches of England, he has reared high screens of stone. Our remark on the tracery of the east window was not meant as a new and unfavourable criticism upon the restoration; for we referred, in the sentence next but one preceding that which is quoted by Mr. Butterfield, to the former controversy on the subject. We meant merely to convey the somewhat different impression which we received from the actual window upon re-visiting the building after the lapse of some years; and since we have been misunderstood, we wish we had stated this less concisely. As to the fitness and beauty of the details of the woodwork which we noticed, we retain our opinion.]

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#### MR. FISH ON PLAIN SONG.

*A Paper read before the Oxford Society for the Study and Practice of the Plain Song of the Church, "On the Application of Plain Song to the Services."* By the Rev. J. L. FISH, B.A.

Lord Ashburton, perhaps, hardly reckons Plain Song among the common things which the university graduate never fathoms; otherwise, Mr. Fish's paper would remove from Oxford a portion of the reproach cast upon her. And yet if it be, as it is, the natural mould into which Common Prayer throws itself, all who have a heart for common worship will sooner or later wish for an acquaintance with that which will best enable them to take their part in it.

It is this which makes us think that Mr. Fish has done most wisely in devoting his paper to the last of the three grounds on which the appeal for Plain Song rests,—“authority, antiquity, and reason or practical utility.” In these times, when the *ipse dixit* of a Bishop or the verdict of a Court may any day change the whole face of ritual order in a diocese or province, the plea of *authority* must never be forgotten. But the Rubric that stops the mouth of the Bishop, and the Injunction that trips up the Proctor, leave the parishioner unscathed. To him you must show the *reasonableness* of a service performed chorally. The common-sense view, and that alone, will win his ear. Give him a service so *plain* that he can take a part in it, and yet so full of life and dignity, (imparted by its choral character,) as to impress itself upon him as a substantial act of worship, and you soon cease to hear of objectors to sung services among the middle and lower classes.

It will be observed that we say nothing of the upper classes, who, in past ages have been the chief patrons of the cathedral service (as it is called). If choirs become such as we desire, they will scarcely continue so. Musical services must lose their friends ere they can win their foes. The delicate ear, refined taste, or trained voice will often be more shocked than gratified at the effect produced by unskilled singers,—together with the want of harmony,—so long as unison is all that the choir can accomplish.

Mr. Jebb is not ashamed to declare his own feeling on the point; yet it is but fair to remember, that his work was published several years ago. However, we are bound to transcribe his view from Mr. Fish's paper (p. 7), for the purpose of protesting against it:—

“Much (he writes) has been said of congregational chanting. If by this be intended the undersong of such of the congregation as really understand how to chant, the regular choir forming the nucleus, and the choral harmony being audibly predominant, there can be no *objection to the practice*. But if it be meant that the congregation is to form the choir, every one, how unskilled or ill-endowed by nature soever, ought, as a matter of duty, audibly to join, and that the choral chant is to be a confused buzz or crash, and all expression, discrimination, and proportion of harmony, (*the true attribute of choral chanting*,) [sic] are to be sacrificed, in order to support a supposed Christian principle or privilege, in order to give an audible testimony to their faith, then I can only say, that our musicians ought to give themselves no further trouble about harmony; that it ought to be suppressed altogether; that the melody may as well be abandoned too; in short, that *it would be best to drop all pretence to choral music*.”

Now, this, of course, is a picture not only painted in glaring colours, but set in a false light. It is easy to answer that a highly trained choir, performing to an audience, attain to no act of worship, much less common worship. “Bear and forbear” must be the principle of all community of action. Exceptional congregations apart, educated ears must learn to content themselves with the vigour of plain music and hearty voices; and half-trained choirs must aim at nothing too fine for the congregation to follow, or for themselves to execute properly.

Such is the very scope of Plain Song. Respecting it, Mr. Fish says well (p. 9):—

"Its essential is *melody*, (not necessarily unison,) a firm vigorous melody,—a melody not '*polluted*' by male voices, but strengthened, improved, made more telling and hearty, by the addition of them. It is within the compass of all voices. Its execution necessitates no close study or careful musical instruction. It is emphatically the people's Church music. Do not think I am saying anything against *harmony*. We must have *that* also: it will be best supplied by the organ, or, if there is not one, by the trained voices of the choir. But let the melody be well supported, and the harmony a minor point."

There is one point here which requires attention, and that is the pitch. Hitherto in restoring Plain Song, regard has been mainly had to the treble voices of boys and to tenors. If such can be shown to include the mass of our congregations, well and good. But if, as we suspect a lower pitch both of reading and chanting is more suitable to the many, it is a matter which should not be lost sight of.

It is the object of the members of the Oxford Society, in whose choir Mr. Fish has undertaken the office of director, to obtain such a practical acquaintance with Plain Song as to enable them to improve their "parochial worship and those college services which are not blessed with choral foundations." The truth of the principles enunciated in this paper is the best guarantee that the cause it advocates will meet with attention now, and eventual success.

It is with great satisfaction that we are able to report in another part of this number, that Cambridge is not behind the sister University in the practical study of Plain Song.

## ON THE PROPER PITCH FOR CHANTING PLAIN SONG.

*To the Editor of the Ecclesiologist.*

SIR,—I trust you will allow me through the medium of your pages to invite the attention of your musical readers to an important point, to which sufficient attention has not been paid. During a short visit to London I have visited several churches, but have not yet succeeded in hearing even the Psalms sung as they should be. The choir are almost always left to themselves, and the duet between parson and clerk is only altered into a bass solo and chorus of trebles. Plain Song, instead of being made plain, is rendered impracticable by the adoption of high reciting notes, which forbid the laity, at least those who do not possess high voices, from taking part in God's service. I shall not attempt to tell the readers of the *Ecclesiologist* that it is the duty of all to share in our common prayer and praise; but I trust that these remarks may induce those who superintend choirs to lower the reciting note to a reasonable pitch.

In the Middle Ages the reciting note was never pitched above D, but the tuning fork has been raised even since the days of Handel at least three semitones, and there is good reason for believing that the

ancient D corresponds with the modern A. The present dearth of counter-tenors, in comparison with former times, does not arise from the lowering of the human voice, but from the raising of the concert pitch, the result of which is, that the average voices of the sexes now are a low tenor or baritone, and a mezzo soprano. By assuming the modern A to be as in the Middle Ages the highest reciting note allowable, the tones for the Psalms fall within an easy compass of the voices of a majority of the congregation; whereas now we have to strain our voices and get out of tune.

At a meeting of a Plain Song Society last week, we sang a portion of the thirty-sixth Psalm to the fifth tone first ending, the reciting note being C; the voices were fully above the average in point of skill, but when the accompanist desisted from playing the harmonium, the voices fell in two verses more than a quarter of a tone. The Psalm was recommenced on A flat, and the voices, when again left to themselves, sang without falling. Such an instance plainly shows that a low reciting note is most easy, and I maintain that ease should be consulted, for it is impossible to sing with the understanding when minding sharps and flats. I will fully admit that a more brilliant musical effect is produced by a high reciting note, but our object in restoring Plain Song is not to produce a brilliant musical effect, but to praise God as best we can. The motto of the Oxford Plain Song Society should be borne in mind by all church choirs:

“ Non vox sed votum, non musica sed cor totum  
Non clamor sed amor, sonat in aure Dei.”

To illustrate what I mean, it may be said that the position of the organ on the rood screen is the position best calculated to produce a brilliant musical effect, but no Churchman in his senses would recommend such an arrangement, as considerations other than musical have to be taken into account; and as we would not sacrifice the devotional appearance of a church to mere musical propriety, neither should we sacrifice devotion itself to musical effect. We are working “*ad majorem Dei gloriam*,” and in the cultivation of the means we must not overlook the end. Choral service is one of the means, and not in itself an end; let then the music be such, and so arranged, that the people may easily join in it. Do not let the reciting note be so high as to strain the voices of the congregation: difference of atmosphere, time of day, fasting, &c., should all be taken into account when selecting the pitch. The principal of a Training College, where Plain Song is sung in an admirable manner, told me he observed a great difference in the voice before and after breakfast, for which he always made allowance. The proper course is to take that note which comes easiest and most naturally. Yet it is not unusual to recite upon B flat, or C; but, to recite a verse with devotion on these high notes is beyond the ordinary compass; so that “*votum*” is sacrificed to “*vox*,” and “*amor*” is absorbed by “*clamor*.”

If the principle I have advocated be right, it is clear that organists should be competent to transpose. Indeed I am sometimes tempted to wish that S. Cecilia had not invented the organ, for in most churches

where an organ exists, it is so fondly worshipped that the human voice has no chance against the howling idol. The exaggerated use of the organ, instead of sustaining the hearty devotion of Christian worshippers, converts common prayer into a dose of dreamy religionism, and fosters the worst, because the most insidious, feelings of Protestantism and subjective worship. For instance, at S. Paul's, Knightsbridge, on week days the organist always uses the stops at high pressure, and when the least notion of praise occurs in the Psalms, out come all the stops, the choir is drowned, and the congregation are unable to follow, devotion is annihilated and the boys' voices cracked. I can assure you this is not an overcharged description of the state of things, and almost all other churches I have visited are just as bad. It can never be too often repeated that the sole use of the organ is to sustain the human voice, for of "voluntaries" I now say nothing, but that they form no part of the church service. If the organist outstep his province, great mischief follows, and the whole theory of Christian worship is upset. I have the highest respect for organists, and in fact am myself in a small way one of the fraternity, but it is because I have so great a regard for them in their own sphere, that I am anxious they should not intrude their affectations upon the Church to the discomfiture of a Christian congregation.

I am, dear Sir,

THE SECRETARY TO A PLAIN SONG SOCIETY.

### ARCHÆOLOGIA CAMBRENSIS.

WE have before us two very interesting parts (XVI. and XVII.) of the *Archæologia Cambrensis*, which well sustain the deservedly high character already obtained by this journal. The papers which we should select as especially valuable, are a general essay on "Certain Desiderata in the Study and Preservation of Welsh Antiquities," by the Rev. H. Longueville Jones; one on Conway Castle, by the Rev. C. H. Hartshorne, which gives very copious extracts from the fabric roll of the expenditure in building the castle, from a document preserved in the late Treasury of the Exchequer, in the Chapter House, Westminster; a paper on the Priory of S. John Evangelist, Brecon, by the Rev. G. Roberts; some very curious extracts of accounts from the Liber Communis of S. David's Cathedral, by the Rev. W. B. Jones; and one on "The Architectural Antiquities of Monmouthshire," by Mr. E. A. Freeman. In the last-mentioned paper, which is the most distinctly ecclesiological contribution of all those which we have mentioned, Mr. Freeman describes, though not at much length, the Priory Church of Abergavenny.

"It is a large cross church," he says, "which appears to have remained tolerably perfect till the not very distant period which converted the nave into its present likeness. The outer walls, on the north side certainly, the south I do not so well remember, are original, but the whole interior has been gutted, spoiled of its arcades, and converted into one of the most astonishing

preaching-houses which it has ever been my lot to enter. . . . The choir occupies its old position under the tower ; to the east is a presbytery of three bays, with aisles attached to the two western ones. The transepts project very little beyond their level, but having high roofs, and being very nearly as high as the presbytery, they produce a good cruciform effect. . . . The tower is a plain embattled structure, with a square staircase turret, at the north-west angle. The style is Decorated, with the insertion of some large Perpendicular windows."

At Monmouth nothing is left but the tower and spire of the ancient church. Mr. Freeman thus characterizes the parish churches in the district near Monmouth :

"In their general effect these churches do not differ very materially from those I observed between Chepstow and Newport ; there is the same picturesque outline, the same absence of architectural enrichment, and often of architectural character. But they struck me as decidedly inferior to the southern churches ; they are not ruder, but they are somewhat more vulgar ; for instance, staring square-headed windows of meagre Perpendicular supplanted the delightful trefoil-headed lights, and the superior kind of square-headed Perpendicular window, which form the staple of the other district. One peculiarity they have, which I do not remember in those of the other district, a custom namely of setting the broad square windows in a shallow recess reaching the whole height of the wall."

The church of Llandeilo-Bertholey deserves and has obtained a more detailed description :

"This is certainly one of the strangest churches which I have seen any where ; its ground-plan is singular ; some of its details are more singular still. It consists of a nave and chancel, with aisles, chapels, transepts, &c., collected round them in a most puzzling fashion. As the nave and chancel are only distinguished by a change in the roof, which hardly affects the ground-plan, it may be more convenient to speak of the central space as an undivided unity. To the south it has an aisle not reaching to the extreme west, but leaving room for a porch beyond its western extremity. At the east of this aisle, almost ranging with the east wall, a transept projects. Four irregular arches divide this aisle and transept from the central space. First to the west are two segmental arches, with two chamfers, and an octagonal pillar between them. The respond of this couplet marks the eastern extent of the nave, as there is now no pillar, but a solid mass of wall. The third arch is segmental, with only one chamfer, and reaches to another mass of wall, beyond which is the arch into the transept. This last is of a very extraordinary character, being of wood, of a sort of late Perpendicular or incipient cinque cento, singularly flat, and dripping with cusps, something like the nave roof of S. David's. On the north side stands the tower, whose west wall ranges with that of the south aisle, but a modern erection has been extended to the west wall of the nave. A north aisle reaches from its eastern face to about a level with the west wall of the south transept. The tower opens southward to the nave by a moulded segmental arch, and eastwards to the aisle by a taller moulded arch. The aisle seems to have had originally but a single arch to the central space, a moulded segmental one, nearly but not quite opposite to the third on the south side. . . . At the east end (of the north aisle) a small Perpendicular chapel has been added, much narrower than the aisle, with which it has no connection, but reaching to the east end of the church. It has a panelled barrel vault of stone, and opens to the

chancel by a moulded elliptic arch. To the north also an additional aisle or chapel has been thrown out, stretching to the east end of the aisle, but not so far west as the east wall of the tower. This opens to the aisle by two wooden arches, similar to that in the south transept, and connected by a wooden pillar richly carved with surface ornament. This chapel has a good coved roof. The above description will, I think, make it clear, that the church of Llandelo-Bertholey is a very singular one, and well worth a visit from all who may be bound either for Abergavenny or for Llanthony. Externally, I know of no church even in Pembrokeshire which surpasses it in picturesque effect; as it presents a complicated display of high roofs and gables, the aisles having compass roofs."

### GIBSON'S NORTHUMBRIAN NOTICES.

*Descriptive and Historical Notices of Northumbrian Castles, Churches, and Antiquities.* Third Series. By WILLIAM SIDNEY GIBSON, Esq., F.S.A. London: Longmans. 1864.

MR. GIBSON gives us, in this series, a very welcome addition to his former volumes. The first paper is on Naworth Castle, in the course of which we find a description of Lanercost Priory, and a very full and interesting biographical notice of Lord William Howard, better known as "Belted Will," the civilizer of the English Borders. The second article is a descriptive account of Brinkburn Priory. We extract part of the description of the ruined priory church:—

"Some portions of the existing edifice seem old enough to be the work of the little colony of canons who obtained the grants from William de Bertram. (*temp.* Henry I.,) especially the Norman doorways on the north and the south sides of the nave, which are enriched with sculpture of an early character in the mouldings and the capitals of the columns. But the edifice is, for the most part, of the transition period; and its architecture generally belongs to the later part of this (the twelfth) century, and presents many peculiarities. . . . The church is cruciform, with a low square tower at the intersection of the cross, carried by pointed arches, which rest on brackets, and are of noble height and well-proportioned, and spring from massive piers with clustered columns and square capitals. The choir is without aisles; there is a north aisle to the nave, and the transepts have eastern aisles. In the eastern gable the original lancets have disappeared, and have been replaced by three uniform tiers of lights with transoms, three lights in each tier; at the western end were three tall lancets, of which only two remain—the lancet-window on the southern side, with the wall of that angle, and all the turret, save a few stairs from the ground, having fallen. The arcades of the triforia and the clerestory are nearly perfect; and indeed there are few abbey churches of which so large a portion remains in good preservation, and the whole fabric of which could be so easily restored. . . . There are six bays on the north side of the nave, and on that side are triforia and clerestory; on the south side are four tall lancet-windows, extending from near the stringcourse to the roof, and on the exterior south wall of the nave, below the stringcourse, is a fine arcade of uniform arches on corbels. The few lights of the church are deeply splayed. The triforia arches in the nave and in the east walls of the transepts are pointed, and coupled under a circular arch. There are three lancet-lights in

the clerestory of the chancel, on the north and south sides; the clerestory windows in the nave are circular-headed. There is a magnificent and highly elaborate north porch, a fine and perfect specimen of transition work. The mouldings are deep, ornamented with grotesque heads and figures. The capitals are of Norman character. Of the chevron ornament there is a triple row, as in many Norman doorways; but the moulding is that which came to prevail in Early English architecture, while the billet ornament is sculptured on the exterior round. On the southern side of the nave, near the western angle, is another doorway of Norman character. On the same side of the church, and near the transept, is a third enriched doorway, by which the monks entered from their cloister-garth; and, on the right of it, a fourth doorway, of transition style, which leads into the south transept. The capitals of the doorway into the nave are entirely sculptured with the Norman knot-work, and the moulding is ornamented at intervals with large knobs or bosses. The mouldings are generally marked with the nail-head ornament."—p. 45.

The third paper describes Middleham, formerly a residence of the Bishops of Durham; and Mainsforth, the residence of Surtees the antiquary. Tynemouth Priory is the subject of the next memoir, and its history is treated at much length. It is astonishing how much information Mr. Gibson has collected from various sources, as to the biography of various worthies connected with the places which he describes. As an example of this, we would notice the memoir of Thomas De la Mare, Prior of Tynemouth from 1341 to 1349, during which time David, King of Scotland, taken prisoner after the battle of Neville's Cross, was entertained at the priory. This is the same De la Mare who is better known as one of the most energetic Abbots of S. Alban's, where he presided from 1349 to his death, at the age of eighty-eight, in 1396. His famous brass at S. Alban's is well known, as perhaps the finest and largest in England.

The succeeding papers are entitled, "A Visit to Hartlepool," "A Visit to Yarrow" (which is of great interest), an article on Newcastle and Durham, the substance of which appeared in our own pages, and "A Visit to Corby Castle, Cumberland."

We wish that all parts of England had an historian, who would investigate their antiquities as faithfully and in as good a spirit as Mr. Gibson has set an example in doing for Northumberland, Cumberland, and Durham.

### GODWIN'S LONDON SHADOWS.

*London Shadows; a Glance at the "Homes" of the Thousands.* By GEORGE GODWIN, F.R.S., Editor of the *Builder*, &c. London: Routledge. 1854.

MR. GODWIN has done good service to the cause of sanatory improvement by collecting and reprinting, in a convenient pamphlet, the interesting but most painful articles in which, in the pages of the

*Builder*, he had described his many visits to the miserable abodes of the London poor. A great number of illustrations heighten the effect of the letterpress. We hope that this pamphlet may have a very wide circulation. It can scarcely be read without exciting an earnest resolution to do something to abate the evils, of the very existence of which large classes of the inhabitants of our great towns are altogether unconscious. Mr. Godwin well puts it in his preface:—"The miserable condition in which thousands of human beings are condemned to pass their lives in London and other large towns is a giant evil,—a giant which should be slain, if we would not have it slay us. And a war against this, fortunately, is a war which can be prosecuted without fear of loss, and with the certainty of success." And again:—"Only those who have examined into the evil for themselves, can judge of its enormous extent and its frightful results. We are all interested in the removal of it, immediately and personally; and yet, blinded by ignorance, and trusting to chance, we shut our eyes to the fact, and go on building gaols, and forming penal settlements, to punish what might have been prevented; taxing our means to pay the cost of illness and death wickedly produced, and dying ourselves, it may be said without irreverence, long before there is any real necessity for doing so."

We sympathise warmly with Mr. Godwin's energetic efforts in the *Builder* to unite all classes of society in the crusade against ignorance and vice, and with the good feeling shown in all his endeavours to alleviate and to elevate the moral and social condition of the poor. The two lines which he himself quotes from that true poet of the people, Gerald Massey, may be taken as a motto for this branch of his labours—

"This world is full of beauty as other worlds above,  
And if we did our duty, it might be full of love."

## ECCLESIOLOGICAL LATE CAMBRIDGE CAMDEN SOCIETY.

At a meeting of the committee held on April 6, 1854,—Mr. Beresford Hope in the chair, and the following members being present, Mr. Chambers, Mr. Dickinson, Mr. France, Mr. Gordon, the Rev. S. S. Greatheed, the Rev. T. Helmore, the Rev. G. H. Hodson, the Rev. H. L. Jenner, the Rev. J. M. Neale, the Rev. W. Scott, and the Rev. B. Webb,—the Lord Bishop of Moray and Ross, and the Lord Bishop of Graham's Town were admitted as patrons; and the Rev. H. Williams, Vicar of Croxton, Norfolk, and William Slater, Esq., architect, of 12, John-street, Adelphi, London, were elected ordinary members.

The meeting was attended by Mr. Joseph Clarke, F.S.A., architect, who exhibited his original drawings for the Diocesan Training College which he built at Culham, in the diocese of Oxford, and also his designs for rebuilding the church of Farnham, in Essex. Mr. S. S. Teulon, architect, also had an interview with the committee, whom he consulted as to certain points in the restorations of Barking church, Essex; Broughton Sulney church, Nottinghamshire; and Woodstock church,

Oxon. Mr. Slater exhibited his designs for two restorations in Northamptonshire; and the committee also examined Mr. Street's designs for the restorations of S. Michael's, Oxford; Summertown, Oxon; and Rodney Stoke, Somersetshire; and his working drawings of the new churches at Elmley, Kent, and Cowley, Oxon. The following plans were also examined:—For a new church at Halse Town, near S. Ives, Cornwall, by Mr. J. P. St. Aubyn; for the restoration of Croxton church, Norfolk, by a local architect; for new churches at Wedhampton, Wilts, and Llangarren, Herefordshire, and a new school-room, by Mr. G. F. Bodley. Letters requesting advice, were received from the Provost of S. Ninian's, Perth; the Archdeacon of Bristol, the Rev. Mr. Turner, and others; and letters were read from Mr. H. Hall, the Rev. C. Wray, and Mr. J. H. Markland, the latter of whom brought before the notice of the committee the proposed schemes of restoring Horsted Keynes church, Sussex, in memory of Archbishop Leighton, and of rebuilding Bemerton church, in memory of George Herbert.

It was agreed that the fifteenth anniversary meeting of the Society should be held at No. 1, Adam-street, Adelphi, at one p.m., on Tuesday, June 20; and that three meetings for the performance of ecclesiastical music, by the Ecclesiological Motett Choir, should be held in the Lecture-room, at S. Martin's hall, on the evenings of Tuesday, May 16; Tuesday, June 20; and Thursday, July 13, to commence at eight o'clock, p.m. It was also determined that a programme of the music to be sung at the meetings of June 20 and July 13, should be published in the June number of the *Ecclesiologist*; and that persons, not members of the Society, should be admitted to the music meetings upon payment of one shilling, to defray the expense of the room.

The sub-committee appointed to superintend the publication of the second part of the "Hymnal Noted," reported that the translation of the hymns, &c., was concluded, and that the noting of the words and the harmonising of the melodies would be undertaken without delay.

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*Music Meeting, Tuesday, May 16th, at S. Martin's Hall.*

The Motett Choir, who have for a short time been zealously practising the style of music we have uniformly recommended in our pages, gave with considerable accuracy and generally with good effect, a selection of Canto Fermo and Canto Figurato music, in the Lecture Room of S. Martin's Hall, on the 16th of May.

The first of the Plain Song pieces was the twenty-third hymn from the *Hymnal Noted*, being the English version of the famous melody "*Pange lingua*," as preserved in the *Salisbury Hymnal*, in the British Museum, differing however very slightly from that commonly sung all over the Continent of Europe at the present day: it is sung with great fervour by the peasantry in some parts of Italy. The "*Magnificat*," as set to the seventh tone, fourth ending, in Mr. Helmore's *Canticles Noted*, in the festal form, and the Compline Melody from the *Hymnal*

*Noted* (Hymn 9<sup>th</sup>), according to the Sarum ferial use, were introduced, the former in the middle, and the latter at the close of the evening. The hymns were sung first in unison and afterwards with accompanying vocal harmonies, as at the former meetings in 1851-2-3, at Christ-church, Albany Street, and at S. Paul's, Wilton Place.

The selection was pleasingly diversified this year by the introduction of two of the *Carols* lately published by Mr. Novello for Christmas and Eastertide, edited by Mr. Neale, who has with his usual felicity of versification imitated the style and (if our judgment be not too partial) surpassed in elegance the original poetry of the rare collection of *Cantiones Ecclesiasticæ et Scholasticæ* (1582), from which the melodies are taken. To this Mr. Helmore, the musical editor, has arranged harmonies for voices and pianoforte in an appropriate and interesting style.

The *Carols* selected for this meeting were "The foe behind, the deep before" (22), and "Earthly friends may change and falter" (9). The former is part of a Sequence, and though by no means of uniform beauty, is a striking composition; the *refrain* is remarkably pleasing, and the slow movement towards the close at the words "Once despised and once rejected," has a peculiarly solemn and religious effect, while the inspiring crescendo at the words "To a corner-stone perfected," lead on the sentiment of holy joy and triumphant jubilation to their appropriate expression in the closing strain, "As a glorious trophy stands erected," the few chords of which, Churchlike and severe, give elevation to the reiteration of the crotchets upon F and G in the melody, and lead to the perfect cadence of the Amen upon Eb in a manner which, to our ear, is peculiarly satisfactory.

The other carol, "Earthly Friends," was, by special request, sung over again.

The more scientific music, or the specimens of *Canto figurato*, were taken from the first division of the Motett Society's publications of Ancient Classical Music, with the interesting addition of what, to the initiated, constituted the main feature and principal attraction of the performance, Palestrina's "Missa ad Fugam." This famous composition is written in perfect canon throughout; the alto and soprano corresponding entirely; sometimes one, and sometimes the other taking the lead; and the tenor and bass also corresponding with each other; all four parts being frequently alike, the answers being in the fourth and eighth below:—that is, (to explain the construction more fully to the uninitiated,) a certain melody is begun, say by the alto, (as in the opening "Kyrie,") and is followed in the same melody a fourth higher by the soprano beginning one bar after the commencement of the alto. In the fourth bar the bass begins the same melody an octave below the alto's starting note; and finally the tenor follows the bass, as the soprano followed the alto, singing the same melody as the other three parts, each note being in the fourth above the corresponding note of the bass melody, an octave below the soprano, and a fifth below the alto. Notwithstanding his entire obedience to so rigid a law of construction, the mighty master moves on as calmly and sweetly as though each separate part, and the whole combined were the sponta-

neous and unrestrained utterance of his soul's devotion and love to that Almighty Being Who inspired his pen, and to Whom he dedicated this sublime offering of artistic worship.

The choir executed the composition with sufficient accuracy to suggest, at least, what must be the effect of such strains when sung by the choir of the Sistine chapel; or what it might be, were a college of singers, deeply learned in their art, and inspired with a full appreciation of the author's genius, continually to offer in a consecrated building such sacrifices of praise and adoration before the earthly altar of the Majesty on high! May we, or at least our children, be permitted one day to enjoy in this country such a foretaste of the songs of heaven!

The next meetings of the Society are, as we have elsewhere announced, to be held in the same place and hour on Tuesday, June 20, and Thursday, July 13. The choir practice meetings are holden every Wednesday, at 8 p.m., in the school-room adjoining Archbishop Tenison's Chapel, Regent Street.

All persons wishing to aid in the operations of our choir, are particularly requested to communicate at once with the Secretary for musical matters, 6, Cheyné-walk, Chelsea; and the members of the choir are also particularly urged to be constant in their attendance.

#### ANALYSIS OF MUSIC

*To be sung by the Motett-choir of the Ecclesiological late Cambridge Camden Society, on Tuesday Evening, 20th June, and on Thursday Evening, 13th July, 1854, in the Lecture Room at S. Martin's Hall, to commence at 8 o'clock, p.m.*

*On 20th June.*

I. *Motett*, adapted to English words from *Palestrina*.

"I will magnify Thee, O God my King, and I will praise Thy Name for ever and ever. Great is the LORD, and marvellous, worthy to be praised: there is no end of His greatness. My mouth shall speak the praise of the LORD; and let all flesh give thanks unto His holy Name for ever and ever." (Ps. cxlv. 1, 3, 21.)

II. *Hymn*, "*Chorus novæ Hierusalem*:" for Saturday evening in Easter tide: No. 25 in the *Hymnal*. The melody is from the ancient Salisbury Hymnal.

III. *Mass*, "*O quam gloriosam*," by *Vittoria*. The musicians of the sixteenth century were accustomed often to construct their compositions for the Mass upon well-known melodies. The commencing words of the hymn or antiphon to which these melodies belonged consequently became the distinguishing title of the composition.

(*Kyrie*.)

"Kyrie eleison."

"Christe eleison."

"Kyrie eleison."

VOL. XV.

"LORD, have mercy upon us."

"CHRIST, have mercy upon us."

"LORD, have mercy upon us."

CC

*(Gloria in excelsis.)*

"Gloria in excelsis Deo, et in terra pax hominibus bonæ voluntatis. Laudamus te, benedicimus te, adoramus te, glorificamus te, gratias agimus tibi propter magnam gloriam tuam, Domine Deus, Rex cælestis, Deus Pater omnipotens.

"Glory be to GOD on high, and in earth peace to men of good will. We praise Thee, we bless Thee," &c., (as in our Communion Service.)

"Domine Fili unigenite Jesu Christe, Domine Deus, Agnus Dei, Filius Patris, Qui tollis peccata mundi, miserere nobis. Qui tollis peccata mundi, suscipe deprecationem nostram. Qui sedes ad dexteram Patris, miserere nobis.

"Quoniam tu solus sanctus, tu solus Dominus, tu solus altissimus, Jesu Christe, cum Sancto Spiritu in gloria Dei Patris. Amen."

*(Credo.)*

"Credo in unum Deum, Patrem omnipotentem, factorem cœli et terræ, visibilium omnium et invisibilium :

"I believe in one GOD, the FATHER Almighty," &c.

"Et in unum Dominum Jesum Christum, Filium Dei unigenitum, et ex Patre natum ante omnia sæcula, Deum de Deo, lumen de lumine, Deum verum de Deo vero, genitum, non factum, consubstantialem Patri, per quem omnia facta sunt : Qui propter nos homines et propter nostram salutem descendit de cœlis, et incarnatus est de Spiritu Sancto ex Maria Virgine, et Homo factus est : Crucifixus etiam pro nobis sub Pontio Pilato, passus et sepultus est ; et resurrexit tertia die secundum scripturas, et ascendit in cœlum, sedet ad dexteram Patris, et iterum venturus est cum gloria judicare vivos et mortuos, cujus regni non erit finis :

"Et in Spiritum Sanctum, Dominum et vivificantem, qui ex Patre Filioque procedit, qui cum Patre et Filio simul adoratur et conglorificatur, qui locutus est per prophetas ; Et unam Sanctam Catholicam et Apostolicam Ecclesiam ; confiteor unum Baptisma in remissionem peccatorum ; et expecto resurrectionem mortuorum, et vitam venturi sæculi. Amen."

*(Sanctus.)*

"Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth ! Pleni sunt cœli et terra gloria tua. Osanna in excelsis."

"Holy, holy, holy, LORD GOD of Sabaoth ! Heaven and earth are full of Thy glory. Hosanna in the highest.

"Benedictus qui venit in nomine Domini. Osanna in excelsis."

"Blessed is he that cometh in the Name of the LORD. Hosanna in the highest."

*(Agnus Dei.)*

"Agnus Dei, qui tollis peccata mundi, miserere nobis. Agnus Dei, qui tollis peccata mundi, dona nobis pacem."

"O Lamb of God, that takest away the sins of the world, have mercy upon us. O Lamb of God, that takest away the sins of the world, grant us peace."

IV. *Magnificat*, by *Greatheed*. Marbeck, in his "Book of Common Praier Noted," has set the *Magnificat* to the eighth Gregorian tone, first ending. This melody, as arranged by him, runs through the present composition, being taken up by the treble and tenor in turns. A similar treatment of *canto fermo* subjects was frequently practised by Palestrina and his contemporaries ; and that master has left some specimens of counterpoint on the same tone.

V. Carol, "*Royal Day that chasest gloom*," from the "*Carols for Christmas tide*," No. 9. The melody is supposed to be of the thirteenth or fourteenth century.

VI. *Motett.*

"For he was a good man, and full of the HOLY GHOST, and of faith: and much people was added unto the LORD." (Acts xi. 24.)

An adaptation from *Orlando di Lasso*, published by the Motett Society as an anthem for the festival of S. Barnabas.

VII. *Hymn*, "*Veni Creator*." The ancient hymn for Whitsuntide, attributed to the Emperor Charlemagne, and translated (or rather imitated) in the English Ordinal: No. 34 in the *Hymnal*. The melody is the original one, copied from the Salisbury Hymnal.

VIII. *Anthem*, by Tallis.

"If ye love Me, keep My commandments, and I will pray the FATHER, and He shall give you another Comforter, that He may abide with you for ever, even the Spirit of truth." (S. John xiv. 15, 16, 17.)

IX. Carol, "*Let the merry Church-bells ring*," from the "*Carols for Easter tide*," No. 13.

X. *Motett.*

"All Thy works praise Thee, O LORD, and Thy saints give thanks unto Thee. They show the glory of Thy kingdom, and talk of Thy power: that Thy power, Thy glory, and mightiness of Thy kingdom, might be known unto men. Alleluia." (Ps. cxlv. 10, 11, 12.)

Adapted as an Anthem for All Saints' Day, from a Motett by Nanini. The structure of this piece is rather unusual of its kind.

*On the 13th July.*

I. *Motett.*

"Break forth into joy, sing together, ye waste places of Jerusalem: for the LORD hath comforted His people, He hath redeemed Jerusalem. The LORD hath made bare His holy arm in the eyes of all the nations. Alleluia." (Isa. lii. 9, 10.)

A Motett by *Palestrina*, for five voices, adapted as an Anthem for the Feast of the Epiphany.

II. *Hymn*, "*Æterna Christi munera*," for the Festivals of Apostles, No. 36 in the *Hymnal*. This melody furnishes the subjects for, and gives its name to, the following

III. *Mass* by *Palestrina*. [For the words of the Mass, see No. III. in the preceding programme.]

IV. *Alleluistic Sequence*, or "*Cantemus cuncti melodum*," (from the forthcoming Second Part of the *Hymnal Noted*.)

"The strain upraise of joy and praise, Alleluia.

To the glory of their King  
Shall the ransomed people sing, Alleluia.

And the Choirs that dwell on high  
Shall re-echo through the sky Alleluia.

They through the fields of Paradise that roam,  
The blessed ones, repeat through that bright home Alleluia.

The planets glittering on their heavenly way,  
The shining constellations, join and say Alleluia.

Ye clouds that onward sweep !  
Ye winds on pinions light !  
Ye thunders, echoing loud and deep !  
Ye lightnings, wildly bright !  
In sweet consent unite your Alleluia.

Ye floods and ocean billows !  
Ye storms and winter snow !  
Ye days of cloudless beauty !  
Hoar frost and summer glow !  
Ye groves that wave in spring,  
And glorious forests, sing Alleluia.

First let the birds, with varied plumage gay  
Exalt their great Creator's praise and say Alleluia.

Then let the beasts of earth, with varying strain,  
Join in Creation's Hymn, and cry again Alleluia.

Here let the mountains thunder forth, sonorous, Alleluia.  
There let the valleys sing in gentler chorus Alleluia.

Thou jubilant abyss of ocean cry Alleluia.  
Ye tracts of earth and continents reply Alleluia.  
To Him That all Creation made,  
The frequent hymn be duly paid. Alleluia.

This is the strain, the eternal strain, the LORD of all things loves,  
Alleluia.

This is the song, the heav'nly song, that CHRIST Himself approves,  
Alleluia.

Wherefore we sing, both heart and voice awaking, Alleluia.  
And children's voices echo, answer making, Alleluia.

Now from all men be out-poured  
Alleluia to the LORD ;  
With Alleluia evermore,  
The SON and SPIRIT we adore.  
Praise be done to the THREE IN ONE.  
Alleluia ! Alleluia ! Alleluia ! Alleluia !"

#### *V. Anthem, by Greatheed.*

"O LORD Almighty, God of Israel, the soul in anguish, the troubled spirit, crieth unto Thee. Hear, O LORD, and have mercy, for Thou art merciful : have pity upon us, because we have sinned before Thee. Remember not the iniquities of our forefathers : but think Thou upon Thy power and Thy Name, now, at this time : for Thou art the LORD our GOD ; and Thee, O LORD, will we praise." Baruch iii. 1, 2, 5, 6.

In this Anthem the opening movement (for six voices), and the double fugue with which it ends, are in the Mode usually called the Phrygian : the middle movement being in the major key of A.

VI. *Hymn, "Jesu dulcis memoria."* Hymn for the Epiphany, No. 18 in the *Hymnal*. The melody is from the Salisbury Hymnal.

VII. *Communion Service*, by *Dos Santos*. This work is remarkable as having been lately composed for the English Church by a Portuguese musician, organist of the Cathedral at Funchal, Madeira; and is now produced for the first time. Though not strictly in the style of the sixteenth century, it exhibits a decided leaning towards that style.

VIII. *Hymn, "Rector Potens,"* No. 6 in the *Hymnal*.

IX. *Carol, "Days grow longer,"* from the "*Carols for Eastertide*," No. 19. The melody is supposed to be of the fifteenth century.

X. *Motett* (five voices), adapted from *Orlando di Lasso*.

"Not unto us, O LORD, not unto us, but to Thy Name-give the praise. The LORD is righteous in all His ways, and holy in all His works. Alleluia. My mouth shall speak the praise of the LORD, and let all flesh give thanks unto His holy Name for ever." (Psa. cxv. 1; cxlv. 17, 21.)

## OXFORD ARCHITECTURAL SOCIETY.

THE first meeting of this term was held on Wednesday, May 17th, at the Society's Rooms, in Holywell. The President, the Rev. Dr. Bloxam, of Magdalen College, took the chair, and proposed the names of three new members for election, and acknowledged the following presents:—a case of sculpture, presented by Mr. T. K. Margetts; a rubbing of a brass of John Skinner, Dean of Dunkeld, presented by Mr. J. G. Waller; Rules and Members of the Liverpool Architectural Society; Rules and Proceedings at the Inaugural Meeting of the Worcester Diocesan Architectural Society, presented by the Societies.

The Secretary then read the Report of the Committee, mentioning that proposals were under consideration for the union of the Art and the Architectural Society.

Letters had been received from the Worcester Diocesan Architectural Society, inviting the attendance of members at their meeting to be held at Coventry, in June.

Mr. Codrington, of Wadham College, had been elected Secretary in the room of the Rev. W. Grey.

The President then called on Mr. Bruton for his paper. This paper, in proceeding to examine the several points which were believed common to private halls and college adjuncts, quoted from the Report of the Committee appointed by the Society of S. Mary Magdalene, and concluded that, with the sole exception of a chapel, the same separate arrangements were required, and that, apart from the endowment, the

latter presented few advantages which the former would not comprise. And although, by reason of the necessity of their being self-supporting, they would be unable to compete with the developments of such munificent proposals as those laid before the Chancellor and the Crown, by the Societies of S. Mary Magdalene and Christ Church, it was believed that, if efficiently projected and administered, they might render much service; particularly as, unless other societies are prepared to follow the examples of those quoted, a void would still exist, which could only be filled by private exertions directed towards the establishment of Independent Halls. Continuing this examination, the paper drew on an assumed site the several requisites for the accommodation, first, of forty, and then, of twenty students. Provision for the smaller number, it was believed, might, among other reasons, be rendered necessary by reason of the difficulty which might arise in procuring a site for the larger number; and while, to properly provide for forty students, the Hall would require a Principal and Vice-Principal, it was considered that the education and direction of twenty students might be supposed to come within the powers of one individual. The modes of heating, lighting, and ventilating the several parts of the building were considered, and a system explained, under which it might be desirable that a free supply of water, and a regulated supply of gas, should be allowed to each student. The estimated cost of these Halls was also given, and the style considered, in which it was desirable they should be erected, the writer believing they might, with their design properly studied, add to the well-earned reputation of this University, but if they failed to present a creditable architectural appearance, the satisfaction which might be felt at their erection would be considerably reduced.

After some remarks on the paper, and other subjects, from the President, the Secretary, Mr. Millard, Mr. Lee, and others, the meeting separated.

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## ARCHITECTURAL SOCIETY OF THE ARCHDEACONRY OF NORTHAMPTON.

At a Committee Meeting, held on Monday, April 3rd, the Rev. Lord Alwyne Compton in the chair, several members being present, the Rev. H. Pelly was elected a member. A very valuable collection of prints and works on Architecture and Art, being duplicates from the library of Castle Ashby, were presented by the Marquis of Northampton. The books include Lysons' "Britannia," Gally Knight's "Ecclesiastical Architecture of Italy," Digby Wyatt's "Mosaic Pavements," &c., &c. There were also presented "Archæologia Cambrensis," from the Cambrian Association, and a Coat of Arms in coloured glass, from Miss Baker. A window of Powell's glass was exhibited by the manufacturers, as containing specimens of the new glass made by them, under the direction of Mr.

Winston; the amount of glass used was, however, too limited to give any idea of its effective qualities. For some time past, Mr. Medlock, a chemist of note, has been engaged, under the superintendence of Mr. Winston, author of "*Hints on Glass Painting*," on experiments, by analysis, on ancient coloured glass, and the Messrs. Powell have at length succeeded in manufacturing it nearer in texture, and tint, and harmony of combination, to the old glass of the thirteenth and fourteenth centuries, than any which has yet been produced, either here or abroad. In most modern painted windows, the colours, at a very short distance, melt into one another,—thus, blue and ruby fuse into a purple haze, while in old windows each colour stands distinct from that with which it comes in contact. This is, in a great measure, regained by the new material, which is made in accordance with results obtained after most minute analysis, with the directions of the early writers on Art. A memorial window, to the memory of the late Hon. R. Watson, that has just been placed in the chancel of Rockingham church, after the designs of Mr. G. Hedgeland, and executed by him, is composed of this new glass. The style of composition and drawing in this window may be thought by some too modern, and not the best suited to painted glass, but the brilliancy and harmony of the colouring none can doubt. The colours are equal to the finest cinque-cento material.

The Secretary stated, that, in consequence of unforeseen obstacles, he was obliged to lay aside the general restoration of Theddingworth church, but the Committee resolved to vote £10 (double the amount they had ever given before,) towards the work, should the original design be carried out. The plans for the re-seating of Islip church were stated to be likely to cost £505, the greater part of which it was hoped to raise within the parish, but any assistance towards the work would be most welcome. The fabric of the church is in excellent repair, and the new work of re-seating will be carried out in the best material and arrangement.

The Rev. J. P. Lightfoot resigned his secretaryship of the society, in consequence of his leaving the archdeaconry, on his election to the Rectorship of Exeter College, Oxford. It was proposed by the Rev. D. Morton, and carried by acclamation, that the thanks of the Committee be given to Mr. Lightfoot, for his active and hearty promotion of the objects of the society during his tenure of office, and that he should be made a Vice-President of the society.

The Rev. J. Denton resigned the curatorship of the society on his leaving Northampton. The thanks of the Committee were voted for his services, and the Rev. H. De Saumarez was requested to act in his stead.

The Spring Meeting was fixed for Leicester, in conjunction with the Lincoln and other societies, on the 17th and 18th of May.

Mr. Wales had received an answer from the architects engaged in the restoration of S. John's Hospital, under the Court of Chancery. They expressed great willingness to submit any plans to the Committee, and would be glad to avail themselves of any practicable suggestions. It appears that the chapel will be well restored, in agreement with the present beautiful east window; the rest of the Hospital will

be only repaired at the present. The Committee regret that deal will be used instead of oak for the fittings of the chapel.

A communication from the Dean of Peterborough acknowledged the receipt of the vote of thanks of the society, on the opening of the cathedral to the public, and it was stated that already had Norwich followed the example of Peterborough, and that other cathedrals were meditating the same course.

No answer had yet been returned from the Committee of the Agricultural Society, relative to the co-operation with the Architectural Society, for the production of better designs for labourers' cottages.

## MEETING OF THE ARCHITECTURAL SOCIETIES OF THE DIOCESE OF LINCOLN AND ARCHDEACONRY OF NOR- THAMPTON.

PURSUANT to invitation, these societies have this year held a joint meeting in Leicester; and, considering the many points both of antiquarian and ecclesiological interest which the town and neighbourhood presents, the determination must be considered a wise one.

The proceedings commenced on Wednesday, May 17, with a public meeting at the New Hall, the walls of which were covered with rubbings of monumental brasses, many of them not less interesting in themselves as works of art, than valuable as faithful copies of the originals.

Another object of interest to the clerical visitors was a beautiful service of communion plate from Messrs. Skidmore's, of Coventry, which was exhibited on the platform.

The chair was taken by Sir F. G. Fowke, Bart., who said, in opening the business, that he must first congratulate them on the rather unusual circumstance of a joint meeting of the architectural societies of Lincoln and the archdeaconry of Northampton being held in their town. That must be considered a high compliment, and he was most happy to be the organ of expression for the courteous and obliging answer returned to the invitation, which he was sure must be gratifying to all. He should now introduce the Rev. G. A. Poole, who would read his paper on the "Churches of Leicester."

The Rev. G. A. Poole then read the following paper:—"If Leicester had been buried for the last three hundred years, with all its histories and records, and had been just excavated under the auspices of your architectural society, some member would, doubtless, be requested to give such a history of its several churches as could be inferred from their remains; and with that happy tact in apportioning their burdens, which has enabled all similar societies to effect the greatest amount of work in the best possible manner, the choice would in this case assuredly fall on Mr. Sloman. And truly he had need be a cold-blooded animal if he were required to adhere rigidly to his *métier*. While Sir Visto was everywhere discovering and descanting on beauties and

turret; while Mr. Canon Orderly was explaining the ritual use or symbolical meaning of this or that footpace, angle, or recess, he, poor man, must examine, measure, and describe with at least as minute attention; but without indulging in a speculation on the use, or a single comment on the beauty or deformity, of any fabric or feature. He is concerned solely with the indications of positive or relative antiquity, with the wrinkles, crow's-feet, and grey hairs of the subjects of his study; and after he has put every stone to the question, he will sometimes be obliged to confess that his scrutiny has ended only in conjecture, that his closest approximation to a date does but amount to a thereabouts. Yet, notwithstanding the want of apparent interest in his work, and of exactness in his conclusions, this must be said on his behalf—that he will have added, indirectly at least, to the charm of every other view that may be taken of the remains which he has studied, and that almost all other sources of information are oftener and more widely at fault than he will probably be, in their assertions.

“In the present paper I shall, from choice, treat the churches of Leicester in the way which I have, in imagination, imposed on the unfortunate Mr. Sloman. As documents were beyond his reach, and criticism beyond his province, so, for myself, I profess to have looked at the churches of Leicester only for *internal* evidence of their history; and where I go beyond a mere examination of the fabric with this view, either to seek additional light from records, or to pass judgment on any architectural feature, I do more than I bid you to expect, though not more than I trust you will excuse. You will at once perceive that I offer only a summary of my conclusions; a detailed enumeration of the grounds on which they rest would take a long time, and be very uninteresting; but I shall be happy, so far as time allows, to point them out to you when we visit the several churches after the meeting.

“I may just observe that in one of the tables, which I have suspended in an aggravated form for your convenience, I have reduced my conclusions to a yet narrower compass, barely stating the relative ages of the several churches and their parts; while in another table I have given a synoptical view of the several styles of architecture which I shall have occasion to mention, and of the limits between which examples of each are found.

“The plans and sections refer only to S. Mary's church.

“When four out of the five ancient churches have Norman remains, while none have any pretensions to an earlier date, the choice of one with which to commence our survey must be somewhat arbitrary. There is one, however, which is accidentally associated with a very remote antiquity. Immediately to the east of some singular Roman remains is the church of *S. Nicholas*. The Roman materials thus close at hand have been freely used in its construction, the window arches being turned with Roman brick. It is, perhaps, the rudeness resulting from this circumstance, which of course involves flat unmoulded soffits to the arches, that has given rise to a general notion that this church is of Saxon date; but the earliest existing remains are clearly Norman. The original fabric, so far as we can now determine its form, consisted of a nave, with

north and south aisles, a chancel, with a tower between the nave and chancel, and transepts north and south. The witnesses of this remote period still remaining are the tower and the north side of the nave. It is only, however, on the exterior that it appears that the north wall is from bottom to top, except the clerestory, which is Perpendicular, the old Norman wall, with the arches and other openings filled up. The transept, together with the north aisle, have quite disappeared, and the whole of the rest of the church has been rebuilt, with some extensions of the original plan, early in the Geometrical period, perhaps about 1280.

"*All Saints*" retains a Norman entrance at the west end, the only witness of its right to be classed with the rest of the early churches in this town. At present it consists of nave and aisles, each with its compass roof; tower attached to the last bay eastward of the north aisle, and modern chancel. With the exception only of the Norman entrance, and of the modern chancel, the whole of this church is Geometrical in style, and of about the same date with the second portion of *S. Nicholas*. The tower has in its outline some appearance of being earlier, but a string-course in the basement is Geometrical. It is not at all improbable that the semicircular pilaster buttresses at the angles, which give the tower an earlier aspect, may have been formed of old materials from the Norman church. Precisely the same thing has happened at *S. Peter's*, Northampton, the tower of which was rebuilt long after the Norman period.

"In the interior we may observe the good Perpendicular roof, coeval, or nearly so, with that of *S. Mary's*, to be referred hereafter to its proper date. We must also direct attention to the exceedingly good hexagonal pulpit; a perfect model for this portion of our church furniture, and one in the adoption of which, instead of some huge octagonal erection, done over, or over done, which you will, with panels, tracery, cusps, and angels' heads, sufficient might be saved in many a church to supply an equally good font cover. Indeed, it may not be too much to say of this church, that it would afford more hints than all the rest of the churches in Leicester put together for a town church of moderate pretensions. I must be allowed to transgress my limits so far as to express a hope that it may speedily receive the restoration which its beauties, as well as its desolation, loudly call for, and that they may be executed under the advice of a real architect.

"*S. Martin's* was originally a cross church, with narrow aisles to the nave, north and south transepts, probably without aisles, and chancel, the arrangement of which does not appear. Of the Norman fabric only the tower with its south-west stair turret remains, and the upper part of the tower, is much more recent, probably Decorated, as I judge from the outline, but there are no distinctive details remaining. The narrowness of the church, and especially of its aisles, was felt as a great inconvenience at the close of the 13th century, and the course taken to remedy it was both singular and extremely judicious. Instead of rebuilding both the original aisles of a greater width, an additional south aisle was added, the former aisle being retained, and the separation between the nave and the original aisle, and also that between the

original and the additional aisle being made by tall slender pillars. The original aisle still remaining extremely narrow is admirably contrasted with this spacious addition to the church, and it is to this arrangement that the interior owes its great superiority of effect, not only over the exterior of the same church, but also over the interior of S. Mary's, where a nearly equal enlargement was effected about the same time, in a less ingenious and satisfactory manner.

"The chancel was rebuilt, and that aisle was added to it late in the Perpendicular period. Of the transeptal arrangement there is a faint external indication on the north, but none on the south side. The clerestory of the nave and the western entrance are Perpendicular.

"The north porch is of wood, and has been considerably enriched; at present it is in a wretched plight, but it ought to be restored, as it is perhaps the only existing wooden porch to a large town church in the kingdom.

"I cannot leave this church without remarking that here, and at S. Nicholas, the very worst feature as respects internal effect and convenience is the only one which has been retained of the Norman fabric. What can be more inconvenient and more obstructive than the low circular arches resting on heavy square piers which support the tower? If S. Mary's church had a similar low Norman tower, we cannot seriously regret its loss.

"Nicholls, in his account of S. Martin's church, has some singular extracts from the churchwardens' accounts, and other sources; I must, however, be very sparing in the use of such materials.

"In 1490 Mr. Mayor's pew was made.

"In 1545 the church, particularly the nave, was repaired. Six loads of freestone were brought from the Freers, at 18s. a load. The chief workmen had 7d. and the ordinary ones 4d. per day.

"In 1547 seven and a half cwt. of brass was sold at 19s. per cwt. It is needless to add that many a monument must have been stripped to satisfy this *eris sacra fames*.

"In the great window of the north transept occurred one of those little pieces of satire which the monastic clergy were so fond of levelling at the predicant friars. A fox was represented preaching to geese, from the text, *Testis est mihi Deus quam cupiam vos omnes visceribus meis*; which you will recognize as a cunning adaptation of the words of S. Paul to the Philippian converts, with a significant change in the last word: God is my witness how I long after you all in *my bowels*, instead of in *the bowels of CHRIST*.

"We have now arrived at the church of *S. Mary de Castro*, the only one in Leicester which affords what may be called an interesting architectural problem. Let us address ourselves to it with all courage.

"Of its original Norman fabric, S. Mary's retains large and important traces; yet it is not very easy to recover the original plan. It had certainly a nave and narrow aisles (extending, I imagine, through six bays,) and a chancel without aisles; but indications of a transept and central tower are extremely slight: though, from the analogy of the remaining Norman churches in Leicester, and from its connection with a monastic establishment, we may presume that this was its original plan. Of the

Norman work actually remaining, we have the chancel and an arcade at the west, tolerably entire (so that we have the limits of the church east and west;) and, besides these, certain traces in the north and south walls of the nave, to which I shall presently call your attention. The north door, moreover, is in part the ancient Norman fabric; but it has been removed from its first position, so as not to indicate the original width of the north aisle.

"The first changes in the plan and structure with which we are concerned, were in the nave and its aisles; and these are of a startling description. That we may understand them, I have reconstructed three bays of the Norman nave, from its present indications, and have given elevations, both of the exterior and of the interior. In the interior, you have the arches, which were six in number, with a clerestory window over each alternate arch. The roof was most likely a flat roof, resting on the top of the clerestory, at a height of only 23 feet from the ground. In the exterior, we have an ornamental arcade, pierced for the clerestory windows, and over it a corbel table; and below is seen the roof of the aisle, and its six windows.

"Now, all the churches of Leicester were partially destroyed, together with the castle, and a great portion of the town, in 1173, by Richard de Lucy, High Justiciary of Henry II., in his vengeance against the Earl of Leicester, who had taken arms against the Crown. It probably remained roofless and desolate several years: for so utter was the destruction of Leicester, that the inhabitants were obliged to seek refuge at S. Alban's, at Bury S. Edmund's, and other towns. It may have been about 1200, that the Abbey had so far recovered from its desolation, as to commence repairs; and then, according to custom, they set to work not merely to restore but to enlarge their church. The aisles, I have said, were very narrow. At the north, they probably had but little room; at all events, they did not yet extend the church in that direction: but on the south they enlarged the aisle to probably at least twice its ancient width; still leaving it very much narrower than the present south aisle. We are only concerned, however, with their treatment of the arcade and clerestory of the nave, the aisle having utterly perished. What they wanted was, height to the roof, and greater openness between the nave and the aisle. They converted, therefore, the arcade of six semicircular arches into one of five pointed arches, of so much greater height, that the points run up a good way into the original clerestory. The unceremonious way in which the clerestory was treated is most remarkable: you will see that it was under-built, cut away, and blocked up, just as occasion served. It is impossible to commend the process; though it has perpetuated, to a marvellous extent, indications of the original character of the church. You will see that the old clerestory is here reduced to a portion of the wall out of which the great arcade is cut; but the place of this clerestory is supplied by the addition of an entirely new one, of twelve lancet windows, adding ten feet to the height of the nave. Here, then, you have a wall, the lower part of which is Norman, and the upper part Early English, supported by pillars of the latter date.

"On the north side, the change was at present more simple. The

two sides of the nave must, of course, be of equal height, to support the roof: the Early English clerestory was, therefore, added to the Norman clerestory; which now took the relative position, though not the office, of a triforium; but as the aisle was not yet widened, the old Norman arcade remained below. Somewhere about the year 1280 great changes took place in the church, and one of them connected with the north side. The chapel of S. Anne was then built, and the north aisle somewhat increased in width, and then the old Norman arcade and clerestory were still more deeply cut into than on the other side. The Norman windows now almost entirely disappear, one little piece of one window only remaining of all the number, and Geometrical arches are carried up to within five feet of the top of the original clerestory. The Early English clerestory is not, however, affected by this change, so that we have Norman work between Early English above, and Geometrical below.

"There are other changes in these arcades, but they must be deferred for a little space.

"Of the Early English aisle (which we suppose to have been erected when the change was made in the south nave arcade,) there is but one vestige, and that is the sedilia, which are clearly of Early English date; to this may, however, be added the font: though, like the sedilia, its place has been altered. The present south aisle, with its very singularly arranged tower, have altogether a different history.

"I wish I could find it recorded exactly when the church of S. Mary de Castro became parochial: for this would probably indicate the date of the substitution of the present south aisle, of so very disproportionate dimensions, for the Early English aisle, which had itself supplanted the original Norman aisle. However, some time about the close of the 13th century, this aisle was erected, together with the tower, on which still remains the weather mould, showing the place of its original roof.

"It will be observed, that I wholly repudiate the general persuasion that this aisle was built by John of Gaunt *shortly before* 1400. But there are several changes in it, which may be referred to a period very *shortly after* 1400. At that date, an important change took place in the ecclesiastical establishment. Hitherto there had been a Dean and seven Canons, all instituted by the Abbat, except one, who was called Vicar of the parish, and who was instituted by the Bishop. But in 1400, by the advice of Bishop Beaufort, and with the consent of the Abbat, it was ordained that either the Dean or the Sacrist should be also the Vicar of the parish. This, of course, brought the conventual church (that is, the nave and chancel) and the parish church (that is, the present south aisle) into closer relations; and about this time are several changes which tend to throw the two together, and to assimilate them in architectural character. For the former purpose, the two arches out of the chancel into the aisle were opened; and, as involving uniformity of character, as well as a more free communication, when roofs were needed both to the nave and to the south aisle, the high-pitched roof of the aisle, the eaves of which would come down too low against the nave, was changed into a nearly flat roof, resting on a clerestory built for that purpose over the original south wall of the aisle,

and, of course, in the Perpendicular style; and at the same time windows similar to these were inserted in part of the Early English clerestory of the nave: a roof of nearly identical character being supplied both to nave and aisle. Thus were the architectural features of the church of S. Mary de Castro, conventual and parochial in one, fitted for its double use, and assimilated with its ecclesiastical constitution.

"It would be very easy to extend this notice of S. Mary's Church to ten times its present length, but I have said enough to indicate the heads of its architectural history, which is all that I propose. I should, however, affect brevity at the expense of justice if I did not call attention to the extensive, and in many respects very difficult restorations which have been lately effected, and if I did not acknowledge the great and salutary efforts of a gentleman whose labours here and their results make one hesitate to perpetuate the term 'Churchwarden's Gothic' as a note of reproach. If all churchwardens were like Mr. Nevinson, one great part of the vocation of our architectural societies would be happily gone. I must add, too, as in private duty bound, that I am myself much indebted to the courtesies and help of the brothers of that name in Leicester, as on a former occasion to a third brother at Stamford, in the preparation of my paper.

"We have been advancing throughout from churches of smaller to those of greater importance, architecturally considered, and we end with by far the finest church in the town: that of *S. Margaret*. Of this church Leland, in his Itinerary, writes, 'St. Margaret's is thereby the fairest paroch church of Leircester, wher ons was cathedrale chirche, and thereby the Bishop of Lincoln had a palace, whereof a little yet standeth. John Penny, first Abbate of Leircester, the Bishop of Bangor and Cairluel, is here buried in an alabaster tumb. This Penny made the new bricke workes of Leircester Abbey, and much of the bricke walls.'

"Thus summarily is this church dismissed by Leland. We have of course something to add on the history of the fabric. The most ancient portion at present remaining is the last bay eastward of the nave, which is Semi-Norman or Transition, and probably about 1200 in date. As this, though but a small part, is evidently a part of a church of considerable pretensions, we may perhaps infer that at that early date S. Margaret's occupied about the same space and plan that it does now: if so, it consisted of nave and aisles, chancel and south porch; the vestry is doubtless an addition to the plan, and the tower, since it is engaged, that is, wholly inclosed, in the nave, does not alter the external limits of the church.

"A great rebuilding took place early in the Geometrical period; so early that the characteristic lancet decoration of the nail head is retained in the south nave arcade, and in the south door: and to this rebuilding we assign the whole of the nave and aisles, except the bay of the nave next the chancel, before assigned to the Semi-Norman period. Thenceforward nothing that was done has left its trace behind, until the fifteenth century, when the chancel, the south porch, and the tower were erected. Of the building of the latter we have distinct mention in Bishop Alnwick's Register, which contains an epis-

and a goodly promise of the character of the churches that will be built, because built they must be, within the present half century, in the town of Leicester."

The rev. gentleman illustrated his remarks by several explanatory drawings.

Mr. W. N. Reeve called the attention of Mr. Poole and the other archæologists present to the fact that there was a Saxon church bearing the same name, *S. Mary de Castro*, existing on the site of the present church before the Norman conquest, and he suggested several reasons why the erection of that church was coeval with the recapture of the town from the Danes in the year 920; if so, it was not too much to attribute the building of the first church to *Ethelfleda*, the daughter of Alfred the Great. Mr. Reeve questioned the correctness of some of Mr. Poole's opinions, especially as to the enlargement of the north aisle and the double enlargement of the south aisle, but stated that he should probably be convinced by the proofs which Mr. Poole would offer in support of his theory when they arrived at the church. He would, however, take that opportunity of assuring the lecturer that the tradition of the town was not that John of Gaunt had erected the south aisle, as mentioned by Mr. Poole, but that he had raised the walls for the clerestory windows, and substituted the present roof for the former high-pitched one.

J. F. Hollings, Esq. then read a paper on "Roman Leicester."

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The evening meeting was held in the New Hall. At half-past eight, the Rev. Lord Alwyne Compton was called to the chair.

The first paper read was on "Monumental Sculpture," by Sir Charles Anderson, who observed, in commencing, that monumental sculpture was not making the same progress as architecture, notwithstanding its close connection with it. The Greek monumental sculpture was celebrated for the exhibition both of the real and the ideal; in the latter, however, the religious element was not sufficiently prominent. The early Christians deposited their deceased friends in the first period of the Church, in the Roman catacombs, a representation of the face being carved upon the stone. Afterwards the figure was exhibited in drapery, so as to resemble a chrysalis. Still later, the figure was exhibited attired in the habits of the time. This prevailed till the time of Elizabeth. Afterwards, tablets with long inscriptions were used, together with urns, willows, and other emblems. The mediæval sculpture possessed more of the religious element than the modern. The principle on which its artists proceeded was to represent repose after action, rest after death. They were often exceedingly impressive. He would not say that mediæval sculpture was exempt from grossness, but it was never found in this respect so bad as in modern times. Many of the mediæval sculptures were in a devotional attitude, which added much to their effect. It could not be said that they were perfect in anatomical proportions, but some of the ancient statues were not more so. It had been said, perhaps too broadly, that anatomy destroyed painting and sculpture. Monumental sculpture amongst us

might be divided into two classes,—first, representations of the dead, as he appeared in life, which might be called the secular; and the second, not only a representation of the dead, but the embodiment of some religious idea, which he called the religious style, and which was alone adapted to churches and cathedrals. And yet the two were often very wrongly blended. Westminster Abbey was a notable example, especially in the statue of Lady Nightingale. Let them no longer turn their cathedrals into statue galleries. The abstractedness from earth of mediæval sculpture was the idea which above all others should be retained, while the details might be improved. Persons talked of a calm and comfortable death; death might be this in some cases, but the act of dying was not in itself adapted to sculpture. On this point he particularly insisted. Mediæval sculpture was not perfect, but what he wanted to impress on them was that unless modern sculptors would adhere to the mediæval masters as regarded the attitude of the head, which should express abstraction from earth and concentration on heaven, they could not hope to succeed. Tombstones and tablets, as we ordinarily see them, could hardly be considered as belonging to monumental sculpture, but rather to the designer of chimney pieces and the commissioners of pavements. Design and taste in these things should be encouraged. In Kensal Green Cemetery he was glad to see, amid much bad taste, evidences of improvement. The aspect of most of our ordinary churchyards was calculated to harden and brutalize the mind.

The Chairman asked if any member of the society had any remarks to make on the lecture. He thought they would all agree with it, but he hoped some one would be found to dispute some of its observations.

The Rev. George Gilbert rose to express his approbation of the paper, and hoped that Sir Charles would publish it, because it related to a subject of great importance at present. He alluded to the monument proposed to be erected to the late Bishop of Lincoln, in the design for which he was represented in the act of dying. He thought he should rather have been represented in the act of prayer, as they all knew he was a man of prayer. Moreover, there was an unreality about the plan, inasmuch as the deceased prelate was represented as dying in his episcopal vestments, which could not possibly be correct. He trusted he should be supported in those remarks, and that every member of the society in the diocese of Lincoln, would join him in protesting against the erection of that monument.

The Chairman then called upon Mr. James Thompson to read a paper on "*Leicester Abbey, its History, and recent discoveries in its ruins.*"

Mr. Thompson commenced by remarking on the benefits which in the dark ages the Roman Catholic religion conferred upon society in various ways, and particularly by monastic institutions. The period immediately succeeding the Norman conquest, was one to which these remarks were especially appropriate. At this time many abbeys arose, and that of Leicester among them. Robert de Bellemont having been installed in the Castle of Leicester, rebuilt the churches, and after a life in which he must have tasted all the sweets of gratified ambition,

retired to a monastery in Normandy, where he died. His son, to atone for the sins of his youth, founded the Abbey of Leicester. It was dedicated to the Virgin, and appointed for the residence of canons regular of the order of Augustine, and was henceforth known as the Abbey of S. Mary of the Meadows. About twenty monks were located in this Abbey with their superior officers and other necessary persons, altogether a considerable number. For its support the domain of S. Mary of the Castle, and numerous others were given to it by its founder. Towards the close of his life, Robert and his wife separated; the latter retired to a nunnery at Nuneaton, he himself ended his days among the monks of the Abbey which he had founded, and was buried near the high altar of the Abbey Church. The Popes conferred great privileges on the fraternity, and the abbots were summoned to the great councils of the nation from the reign of Edward III. to Henry IV. Some remarks were made on the lives and characters of different abbots, after which, Mr. Thompson remarked that the Augustine friars paid great attention to literature, and while all the laity were involved in the deepest ignorance, the Abbey had a valuable library, and its inmates were great patrons of learning. After some further observations, he gave an interesting account of the death of Cardinal Wolsey, in the Abbey. Within ten years from which, the last abbot of Leicester surrendered his office, and the convent was suppressed. The site was purchased by the Marquis of Northampton, who sold it to the Earl of Huntingdon; the latter built a mansion upon it, and subsequently sold it to the Earl of Dysart. From that time it fell into decay. In a century even after the suppression of the Abbey, the site of the Church was conjectural. In 1797, a scull was found at the site of the high altar, which was supposed might have belonged to Cardinal Wolsey, but the evidence was not at all conclusive. Notwithstanding various isolated discoveries, no systematic attempts at excavation were made till 1845. At that time, no vestige of the Abbey church, cloisters, or domestic offices remained on the surface of the ground; trenches were accordingly dug, and after various interesting discoveries, the excavations having proceeded as far as was deemed prudent, application was made to the Earl of Dysart for permission to proceed further; this not having been given, the excavations ceased, and had not since been resumed. After pointing out the features most worth notice in the ruins of the Abbey at present remaining, Mr. Thompson concluded his paper by some remarks on the character of the true archaeologist, distinguishing between what he called the idolater and the true worshipper of archæology.

The Rev. F. P. Low rose to move the thanks of the meeting to Mr. Thompson for his paper. He had never heard a more interesting account of the Abbey. It was his own intention to have read a paper on the subject of mitred abbeys, but he found the necessary research would occupy so much time that he must withdraw it. As secretary to the Lincoln Society, he begged to add his thanks to the people of Leicester for the reception the Society had met with.

The Rev. Dr. James, of Theddingworth, secretary of the Northampton Society, seconded the motion, observing that after the papers they

had that day heard on Roman and Gothic Leicester, they could not come there as teachers, but rather as learners.

The proceedings of the following day were commenced by an early visit of some of the members of the societies to the new church of S. John in the London Road, of which Sir Charles Anderson expressed a most flattering opinion. He regarded it as one of the most perfect modern specimens of the style he had ever seen, an opinion which must be considered as very complimentary to its architect, Mr. Scott, and to the builders, Messrs. Broadbent and Hawley, by whom Mr. Scott's design has been so efficiently carried into effect.

A quarter of an hour's drive brought the excursionists to Belgrave, where they lingered for a short time, and then took the road to Syston. The ancient sedilia here excited much attention, as did the tomb of the founder. The extremely inconvenient side gallery, on the north side of the church, was the subject of general condemnation. Many expressions of regret were heard that the ancient and beautiful font now cast aside in disuse under the tower, was not restored, and substituted for the modern bason, as it might be called, now in use.

Queniborough was the next place visited. The tower and spire of the church were much admired. The ancient font in the Early English style also received much attention. To many the most attractive object was a mural brass of great beauty and value, in the Ambry, which was much admired by Sir Charles Anderson, who copied the inscription. Exactly opposite to this interesting relic, within the enclosure, was a cupboard, open, filled with tallow candles and sundry *et ceteras*, which did not fail to call forth severe deprecatory observations from some of the visitors.

Gaddeby was next reached. The venerable edifice appeared strongly to impress the visitors; and loud and numerous were the complaints that it should be permitted to continue in such a dilapidated condition.

The party next reached Ashby Folville, where they were detained a considerable time, over the monumental sculpture and other interesting objects. The tomb of the "headless lady," as it has been called, attracted much notice. Mr. Walker pointed out, however, that the head had undoubtedly been carved, although the outlines could only be traced now with difficulty.

A drive through Baggrave Park brought the party to Hungarton. According to the programme, the next stoppage should have been Houghton, but Mr. Hollings suggested that as Ingarsby was in the line of route, a halt should be made there, and he would introduce the expedition to Mr. Carver, who now occupies the ancient Grange of the Abbey.

On leaving Ingarsby, the party proceeded to Houghton, and from thence to Thurnby, Stoughton, and Evington.

A concluding meeting was held in the New Hall. Sir Charles Anderson took the chair, and after a few remarks, expressing his entire satisfaction with the success that had attended the gathering of the societies in Leicester, called upon Sir Henry Dryden to read a paper "On Repairing and Refitting Old Churches."

## NEW CHURCHES.

*S. Michael, Tylehurst, Berks.*—We hope to recur to this new church by Mr. Street. At present we will merely mention a perspective sketch of the design, taken from the north-west, for which we have to thank the architect. This shows a western tower, surmounted by a very small octagonal shingled broach spirelet, having a small "sermon-bell" gabled out on its west side; a nave with a north aisle, under a separate gable; a chancel, and a transversely gabled vestry attached to its north-west side. The style is good Middle-Pointed, and the whole design is treated with much freedom and ability. The roofs are chequered with coloured tiles. We cannot quite commend the unusual insertion of a small rectangular aperture, pierced with tracery, on the north side of the chancel. Is it meant for ventilation?

*Christchurch, Esher, Surrey.*—This church, built in the First-Pointed style, is erected from the designs of Mr. Ferrey, as the parish church of Esher, to replace a miserably mutilated edifice upon another site, which is left standing in the old churchyard, and is noticeable as the burial place of Sir Francis Drake. The plan comprises a western tower, surmounted by a broach spire; a nave and aisles, with north and south porches, and a spacious chancel with gabled aisles in the western portion projecting like transepts north and south. The east window is a triplet of lancets too narrow for the importance of the church itself. The rearvault is supported by black marble shafts, and springs from an arcaded reredos. It is partially, but not very effectively, polychromatised by Mr. Hudson. The altar is vested in red velvet; the chairs are placed sedile-wise against the south wall; the sanctuary is paved with encaustic tiles and rises upon a black marble step. Two long and somewhat narrow lancets light it on either side; a rail of oak and coloured metal separates the sanctuary from the chancel. The latter comprises two rows of solid benches placed like stalls on either side, and is divided by oaken parclose from the aisles. The aisle to the north contains the organ and the vestry. The one to the south arranged in two stories is allotted to the royal inmates of Claremont and their followers, the upper portion being panelled in cedar. This unhappy arrangement was made necessary, as the condition of £1000, subscribed by the King of the Belgians, whose original closet in old Esher church is a perfect curiosity. The position of the reading-desk will probably be ameliorated; at present it faces west and is flanked by the clerk's desk. A simple and effective oaken lettern is placed at the east end of the nave, and adjoining it against the north jamb of the chancel-arch stands the pulpit of stone, of a massive design. The chancel-arch of three orders, with a label supported by angels, is richly carved and graceful. The nave and aisles are of four bays, the arcade being supported by circular pillars. The aisles are lighted by two-light windows with incipient tracery, under elliptical rearvaults, with, we think, not a very good effect. The nave clerestory of seven single lights, placed

opposition to Mr. Perrey's views. The seats are all of solid oak, the roofs of stained deal. The font is placed in the western portion of the south aisle. The tower, which is open to the church, contains a small gallery, and is lighted by a disconnected couplet, surmounted by a circular window of eight foils—a design also adopted in the gables of the chancel aisles. The tower contains a peal of bells by Mr. Mears. The material of the entire edifice, including the spire, is of random work, with dressed stone dressings. We wish that the small buttresses clustered at the east end had been omitted. The church is able by its dimensions to contain at once half the population of the parish. The sittings are all entirely free. The dimensions are, length 110 feet; width of the nave and aisles, 42 feet; height 50 feet. The church plate was manufactured by Mr. Keith. Had the spirit which presided over the erection of the church not been hampered by timidity and apathy in quarters where they should least have been found, we believe that sundry shortcomings would not have existed. As it is, the founder deserves the highest credit for the zeal with which he has carried through the good work.

*S. —, Halse Town, S. Ives, Cornwall.*—This new church, by Mr. J. P. St. Aubyn, comprises in its plan a clerestoried nave and two aisles, in length 63 feet, and in total breadth 44 feet; a chancel, 25 feet by 17 feet; a sacristy to the north-east of the chancel; a western tower; and a south porch at the western end of the south aisle. The internal arrangements are quite correct, and the number of persons for whom accommodation is provided is 468. The style of the building might, with advantage, have been later; it is of rather severe First-Pointed; with single lancet windows, trefoil-headed, in the side walls of the aisles; small quatrefoiled circles, five in number, in the clerestory; and windows of early tracery—of two lights with a quatrefoil above—in the chancel. The western tower has a saddle-back roof, with the gables east and west. It shows, in the west elevation, a west door under a horizontal string-course, a small lancet above, and then, with no further division into stages, a pair of very tall adjacent trefoil-headed lancets, for the belfry windows, the heads of which run up into the gable of the saddle-back roof. The arrangement of this part of the tower is a little unsatisfactory to the eye. The east window of the chancel is of three trefoiled lights, under one head. The roofs are all of good pitch, and very simply treated, without eaves or copings: the gables carry metal crosses. Internally, there is an excellent rise of steps to the altar: the nave roof has intersecting braces; that of the chancel is coved under a collar-beam. The chancel-arch is corbelled: the arcades, of five arches on each side, are simply but well moulded. In order to provide for a ringing-floor, the western arch into the lower part of the tower is undesirably low. The seats are all open, but some of them are appropriated. They are fixed, and in design resemble those placed by Mr. Carpenter in S. Mary Magdalene, Munster-square. We can congratulate Mr. St. Aubyn on his success in this design.

*S. Mary, Farnham, Essex.*—We have been favoured by the architect, Mr. J. Clarke, F.S.A., with a view of the drawings for the re-

building of this church. The plan embraces a well-sized chancel, a nave and two aisles, western tower, and south-western porch. The style is early First-Pointed, mainly chosen (we believe) in order to allow the tower to be a copy of that of the church of the respected Incumbent's former benefice, Garsington, in Oxfordshire. We cannot, however, think this an adequate reason for choosing so early a style, and for reproducing a tower which, with certain merits of its own, is by no means striking or beautiful. It is a low, heavy composition, with dwarf buttresses, and no string-courses below the belfry stage, which, under a corbelled parapet, has on each side two detached broad-shafted lancets, and is surmounted by a pyramidal capping. The east window is an unequal triplet of lancets; the chancel has trefoiled single lancets, and the aisles have couplets of trefoiled lancets, with two-light windows, having a quatrefoil above, at the east end. There is no clerestory, and the lofty roofs of the nave extend, with a break, over the aisles, to very low side walls. The porch is of open woodwork. The internal arrangements are correct; but we regret to see the base of the tower used for the sacristy. Nor can we at all justify a very peculiar arrangement of the south side of the chancel, by which the west part of the wall is so thickened, as to contain a narrow passage within itself, leading from a priest's door opening externally at the western extremity of the chancel, to an inner door opening into the chancel about midway. This had far better be developed into what it directly points to—a sacristy in that position with an external door. This intramural passage is lighted by a downward extension of the westernmost lancet, below a transeome, looking externally exactly like a lychnoscope.

*SS. Philip and James, Ilfracombe, Devon.*—We have seen a lithograph of the design for this new church, taken from the north-east. Mr. Hayward is the architect. The building is intended to be a specimen of early Middle-Pointed;—a clerestoried nave with aisles, a chancel, and a tower, surmounted by a spire, occupying the eastern portion of the north aisle. The chancel appears well proportioned, and its windows, three of two lights on the north side, and the eastern window of five lights with a circle, full of smaller circles, in the tracery, seem to be fair. But they are rather commonplace, and, in particular, the east window is so badly placed in the wall, that it will be impossible to produce a dignified internal effect with the cill of the window nearly at the level of the altar. We doubt the propriety of the octagonal pinnacles to the east and west gables: they savour of a later style. The clerestory is of spherical triangles. The tower is of three stages, with massy buttresses, having pedimented heads, but it wants height, as compared with the ridge of the nave roof. The belfry windows are of two lights with a circle in the head. The spire is an octagonal broach one, with gabled spire-lights on the cardinal faces. The spire, (and we may include in this remark the general character of the design,) seems scarcely such as will harmonize well with the picturesque scenery of the locality. The size of the gable crosses is probably exaggerated in the lithograph. Of the internal arrangements we can say nothing. We do not understand the use of a door in the east end of a kind of lean-to aisle on the south side of the chancel. Upon the whole

however, this drawing, though feeble, seems to show improvement on the part of the architect. The church is ready for roofing, but funds are greatly wanted.

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### NEW PARSONAGES.

*Broughton Sulney Rectory, Nottinghamshire.*—Mr. S. S. Teulon has designed a new rectory for Broughton Sulney, of which he is restoring the church. The material is red and black picturesquely combined. Considerable play is given to the design by the introduction of a porch supporting an oriel, of a three-sided oriel on the ground-floor, and of a rectangular oriel standing at a corner of the building and running up into a quasi-spirelet half disengaged from the building. The accommodation includes drawing-room and dining-room and study on the ground-floor, and three best bed-rooms with dressing-rooms to each, two of the latter possessing fireplaces.

*Elsworth Parsonage, Cheshire,* is a pretty little building, designed by Mr. Slater, and, we hear, to be erected at a cost which is surprisingly moderate. Much variety of form or ornament is not of course possible, but Mr. Slater has given it a character by a quasi-oriel, trefoil-headed windows, and dormers. The accommodation includes drawing and dining-rooms and study, with three best bed-rooms and two dressing-rooms.

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### NEW SCHOOLS.

*Culham Diocesan Training Schools.*—In reference to our former notice of this pile of buildings, we are glad to be assured by the architect, Mr. Clarke, that his original design intended to complete the quadrangle by the addition, at some future time, of a yeoman-school; and that the chapel was not meant to be detached.

*Burford, Oxon.*—We have seen an exceedingly pretty anastatic sketch of a new school for this town, designed by Mr. G. E. Street. The new buildings will group admirably with the church, one side abutting on the churchyard, and another flanking the chief approach to the church. They will be of good and characteristic Pointed detail, and very picturesquely composed. We like the whole treatment very much, and would especially single out for commendation the simplicity and unaffectedness of the design. The chimneys are buttressed in an unusual way; and the open porch, though very picturesque, is scarcely so good practically for this climate as a closed one.

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### CHURCH RESTORATIONS.

*S. Paul's, Brighton.*—We are always somewhat at a loss as to the heading under which we ought to notice the amelioration of new churches. In the present case S. Paul's, Brighton, having been so

complete in itself at its consecration, we feel we should rather describe what has since been done under the head of church restorations than under that of new churches. Externally Mr. Carpenter has raised up the tower to the middle of the belfry windows, and covered it at that point with an extremely bold saddle-back capping of temporary material. Its proportions and its effect on the whole church are already admirable, so much so that we offer a hope that the completed tower may be surmounted by a saddle-back. This form seems to have a particular advantage in a sea-side church, where bold original forms are needed to command respect, such as would be that termination to a very lofty tower. Access to the church has been given under cover by a wooden passage, or cloister, resembling an elongated porch, which opens into West Street, at the south-east angle of the small space left free between the church and the street, and running along the south side of the entire church, leads through a temporary vestibule into a door at the west end of the south aisle; the original south door being blocked up. We cannot remember any exact precedent for a wooden cloister so situated; but it is a bold stroke of successful ingenuity. The chief alteration which has been made in the chancel, since the consecration, is the placing of the organ against the blank space over the stalls on the north side. It fits its position remarkably well, standing out boldly. It does not crowd the church, nor make it smaller; and the pipes being richly coloured, give warmth to the building; the organist's seat has been contrived in the centre of the northern stalls. All the nave windows have been filled with painted glass by Mr. Hardman; the side lights, figures of British saints under canopies, and the west window, a selection of figures without reference to nationality. Altogether the series throughout the church is one of the most successful masses of English painted glass we have seen, and the result of the substitution of painted glass in the nave for the plain windows with which the church was originally opened, has been materially to increase its apparent magnitude. Gas is now laid on, with handsome standards. In conclusion we must address a friendly remonstrance to the worthy clergyman against a dossel which grievously offended our eye. It consists of a piece of stuff, the precise length and about the height of the altar, divided into four parts by a cross, of which the side arms are of course much longer than the vertical. It has the entire effect of a supernumerary frontal put over the altar because there was no room for it elsewhere. It is altogether the perfect reverse of an ornament to the church.

*S. Margaret, Barking, Essex.*—This very fine church is about to be restored by Mr. S. S. Teulon. The original structure consists of a nave of five bays with tower engaged, and chancel of two bays, and sanctuary beyond, with double aisles to the north both of nave and chancel, and single to the south of both, constructional arches of a very depressed design existing to the south for an additional aisle. Mr. Teulon proposes to open these, throw out a south aisle, raise a clerestory in the nave, and restore the entire church. The entire aspect of the church is now Third-Pointed, but Mr. Teulon has discovered indications of two small lancets to the south of the chancel, and, in consequence, proposes replacing the present miserable east window with a First-Pointed

aisle (although eclectically, from the existing arcade being later). Thus, with the addition, already proposed by Mr. Teulon, of a rose window to the south chancel aisle, there would be a sufficient mass of Middle-Pointed in the entire church to give a decided character to the east and south sides of the church. The chancel aisles are all to be gabled; the inner nave aisles having sloping roofs for the sake of the clerestory, while the outer ones are gabled. There will thus be a striking combination of five gables to the east. The sacristy with a lean-to roof will stand to the east of the south chancel aisle lining the sanctuary. There is a curious internal three-light window existing between the inner and outer nave aisles in their most eastern bays; clearly an old window left when the additional aisle was built. The ritual arrangements include sedilia and piscina, &c. The sanctuary, parclose, and quasi-stalls in the chancel to the east of the nave, a prayer-desk looking north and west, and the pulpit opposite against the north pier of the chancel-arch. Contrary to Mr. Teulon's wishes, it has been decided that the seats in the outer aisles shall stand longitudinally. We trust he may be able to have this reconsidered.

*S. ———, Broughton Sulney, Nottinghamshire.*—This strangely churchwardenized church is also to be restored by Mr. Teulon. The plan consists of a chancel, a nave with a narrow north aisle of four bays, and a western tower. It is completely restored in Middle-Pointed, the aisle being widened under a separate gable. The roofs of course are to be of a good pitch. The east window is to be of three lights; the chancel fitted with stall-like seats, and separated by a low wooden screen from the nave. A vestry is to be added to the north of the chancel. The pulpit, with a reading-desk under it, facing north and west, is to stand to the south-east of the nave. If the prayers are not to be said in the chancel, we should strongly recommend the reading-desk alone being placed here and the pulpit shifted to the opposite side. The organ is to stand at the east end of the aisle, with an elongated quatrefoil window above, nicely introduced. The font will be placed at the south-west angle of the church. The tower is to be battlemented, with a four-sided pyramidal capping. We query the metal crocketing with which it is proposed to ornament it. The windows of the church will be of one and two lights. A pretty hipped timber porch is to stand in the second bay on the south side. We reserve to the last one point which we should strongly urge upon Mr. Teulon's reconsideration. The actual structure has a *triple* chancel-arch in wood, of Italian design and very late date. We cannot conceive that so remarkable a feature was not the reproduction of something previously existing, and we should strongly advise its retention in a Pointed form, like that of Capel le Ferne, or the grander specimen at Westwell, both in East Kent. With the pulpit and reading-desk reconsidered, with a view to this, we are satisfied that the restoration of this curious feature will be no impediment to sight or sound in so small a church.

*S. Nicholas, Islip, Northamptonshire.*—Mr. Slater, a young architect,  
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is about to restore this small Third-Pointed church, consisting of a nave and aisles of four bays, with western tower and south porch. At present it is wretchedly pewed. Mr. Slater proposes to arrange it very well, with a central alley, and a block of seats running right and left on each side through nave and aisles. An original bench-table round the whole church is retained. The chancel is to be stalled, the prayer-desk being just within the chancel with a lettern looking westward. The pulpit is to stand against the north pier of the chancel; the font against the second pier from the east on the north side.

## NOTICES AND ANSWERS TO CORRESPONDENTS.

### THE EXPERIMENTAL SERVICE UNDER THE DOME OF S. PAUL'S.

WE reprint, from the *Morning Chronicle*, the following interesting account of the experimental Sunday afternoon service under the dome of S. Paul's. The proper arrangements for such a service will demand much consideration. We are ourselves inclined either to recommend the transference of the ritual choir into the cupola, as in the Duomo at Florence; or, retaining the present choir as it is for ordinary use, to propose a temporary *chorus* and another altar under the dome, for such special occasions. This is the plan adopted in S. Peter's at Rome, where, as is well known, the ordinary offices are performed in a north-west chapel, and where the constructional choir is entirely without fixed fittings. The whole question is one well worth the thought of our readers.

#### "THE SERVICE AT S. PAUL'S CATHEDRAL.

"According to announcement, the nave of S. Paul's cathedral was the scene, on Sunday afternoon, of an experiment to test its utility for congregational purposes. The fittings used for the bicentenary celebration of the Festival of the Sons of the Clergy having been retained, the ordinary afternoon service was sung from the orchestra erected for that celebration between the lantern and the organ-screen. The crowd which assembled in consequence of the announcement was perfectly astounding. Despite all the attractions which a fine Sunday afternoon in May invariably offers to escape from town, there was a perfect influx into the City, and the whole large area of the cathedral presented the spectacle of a compact, nay stifling, sea of human heads.

"As far as the question of the applicability to congregational worship of a cathedral nave is concerned, the experiment was a complete success. As for the service itself, we cannot say so much. It was sung by an attenuated choir under the conditions which had been provided for a gigantic volume of voice, and it failed, of course, in consequence. Neither can we praise the arrangements themselves, which were purely orchestral, with hardly a semblance of ecclesiastical order. The choir was deserted and perfectly blocked off, and the altar, the lettern, &c., left out of sight and at an immeasurable distance. If the nave is to be permanently accommodated to congregational use, arrangements so manifestly improper will, it is hardly necessary to observe, be perfectly out of the question. What must be done is equally clear—viz., to remove the present solid organ-loft, place the organ on one side, carry the side stalls westward as far as the eastern aisle of the lantern, dividing them from

the nave by a light barrier, and fill the vast central area of the cupola, and the nave beyond, with sittings. All this has been done with perfect success at Ely, where there is a central octagon resembling the cupola of S. Paul's, and there is, of course, no reason, why it should not be equally feasible in the metropolis. If necessary, the organ can be divided into two parts, to save the sound from appearing one-sided, and it can then be played by an organist sitting in the choir, as for some time has been the case at Canterbury, with very good effect. With a little more colour applied, and the huge windows filled with painted glass, S. Paul's cathedral might in reality become, what it now can only be said to be in name, a national church.

"With these alterations carried out, a need would at once arise of 'sermons for the million' in the nave, of a very different stamp from what cathedral discourses are generally held to be—sermons, we mean, worthy of the place and the congregation, delivered by the chosen preachers of all England. Such used to be the famous 'Sermons at Paul's Cross,' and such should be the sermons in the nave of the actual church. We press this subject, because we feel certain that, with corporation reform so rife at this instant, many of the endowed lectures which are now delivered to empty walls in City churches might be amalgamated, and the funds devoted to pay a body of 'select preachers,' appointed by the Bishop of London to preach their courses at S. Paul's, like the Whitehall preachers, or rather the select preachers month by month at the Universities. Such a scheme would be easy of execution, very popular, and containing no element of desecration.

"It would give to that which is now a mere magnificent hall, a practical legitimate use; it would be really and truly a Church 'City Mission'—a serious, large-hearted attempt to evangelise the masses. If the Bishops would really take such a measure into their consideration, instead of dealing with proposals so questionable, or rather so unquestionably reprehensible, as Lord Harrowby's bill for desecrating churches and church-yards, they would, in our opinion, act far better and far more reasonably. In a word, they would, in so doing, win unanimous support where now they are only spreading division and paralysing exertion by the patronage of a scheme which its warmest supporters dare only faintly to defend as a necessary evil, and which its opponents feel to be an act of revolutionary desecration."

### *To the Editor of the Ecclesiologist.*

SIR,—There appears to be great difficulty in making embroidered coverings for "the Lord's Table" fit and hang properly. The conductors of the *Ecclesiologist* would do good service to many an inquirer if they would give some instructions on this point. It is easy enough to get a common altar-cloth to hang as it ought to do; but when thick or heavy silk or velvet is covered with embroidery on the front only, or front and sides, there is no counterpoise at the back, and the altar-cloth is very apt to get out of place, or hang badly, unless attached by rings to hooks screwed into the actual altar. Now there is great objection to screwing hooks into the framework of an altar, as if it were a mere matter of upholstery; and there surely must be some simple plan, well known and well recognised, by which altar-coverings are put on without unnecessary trouble, and without the unreality of concealed hooks and such like.

In the *Instrumenta Ecclesiastica* some instructions are given, but are said not to answer. Perhaps the brown-holland there recommended is not stout enough; and some stronger, less elastic material, as a case to the top of the altar, would be better, and more able to sustain the

weight of the frontal. I have no doubt many of your readers and correspondents have met with these difficulties, and successfully surmounted them. Their advice would be most helpful, and most gratefully received.

I am, Sir, your's faithfully,

D.

[In reply to D. we may observe, that, practically, the plan proposed in the *Instrumenta* has been proved to be at least not always unsuccessful, when the altar-coverings are properly made; and, when any difficulty is found, it may generally be obviated by hanging weights of lead on the back part of the altar. But further we may remark, that, thoroughly respecting, as we do, the feeling of reverence which leads our correspondent to object to screwing hooks into the altar, we are inclined to think this feeling somewhat excessive. It were surely better to have hooks fixed to the under side of the *mensa*, than to abandon the proper vestments of the altar. It should be added that we must notice that the *peculiarly* sacred part of the altar is the *upper* surface on which the Eucharistic Offering is made, and which is no way tampered with by the hooks, &c., fastened on the inner part of the *mensa*.]

#### *To the Editor of the Ecclesiologist.*

##### ARCHITECTURAL COMPETITIONS.

SIR,—One of the chief evils of architectural competition is the incompetence of those who sit in judgment on the rival designs to arrive at a correct conclusion. Too often the decision is entrusted to, or rather assumed by, an elected or perhaps even a self-constituted committee, who either know nothing of ecclesiology, or just enough of mediæval architecture as to be led away by window tracery and other details, instead of the general character of the designs independently of tinting, shading, and other adventitious aids.

Few laymen have had more to do with church building than myself. On only one occasion did I have recourse to competition, and then I left the decision in the hands of one of our most eminent architects, who adjudicated in entire conformity to my own preconceived opinions. What then, I would now suggest, is that whenever a competition is determined upon, the award should be made by some competent and, if possible, professional authority. A fee of five pounds would be well bestowed to secure a correct decision, which would be more satisfactory to the competitors than that of an amateur tribunal.

The immediate cause of this letter is the result of a competition which took place about a year since, when a friend of mine (many of whose churches and schools have been reviewed in the *Ecclesiologist*, and all more or less favourably) was defeated by an architect, whose church I have recently seen, as well as the rejected designs, which latter I think immeasurably superior.

The errors of the successful architect are numerous, and one or two very striking. In the first place, instead of random rubble work, the walls are built of squared stone, which being of a dark colour consequently resembles black Staffordshire brick. The chancel arch springs from corbels, there are transepts, some of the windows exhibit an affec-

tation of originality in the tracery, wholly out of keeping in a small cheap church, and the bases of the piers are (proh pudor) exhibited above the frame work of the future seats; not stilted to that position, but absolutely slipped up (as it were) to three feet from the floor line. A very small porch is to serve as the base of a future tower, the diminutive size of which precludes the possibility of the erection of a proper structure. I do not mean to assert that there is no degree of merit in the building. On the contrary, I should say that there is much cleverness about it, or rather promise of cleverness, but it is that of a Dissenter, not of a Churchman. Church architecture, I think you will agree with me, requires as much *heart* as *head*.

AN ECCLESIOLOGIST.

PULMAN'S BOOK OF THE AXE.

*The Book of the Axe; containing a Piscatorial Description of that Stream, and a History of all the Parishes and Remarkable Spots upon its banks: with several illustrations and a map.* By GEORGE P. R. PULMAN. London: Longmans. 1854.

The title, which we have given at length, sufficiently describes this pleasant topographical and piscatorial monograph of the Axe of Dorset and Devon. The author adds to his other accomplishments a considerable knowledge of ecclesiology, and his descriptions of the churches on the banks of his favourite stream—including Crewkerne, Ford Abbey, Axminster, Newenham Abbey, Colyton, Broadwinsor, besides many village churches—are intelligent and interesting. Mr. E. A. Freeman has communicated, we observe, the account of Crewkerne church, the Third-Pointed west front of which he considers to be one of the finest parish-church western façades in England. The volume is very readable and very prettily got up, though the illustrations are not of a very high order.

*Hymns for the Service of the Church* (Birmingham: Langbridge) contains an unequal selection of hymns from various sources, within a beautiful ultramarine cloth cover. The compiler has borrowed, without permission and without acknowledgment, some of the translations from our *Hymnal Noted*.

Mr. G. R. PORTAL has printed, at the request of the congregation, an excellent Sermon, "On some of the prevalent Objections to Ritual Observances," which he preached at S. Barnabas, Pimlico. In connection with the late controversy about the custom of bowing at the Gloria Patri, he quotes the following Canon from Wilkins, (*Concil.* iii. 20) "As often as the Gloria Patri is said, the people are humbly to bow to God (*humiliter se inclinare*)."

A second series of *Carols for Easter-Tide* (Novello), the melodies from ancient sources, harmonized by Mr. HELMORE, and with words by Mr. NEALE, has made its appearance. Some of these carols are to be sung at the meetings of the Ecclesiological Motett Choir announced for June 20th and July 13th.

We postpone to our next number, a review of Mr. Petit's last beautiful volume, entitled *Architectural Studies in France* (London: Bell.)

We postpone till another occasion notices of Dr. S. S. WESLEY'S *Reply to the Inquiries of the Cathedral Commissioners, relative to Improvement in the Music of Divine Worship in Cathedrals* (London: Piper); a suggestive and vigorous paper, but one with which we cannot wholly agree: and also of our friend Mr. HELMORE'S Translation of the *Treatise on Choir and Chorus Singing*, by F. J. Fétis, Director of the Conservatory of Music at Brussels (London: Novello); an essay which, with its exercises, will be of great value to choirs that have reached a sufficient degree of efficiency.

The *Surrey Archaeological Society* was inaugurated by a successful meeting on May the 10th, at the Bridge House Hotel, Southwark, Mr. H. Drummond, M.P., Vice-President, in the chair.

The *Worcester Diocesan Architectural Society* has published a Report of the proceedings at its Inaugural Meeting held at Worcester on January the 21st, 1854. This Society proposes to meet the Oxford Architectural Society at a joint meeting at Coventry. An interesting paper on the necessity of such associations was read at the Inaugural Meeting by Mr. M. H. Bloxam.

*Episcopal Encouragement of Church Building in Liverpool.*—Our best sympathy is due to the energetic laymen of Liverpool, whose exertions to build a proper church to be properly served in that important town have been so uncourtously and unjustifiably thwarted by their diocesan. We had naturally taken a great interest in the success of the scheme, so that we cannot but feel distress as well as surprise in perusing the correspondence between the Bishop and the promoters of the church which has lately been circulated. It is almost incredible that a Bishop should be found to throw impediments in the way of a new church proposed to be built by private munificence, in a locality where (to quote the Memorial addressed to his Lordship) "church accommodation is very much needed, and where the population is rapidly increasing. The site is a considerable distance from existing churches, being a third of a mile from the nearest in the same parish, viz., S. James'; and a circle round the site, with a radius of one quarter of a mile, would contain no less than 20,000 inhabitants." The whole case seems to us so monstrous, that we cannot help hoping that the Bishop of Chester will be induced, on further consideration, to give his sanction to the undertaking. We suspend at present further comment on this correspondence, only commending it meanwhile to the careful perusal of our readers.

We had intended grouping together in the present number several of the churches recently erected in and about London. Circumstances compel us to postpone the article till our next number, when we trust to have an extended list of buildings to draw our conclusions from.

Received H. W. B.—A. W.—D. C.—S. N. S.

We regret that we have not received in time for our present number the remaining Reports of the Meetings of the Oxford Architectural Society, nor those of the Architectural Society, and the Ecclesiastical Music Society, of Cambridge.

# THE ECCLESIOLOGIST.

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"Surge igitur et fac: et erit Dominus tecum."

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No. CIII.—AUGUST, 1854.

(NEW SERIES, NO. LXVII.)

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## BATALHA.

*A Paper read before the Ecclesiological late Cambridge Camden Society,  
at the Fifteenth Anniversary Meeting on Tuesday, June 20th, 1854.  
By the Rev. J. M. NEALE, M.A.*

THE church to which I am about to call the attention of the society, Santa Maria da Victoria, at BATALHA, in Portuguese Estremadura, has been less visited by Englishmen than any other of those seven or eight prodigies of Christian art among which it claims a distinguished place: Cologne, and Amiens, and Milan, and S. Stephen's at Vienna, and Westminster, and Seville. The remoteness of its situation, and its difficulty of access, are sufficient to account for this neglect. But while, as a whole, it is perhaps inferior (except in size) to any of the churches I have named, in particular portions, if I am not mistaken, it may rival the greatest beauties that any of them possess, and may claim particular attention from us, because of the share which English influence had in its erection.

It has found, as every one knows, an enthusiastic describer in James Murphy, who, sixty years ago, astonished as much as he edified the worthy Dominicans, by the zeal with which he drew, measured, investigated documents, and made notes. No doubt it was in part owing to him that the Portuguese have been taught to regard Batalha with the veneration in which it is now held; for they have ruthlessly swept away churches of merit not much inferior, in order to replace them by classical buildings. All that could be done by diligence and perseverance, Murphy did. But it was impossible that, in the dark age in which he lived, he should have possessed anything like an intelligent appreciation of Christian art. Where he theorizes, he falls into mistakes which a beginner in ecclesiology would be ashamed to make; and the plan which he presented to the Government for the completion of the *Capella*

*Imperfeita*, is as wretched a design as anything that ever proceeded from a Smirke or a Wyatt. In criticising this chapel, an erection of the latest Flamboyant, he thus describes its style :—"The architecture in some parts is Arabian; in others absolute Gothic."<sup>1</sup> I do not wish to underrate his engravings, which are now lying on the table. It is wonderful that, in 1789, any architect could be found so enthusiastic in his admiration of Christian art, as to undertake a voyage to Portugal simply for the sake of investigating this building, and to spend thirteen weeks in sketching and measuring. But they utterly fail to give any true idea of Batalha; and there are gross and absolute blunders in many of them, which it is wonderful that any professed architect could have made.<sup>2</sup> The letterpress of his description is mainly translated from the Portuguese account of Fr. Luis de Sousa, written about 1590; but in his "*Travels in Portugal*," the architect has added some observations of his own. Neither one nor the other account is of any great value; and I shall only avail myself of Murphy's measurements in this paper.

I have read with much more interest the historical memoir on the royal monastery of Batalha, by Dom Francisco de S. Luiz, the late Cardinal Patriarch, which is printed in the tenth volume of the *Transactions of the Academia das Sciencias*. Count Raczyński epitomises this in his *Arts en Portugal*, p. 225, &c., but without adding anything to the Patriarch's account. And having visited this wonderful church in two successive years, I am not sorry to have the opportunity of doing what in me lies to persuade others to see it for themselves.

It will be proper, in the first place, to say a few words on its foundation.

On the death, in 1383, of D. Fernando I., King of Portugal, there was, in point of fact, no successor to the throne. That monarch had indeed left a daughter, married to D. Juan I., King of Castile; but, by the fundamental laws of Portugal, she had lost her right of succession by that marriage. But his predecessor, D. Pedro, had left an illegitimate son, D. João, Master of the Military Order of Aviz. In the Cortes held at Coimbra to consider the question, the claims of this nobleman were put forward so strongly by his partizans, and the right of the people, under the existing circumstances, to elect a monarch was so forcibly urged by the great lawyer, João das Regras, that the Master of Aviz was unanimously chosen, and took the title of D. João I. The details of the war which followed between Castile and Portugal form no part of our subject. It is sufficient to say that, at length, on the 14th of August, 1385, the two armies met on the field of Aljubarrota. The Castilians, commanded by the King in person, have been variously reckoned at from thirty to fifty thousand; the Portuguese could only muster six thousand five hundred. The former had, moreover, the advantage of the position, occupying the west of the field, late in the afternoon of an August day, while the sun almost blinded their opponents: besides which, they had ten pieces of artillery, then

<sup>1</sup> *Travels in Portugal*, p. 42.

<sup>2</sup> E.g. the Coronation of S. Mary is omitted in the apex of the canopy of the western door: in the elevation of the north aisle, its easternmost window is made of three lights instead of one, &c.

circumstances, D. João, having confessed and communicated at the hands of D. Lourenço de Lourinhã, Archbishop-Primate of Braga, made a vow that, if he were successful, he would found the most magnificent monastery ever seen in Portugal, and would dedicate it to S. Mary, on the eve of whose Assumption the battle was fought. The romantic details of the conflict would lead us too far from our subject. The Castilians were utterly defeated; with the loss of their great standard, the King's private chapel with its silver altar, (I have seen the latter in the sacristy of Guimarães,) and so dreadful a slaughter, that a year's mourning was ordered throughout the kingdom of Castile.

Having thus made good his claim to the crown, D. João married Philippa, eldest daughter of our John of Gaunt, who was then in Spain; and forthwith applied himself to the fulfilment of his vow. He chose for the site of his foundation a valley two leagues to the east of Aljubarrota, then called Canoeira, about a mile from the actual spot where the engagement commenced. The Dominicans persuaded him to appropriate it to their order; and the letters of donation were issued from the camp before Melgaço, in 1388. From that date the works were carried forward, more or less continuously, till 1515, when, as we shall see, they were given up for want of an architect. I have appended a list of the kings of Portugal, with the years of their accession during that period, in order to avoid the constant repetition of dates.<sup>1</sup>

The names of the architects, so far as the latest Portuguese researches have been able to discover them, are these. The list differs widely from that given by Murphy, but is based on documents to which he had not access:—1. *Afonso Domingues*, who died before Era 1440, A.D. 1402. The credit of having given the plan of the church lies between him and his successor. 2. *David Aquet*,<sup>2</sup> *Oguet*, *Huguet*, or *Huet*, for in all these ways is his name spelt. He is said to have been an Irishman, and his true name was probably *Hacket*. The date of his death is altogether unknown; but it seems next to certain that he did not give the plan of the founder's church, but erected one of its most beautiful portions, the chapel. 3. *Martim Vasquez*, who died before 1448. 4. *Fernão d'Evora*, who was alive in 1473. 5. *Mattheus Fernandez*, who died in 1515, and is buried by the west door of the nave. He it was that built the *Capella Imperfeita*, and also, as I shall have occasion to show, the great cloisters, which have not a rival in the world. 6. *Mattheus Fernandez II.*, who, as we shall see, was not allowed, on account of his incompetency, to continue his father's work. 7. *Antonia Gomez*, who was alive in 1551; and 8. *Antonio Mendez*, who is mentioned in 1578. These two last seem only to have been master masons.

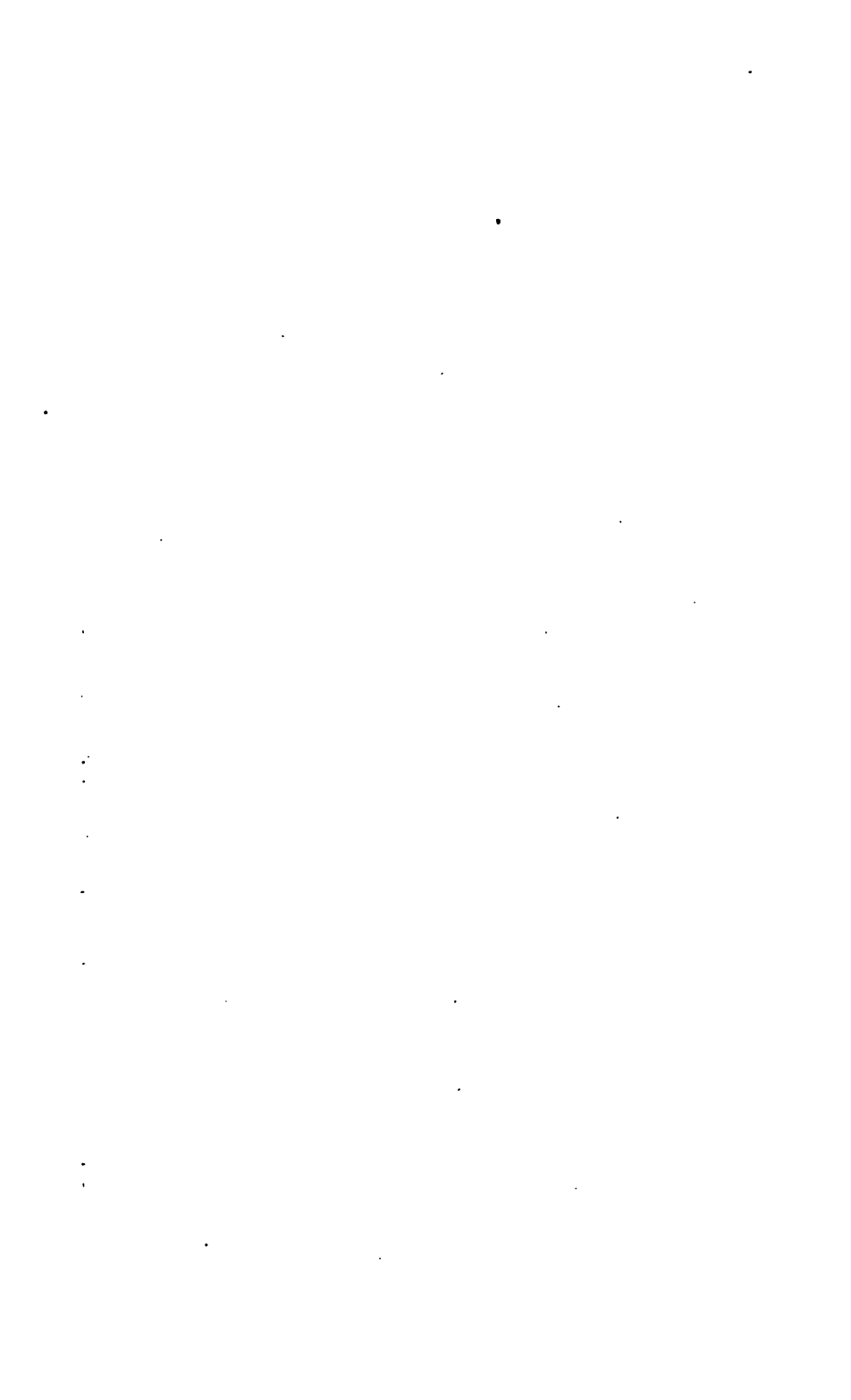
<sup>1</sup> D. João I., 1385. D. Duarte, 1433. D. Afonso V. 1438. D. João II., 1481. D. Manoel, 1495. D. João III., 1521. D. Sebastião, 1557.

<sup>2</sup> This architect is alluded to by Murphy in an "additional note" at the very end of his Description. On the testimony of José Soares da Silva, in his life of D. João I., he gives the credit of the whole edifice to Hacket, and adds that he lived at Vianna in Minho.

The whole building may conveniently be divided into five portions : 1, the original church ; 2, the *Capella do Fundador*, at the south-west end of the south aisle ; 3, the great cloisters and chapter-house on the north side of the nave ; 4, the smaller cloisters and monastery itself, to the north of the great cloisters ; 5, the *Capella Imperfeita* (called also the *Capella de Jasigo*, and the *Capella de D. Manoel*.) at the east end of the choir.

When thus, as it were, taken to pieces, the edifice, which at a distance seems a mountainous confusion of spires, pinnacles, pierced battlements, and flying buttresses, resolves itself into a very simple design. The original church was to all intents and purposes finished before 1416. It is cruciform, with a very short choir, that has no aisles, and two small chapels at the east of each transept. There are neither side chapels nor side altars to the nave ; an arrangement which so remarkably contrasts with the usual Portuguese theory, and symbolizes with our own, as not improbably to be owing to the taste of Philippa of Lancaster, whom we know to have been consulted on the plan of the work. The queen who had influence enough to introduce the *Sarum Breviary*, must certainly have been able to decide her husband in favour of an English nave.

We will suppose ourselves to have entered the west door. The ecclesiologist who does so for the first time towards evening, when the faults of the building are to a great degree hidden, will probably think it the most imposing cathedral he has ever beheld. The total exterior length, however, reckoning from the extreme points, is only 416 feet, which is about that of Worcester ; the interior length of choir and nave only 266 feet ; the height to the apex of the nave vaulting is 90 feet. The nave has eight bays. The immense height of the pier arches (they reach an altitude of 65 feet) almost atones for the want of a triforium. Though there is now merely a low rail to the choir, a tolerable rest for the eye is afforded by the multifoliation of the choir-arch, thus distinguished from the other crossing arches. The piers themselves are exceedingly simple, and in their first general effect (though not in their mouldings) give the idea (as do all Portuguese buildings of the same date) of transitional work. They are of two orders, with circular shafts, square base, and square flowered cap. To me this is a convincing proof, that neither the Stephen Stephenson, to whom Murphy seems disposed to attribute the nave, nor David Hacket, nor any other Englishman, could have given the original design. There could be no reason, in that case, why, in a church which was so widely to depart from authorized Portuguese models, Portuguese details should have been introduced so entirely, and as it were so naturally. It would require an overpowering degree of external evidence to overthrow such internal testimony. The windows, both of the clerestory and the aisles, are of three lights. The latter are most deeply recessed, the chamfer being frittered away in a series of commonplace orders, which give a heavy and not pleasing effect. The tracery also is poor and small ; it should have extended much lower, in order to maintain its just analogy with the proportions of the window. The vaulting is good and plain. This is



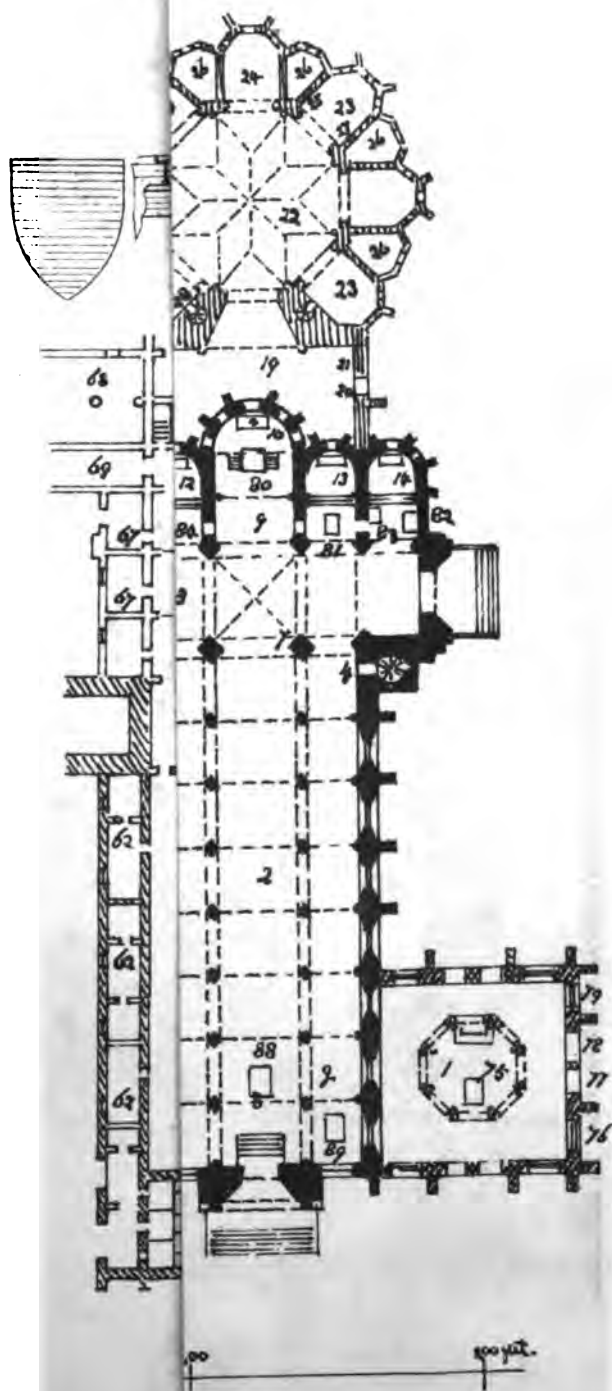
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|--|--|
| 1 The Mausoleum of King John the First.              | 46 Open Arcade.                                    |
| 2 The Church.  | 47 School.   |
| 3 The Transept.                                      | 48 Stairs.   |
| 4 Stairs to the roof of the church.                  | 49 Servants' Hall.                                 |
| 5 Stairs to the organ-loft, roof of north aisle, &c. | 50 Stairs to Dormitories.                          |
| 6 The Organ.   | 51 Corridor.                                       |
| 7 The Pulpit.  | 52 Candle Store.                                   |
| 8 The Altar of church.                               | 53 Servant's Cloister.                             |
| 9 The Choir.   | 54 Court of Orange Trees.                          |
| 10 The High Altar.                                   | 55 Lay Brothers' Cloister.                         |
| 11 The Chapel of our Lady of the Assumption.         | 56 Garden.   |
| 12 The Chapel of our Lady of the Rosary.             | 57 Novices' Cloister.                              |
| 13 The Chapel of our Lady of Mercy.                  | 58 Novices' Garden.                                |
| 14 The Chapel of S. Michael.                         | 59 Fuel-store.                                     |
| 15 The Sacristy.                                     | 60 Oil-store.                                      |
| 16 Tower.  | 61 Wine-press.                                     |
| 17 Casa da Plata, or room for plate, relics, &c.     | 62 Labourers'-stores.                              |
| 18 Chapter House.                                    | 63 Artificers'-stores.                             |
| 19 Loggia of the Mausoleum of King Emanuel.          | 64 Cloaca.   |
| 20 Recesses for altars.                              | 65 Stairs from dormitories to refectory.           |
| 21 21 Recesses for the Elements                      | 66 Servants' Cell.                                 |
| 22 Mausoleum of King Emanuel.                        | 67 Magazines for provisions.                       |
| 23 Chapels.  | 68 Granary.  |
| 24 Chapel.   | 69 Corridor.                                       |
| 25 Room for Vestments.                               | 70 Stair to lay-brothers' cells.                   |
| 26 Sepulchres.                                       | 71 Labourers' Apartments.                          |
| 27 Entrance to the Sepulchres                        | 72 Prior's Stables.                                |
| 28 Stairs to platform over the chapels.              | 73 Stalls for cattle.                              |
| 29 The Royal Cloister.                               | 74 Room for husbandry implements.                  |
| 30 30 Cloisters.                                     | 75 Tomb of King John I. and Queen Philippa.        |
| 31 Garden.   | 76 Tomb of Don Pedro, Duke of Coimbra.             |
| 32 Cistern.  | 77 Tomb of Don Enrique, Duke of Viseu.             |
| 33 Great Fountain.                                   | 78 Tomb of Don John.                               |
| 34 Refectory.  | 79 Tomb of the Infante Don Fernando.               |
| 35 Prior's Seat.                                     | 80 Tomb of King Edward and Queen Eleanor.          |
| 36 Pulpit.   | 81 Tomb of King John II.                           |
| 37 Apertures.  | 82 Tomb of Don Lopo Diaz de Sousa.                 |
| 38 Kitchen.  | 83 Tomb of Dona Mecca.                             |
| 39 Larder.   | 84 Tomb of Dona Isabel.                            |
| 40 The Small Refectory.                              | 85 Tomb of a Cardinal, name and family unknown.    |
| 41 Wine and Fruit Cellar.                            | 86 Tomb of King Affonso V.                         |
| 42 Lecture Room.                                     | 87 Tomb of Prince Affonso.                         |
| 43 The Sacrist's Store Room.                         | 88 Tomb, supposed of Don Diego Gonsales Travestos. |
| 44 The Belfry.                                       | 89 Tomb to a soldier.                              |
| 45 Stairs to the Prior's Apartments.                 |  |

Near the entrance of the church lie the following workmen:—

First master-workmen.	{	Mestre Matheos, Portuguese, 1515.
	{	„ Congeale, a stranger.
	{	„ Conrado.
First master-workmen	{	„ Ugado.
for the windows.	{	„ Whitaker.

The extreme length of the buildings from the western entrance to the eastern, externally, is 416 ft. 7½ in.; the extent of the church and monastery, north and south, is 541 ft. ½ in.

N.B.—In the plan, the walls that are shown *full black* are the work of D. João I.; the walls *cross-hatched* are the work of D. Duarte; the walls with *perpendicular hatching* are the work of D. Affonso V.; and the walls with *angular hatching* the work of D. Manoel. The *unshaded* parts are uncertain, or now destroyed.





almost all the description which the extreme simplicity of the nave requires.

I proceed to the transepts. The north window is an inelegant lancet, filled in with that kind of tracery which is so common in the belfry windows of Somersetshire churches. The south window, of three lights, is occupied in the same way; the true head-tracery being, like that in the nave windows, squeezed up towards the apex. The transepts have a clerestory to the east only. The chapels, two to the east of each transept, are all similar: triapsidal; the two central ones with an eastern lancet; the two exterior ones with two lancets on the external sides. The first to the north is dedicated to S. Barbara; the next, to N. S. do Rosario. Here was the tomb of D. Isabel, queen of D. Affonso V.: it is now destroyed. The first in the south transept is to N. S. do Pranto: here was the tomb of D. João II. According to the infernal system which always has been, and I suppose always will be, adopted by the French expeditionary armies, it was not only destroyed, but the remains of the monarch were exhumed, and cut in pieces. The portions that could afterwards be discovered were buried under the miserable wooden case which at present exists there. The south chapel, dedicated to S. Michael, is the burying-place of the distinguished family of the De Sousas.

The choir is painfully short, consisting of a pentagonal apse and two bays only. At the east end are two tiers of five lancets each; the two exterior lights in the lower tier being filled with stone tracery, I suppose for the sake of ventilation. The clerestory of the choir resembles that of the nave, except in the greater length of its windows. The whole of its fittings are in the most wretched modern taste. Before the altar is the high tomb of D. Duarte, son of the founder; and his queen, D. Lianor. It is somewhat awkwardly inserted in the middle of the steps to the sanctuary; so that the foot of the monument is on a level with the sanctuary floor. The effigies were much injured by the French. D. João especially directed that no one should be buried in the choir; why his injunctions were thus violated, I know not.

I must now speak of the horrible Vandalism perpetrated (and I am sorry to say still perpetrating) in the windows. First let me describe the glass as it was. That I might be able to do so with the more accuracy, on the second afternoon that I was there, in May last, I held a kind of court of inquiry; and as I was believed to come with some degree of authority, information was very willingly given. The various accounts tallied pretty exactly with each other, and, so far as it goes, with the general description of Murphy. The subjects of the windows were scenes from the history of the Old and New Testament. The New Testament began with the Annunciation and Visitation, (which still exist,) in the north light of the lower tier of the apse windows; thence they were carried on into the south aisle of the nave, running from east to west; from thence into the south clerestory of the nave, running from west to east; back into the upper tier of apse windows, crossing backwards and forwards from south to north, and ending in a middle light. The effect of this latter arrangement is not altogether good; the centre of the upper lancet—i.e., the most conspicuous place

in the whole church,—is occupied by the appearance of our Lord represented as a gardener, with hat and spade, to S. Mary Magdalene—

“*Estimavit ortolanum,  
Nec hoc vane credidit.*”

And immediately above this follows the Ascension. The Old Testament history began at the west end of the north aisle, with the Creation, ran through that aisle from west to east, went up into its clerestory, and returned from east to west.

The easternmost window of this aisle is, as I should have mentioned before, a lancet filled with stonework, in order to accommodate a turret which ascends to the spire, of which more presently. The clerestory windows in the transepts did not form a part of the Scriptural series, but represented legends connected with the chapels over which they stood.

It appears then that in the original church the windows, filled with Somerætabire tracery, were only these; those at the extremity of the transepts; the first in the north aisle, the two exterior lights in the lower tier of the apse, and the great west window, of which presently. In the year 1839 government commenced the restoration of the fabric, appropriating to that purpose the annual sum of two millions of reis, i.e. about four hundred and twenty pounds. The present king regent, D. Fernando, has taken deep interest in the work; and on the whole, considering all the circumstances, the restoration does credit to those employed. But five years ago, in a most unhappy hour, it was determined to repair the glass. The French, with their invariable custom of wanton destruction, had irreparably ruined it. It seems to have occurred to the restorers that the system of filling the whole light with tracery, carried out by the original founders in the few instances I have specified above, should be extended to the whole church. Their funds luckily not enabling them to complete the plan in stone, they resolved on executing it in wood. They have actually filled all the nave windows with twisted bits of deal turned into the most vulgar quatrefoils, &c., and painted white. In this they have inserted pieces of blue, red, and orange glass, of so abominable a character, that they would be scouted in any gin palace in England. The whole nave of Batalha is thus in a measure spoilt; for when the sun streams through its southern windows, and throws blotches and dabs of such colouring on the pavement, the effect may readily be conceived. The perpetrator of this outrage was also a Frenchman, whose name I would gladly hold up to execration, had I been fortunate enough to find any one who could remember it. Heaps of these wooden quatrefoils are stored in the cloisters for future use. The workmen consider them as the finest pine wood in the world, and the grain is certainly of extraordinary beauty. They are cut from trees planted by D. Diniz, the husband of S. Isabel, along the sand hills that skirt the coast five leagues to the west.

From the church itself we will enter the Capella do Fundador. On the death of Dona Philippa in 1416 she was buried in the centre of the choir; D. João gave directions in his will that he should be laid

by her side, till the new chapel which he was then erecting should be ready for their joint reception. He himself departed this life August the 14th, 1434, the anniversary of the battle of Aljubarrota. The chapel was not then completed; he was accordingly buried in the choir, whence the remains of himself and his queen were translated with great pomp into the Capella do Fundador. There they now rest; for the vault in which they were deposited fortunately escaped the diabolical outrages committed, after their usual fashion, by the French, on the other royal personages buried in Batalha.

The chapel forms a square of 66 feet, with a central octagonal lanthorn of 40 feet in diameter. This rests on eight magnificent piers, carrying most elegant stilted arches, thirteen-foiled and re-foliated; the mouldings being picked out in green, crimson, and gold. Over each of these, on each side of the lanthorn, is a broad lancet. The vaulting is most exquisite, especially the crown-like central boss, which has angels bearing the arms of Portugal. No words can express the beauty of this lanthorn; infinitely superior in every respect to the original church, there can be little doubt that it is the work of David Hacket, since no other architect intervened between him and the first designer. In the centre is the high tomb on which repose the effigies of D. João and D. Philippa. The height of the slab is about 7 feet from the ground; the effigies, which are very fine, are larger than life. At the head of each is an octagonal canopy; these bear on the other side the arms of Portugal, and of Portugal impaling England respectively. At each corner of the tomb is a sumptuous stone socket for the cerges burnt at the anniversary obits of the founders. The tomb itself is quite plain, except for a rich wreath below the upper slab. This consists of briar-leaves, with the motto repeated, "*Il me plait pour bien*:" the allusion is to the Burning Bush and to the Call of Moses; the deliverance of Portugal from the Castilian yoke being thus typified by that of Israel from Egypt. The epitaphs are chiefly remarkable for their great length: they entirely fill the north and south sides. At the east end of the lanthorn was an altar, with a most elegant triptych, destroyed of course by the French.

The south side of the chapel itself is taken up with the four recessed and canopied tombs, of the four younger children of the founders: their eldest son, afterwards the king D. Duarte, having been, as was said before, in opposition to his father's expressed injunctions,<sup>1</sup> buried in the choir. These tombs are all of the same general design, and can scarcely be surpassed. An ogee arch, crocketed, finialled, and pinnaced, breaks through the horizontal line of the recessed canopy; the spandril between the two is diapered with rich quatrefoils. The first to the east, is that of the Infante D. Fernando, commonly called the *Principe Santo*, who died a martyr in Fez in 1443. The soffit repeats the motto, "*Le bien me plait*." The second is that of the Infante D. João, with the motto, "*J'ai bien raison*." This prince had a particular devotion to the Passion, which is therefore sculptured on the wall at the back of the tomb; the similar space in the other tombs is left unornamented.

<sup>1</sup> Murphy says, (note p. 35) that D. João expressly left the "great chapel" for D. Duarte. But a reference to that king's will proves the exact opposite.

The third is that of the celebrated Infante D. Henrique, the originator of Portuguese discovery. His motto is "*Talent de bien faire.*" The fourth is that of the unfortunate D. Pedro, afterwards regent of the kingdom, who fell in the battle of Alfarobeira, fighting against his nephew and persecutor, D. Affonso V. His motto is "*Desir.*" Though the outlines of all these tombs are the same, yet the ornaments introduced into the panels are appropriate to the various characters of the Infantes. Thus D. Pedro has the order of the Garter and the balance of justice; the latter with reference to his office of regent: others say in allusion to S. Michael, for whom he had a particular devotion: the foliage is of the oak. D. Henrique has the Order of the Garter, and the Cross of the Order of SANCTUS: the foliage is of the ilex. D. João has a pouch with scallops, he having been Master of the Order of Santiago; the foliage is the wild strawberry. D. Fernando has the Cross of Aviz, of which Order he was Grand Master: the foliage is the ground ivy. The only effigy is that of D. Henrique: on the other tombs are placed a kind of cylinder ornamented with shields, and clearly intended to imitate a pall. Murphy gives a plate of these tombs, but it is very wretched and inaccurate.

The east side of the chapel is occupied by the four altars of the four Infantes: the first, to the north, that of D. Pedro, is dedicated to the Guardian Angel of Portugal; the next, that of D. Henrique, to S. John Baptist; the third, that of D. João, to Santiago;<sup>1</sup> and the fourth, that of D. Fernando, to the Assumption. Each had a fine triptych, painted by Gran Vasco: they were all destroyed by the French.

The west side is much plainer, and merely contains four recessed arches, intended, probably, for the tombs of any future members of the royal family. The windows on all three sides are the same. A large central one of eight lights and two side ones of four, the tracery being remarkably good; they were filled with scenes of Portuguese history, from the battle of Campo d'Ourique to that of Aljubarrota. The entrance from the nave, opposite the last bay but one of the south aisle, is by a very fine cinquefoiled and doubly refoiled arch.

We will now visit the cloisters, the usual entrance to which lies through the sacristy. The latter, which is approached from the eastern chapel of the north transept, is a good, plain, but nowise remarkable building, vaulted in two bays, north and south, and lighted by two two-light windows at the east. Here they show the helmet worn by D. João I. at Aljubarrota, and his sword. Hence we enter the chapter-house, an exquisite building, nearly square, but vaulted octo-partitely. This vaulting is perfectly beautiful; the east window of three lights resembles the best English Middle-Pointed. Opposite to this is the entrance to the cloisters, a nine-foiled refoiled arch, deeply recessed, of four orders. On each side of this is a large window of two lights, trefoiled and refoiled. The whole of this entrance, which, notwithstanding its massiveness, has an effect of extreme lightness, is one of the most beautiful things in the church. In the centre of the chapter-

<sup>1</sup> Luis de Sousa says, that of D. Pedro to S. Michael, which may be the case; that of D. João to S. John the Baptist, and that of D. Henrique to the Infante D. Fernando. I have followed the local tradition.

house are two wooden cases, replacing the tombs of D. Affonso V., and D. Affonso, the son of D. João II.

The date of this chapter-house is much disputed. The only external evidence on the subject is, first, a tradition that a corbel at the south-east represents Affonso Domingues the first architect; and, secondly, the remains of stained glass, where occurs a shield—Portugal impaling Spain. Now the latter could only have been put up in the first years of D. Manoel. If that monarch had had a son by his first wife, the young prince would have been heir to both kingdoms; but she died no long time after their marriage, in 1497. Nevertheless it is very certain that the same architect never designed the church itself and the chapter-house. It is equally certain that the cloisters are by a different hand from either. But there is a great similarity between the second cloisters and this chapter-house. The former are indeed very plain; but still in some of the details and mouldings they are not unlike the far richer work which we are considering. Now the small cloisters were built by Don Affonso V., who reigned from 1438 to 1481, and exhibit in various places his device, the *rodizio*. It seems, therefore, most probable that the chapter-house was also built by him; and his having been buried there may confirm that opinion.

Now we enter the cloisters, of the beauty of which I feel it impossible to give any adequate idea. Imagine a square of 180 feet, each side enriched with seven windows of lights varying from three to six, with tracery of the most wonderful richness and variety; sometimes wrought in mere foliage without any figure, sometimes arranged in bands and circles round the cross of the Order of Christ, sometimes encircling with its wreaths the *sphere*, of which more presently: no two windows the same; scarcely any two based in the same idea; additional variety afforded by the passage to the court itself through the central window on each side. Nor are the monials less wonderful than the tracery. Some are voluted, some are filleted, some are chequy; some are as if they were wreathed with pine leaves; some seem as if they were built up with fir-cones; in some, strange lizards climb up and twist themselves in and out among foliage of oak and ivy, and, what is here a favourite enrichment, young cow-cabbage; some are dotted over with stars, some nebulous, and some chevronée. It is wonderful that one mind could devise such variety and extravagance of adornment. The gem of all, however, still remains to be mentioned. At the north-west angle a most delicate net-work of tracery projects inwards in two bays, inclosing a little square for a fountain. The multifoliations and re-foliations of this work far exceed every thing else in the cloister: and the oblique view from the north to the west side of the cloister, where the eye takes four planes of tracery, each foreshortened, but all at a different angle, forms such a labyrinth of enrichment as I am sure none can conceive who have not seen it for themselves. The whole consists of three stages: and, though now dry, one may judge of its beauty when the rays of the sun fell upon its waters through the net-work, or I might better say lace-work, of stone that surrounded them. As to the rest, the groining of the cloisters is good and simple, and helps to carry off the extreme rich-

ness of the windows. To their east, as I have said, is the chapter-house; to the west, the refectory, a very plain building; and to the north, the place in which the wine belonging to the convent was stored. At the north end of the east side is a circular-headed door, extravagantly adorned; branches of trees, cables and lizards, twisted together, form the orders of its arch. It is now blocked, but originally led into the lecture room.

Portuguese antiquaries know so little of architecture, as stoutly to affirm that these cloisters were the work of D. João I.; and the Cardinal Patriarch, in his memoir, speaks of this as an undoubted fact. It is true that that monarch did build, or at least did commence a cloister, but that which at present exists was, as is evident from what I have said, erected in the very extreme developement of Flamboyant; some of its parts, especially the fountain, are all but arabesque. It bears a striking resemblance to the other productions of D. Manoel, who had a particular passion for building cloisters; witness that of Belem: and it was clearly designed by the same architect who built the *Capella Imperfeita*, namely, Matheus Fernandez. And if further evidence were needed, it is easily to be procured; the Cross of the Order of Christ, and the sphere, both badges of D. Manoel, are introduced every where. The sphere refers, by an outrageous pun, to the text *spera (sphaera) in Domino*.

On the cloisters of Affonso V., now forming part of the guard house, I will not dwell; as though good, they present nothing very remarkable. We will now visit the *Capella Imperfeita*.

In order to appreciate the epoch at, and the circumstances under, which it was erected, we must remember that at the beginning of the reign of D. Manoel, justly surnamed the Fortunate, the discoveries of Vasco Gama in the east, and Nuno Cabral in the west, had opened to Portugal the way to conquests and to riches, which the rest of Europe almost regarded as fabulous. The wealth that poured in from Coromandel and the spice islands, and the yet unexplored regions of Sta. Cruz, now Brazil, elevated D. Manoel to a degree of opulence which perhaps no other European monarch ever possessed. Abhorring war, and always on good terms with Spain, he was enabled to indulge his passion for building to the fullest extent; and the twenty-six years of his reign filled Portugal with a prodigious number of magnificent edifices. It appears to me very probable, from the constant and friendly intercourse carried on between that country and England, that D. Manoel conceived the idea of imitating Henry VII.'s chapel at Westminster, by the *Capella Imperfeita*. Both attached to the conventual church which forms the royal burying place; both occupying the same position, the extreme east end; both built in the fullest developement of their respective styles; and for the service of both, artists summoned from the furthest parts of Europe. It seems to have been the design of D. Manoel to translate hither the remains of the earlier Portuguese monarchs, and then to fix the place of his own sepulture among the tombs of his ancestors.

The chapel itself is octagonal, each side being triapsidal. Each of these chapels was to be appropriated to some Portuguese monarch, or to

some member of the royal family. They are therefore furnished with piscina and aumbry: the actual place however in which the body was to be deposited is not visible from the interior. Nighed in between each two of the chapels is a kind of projection, furnished with a lancet traceried throughout. The entrance was to have been in the side of one of the adjacent chapels, but it has never been opened. Each of these chapels has a thirteen-foiled and re-foliated arch of entrance, the shafts having three orders. Above the apex of these arches is a thick rich band of foliage, and at the spring of each two arches the arms of Portugal and other devices connected with the monarchs who were to have been interred there. Below the clerestory is another rich band of foliage, and up to this the whole work is perfect. The clerestory windows have the soffits, which are excessively rich, commenced; there is no trace which may lead us to conjecture of how many lights they were intended to consist. Murphy's restoration, and they are the best things in it, gives three. On each side of each window is an elaborate niche; and between every two niches runs a voluted shaft corbelled off on a shield, from which the vaulting was to have sprung. The true triforium is partly in the open air, running over the outside of the chapels, and piercing the wall behind the space that intervenes between the two bands of foliage. The glory of this chapel is however its western arch, surpassing in richness any thing, even in the cloisters. It is composed of two intersecting arches, the one trefoil, the other a kind of reversed cinq-foil; and from the crossings and interlacings of these two, arise a series of dependent pierced bosses, niches, voluted shafts, and double and triple re-foliations, that can only be called fringes, which are most truly wonderful. The west side of the arch has seven orders of the most elaborate foliation springing from hollow sockets; amongst knots, flowers, and foliage, the words *Tanias el Rei* are repeated over and over again. The meaning of these letters has been much disputed. The tradition on the spot is, that *El Rei* is of course D. Manoel, and that *Tanias* was his favourite chronicler: the only objection to this is, that there never was such a person as *Tanias*. Luis Sousa interprets it as Greek: *ταβία*, says he, is a region, *ἐπεῖν* is to discover: *ταβίαν ἐπεῖν* is, therefore, "Discover new regions." The monk's discovery is about as wonderful as those of D. Manoel. He gives the same meaning to the *Sphere*, while we know it to have had another. And yet this good Dominican wrote less than eighty years after D. Manoel's death. Behind this arch of entrance is a little chapel filling up the interstice between it and the east end of the church, the apsidal lancets of which appear of course on the west side. Such is a description of the skeleton of this chapel, but its richness is indescribable.

It had advanced to its present condition when Matheus Fernandez died, April 10, 1515. His monument, a large slab in the nave, is thus inscribed: "Here lieth Matheus Frz, sometime master of these works, and his wife Isabel Ghelme, and our Lord took him the 10th day of April, 1515. And God took her . . ." The rest is not filled up. On the interior of the stone are these four lines:

" Vosoutros que pasaes  
A Deos por nos rogaes."

And—

“ No dexeis de beam fazer,  
Porque assi haveis de ser.”

Such is the monument of the last great Christian architect of Europe. It appears that he left no working drawings behind him. The design for the completion of the chapel was therefore entrusted to his son. The new architect was a man of the new generation, and commenced on the west side in the clerestory stage, by erecting two heavy Grecian arches, spotted and spangled with stars, and with a vulgar balustrade beneath. D. Manoel, happening to pay a visit to the works, was so much disgusted as to give orders that they should instantly stop. He probably intended to provide himself with an architect more capable of carrying them on, not knowing that Christian art had reached its extreme limit. He was also much occupied with the convent of Belem at Lisbon, which, gorgeous as it is, is immeasurably inferior to Batalha. Nor would the architect there employed have been capable of doing justice to the *Capella Imperfeita*, as the following anecdote will prove. It is related that, when the interior scaffolding was struck at Belem the whole roof fell in, occasioning great loss of life. The architect went to work again, and rebuilt the church; but when the scaffolding was a second time to be struck, he became so nervous that he went off into France. On this D. Manoel offered a free pardon to several prisoners lying under sentence of death, if they would undertake the dangerous office. They did so, and escaped; and the legend ends, that they all henceforward lived as honest men.<sup>1</sup>

Whatever might be the reason, after the attempt of Matheus Fernandez the Second, D. Manoel did no more at Batalha. He died in 1521; and it is rather disappointing that the last great patron of Christian architecture should be buried in a sarcophagus of the Italian style. With his successor, D. João III., a new order of things began; and so-called classical design became the fashion.

The *Capella Imperfeita* remains in the state in which it was then left. It suffered little from the French, and the freshness and crispness which its stone-work retains is wonderful. There are few more melancholy sights, however, than to look at the art and genius lavished on the lower portion, and then to see the evening sun streaming in through the unfinished windows, and to hear the twittering of the countless swallows, that have for centuries formed their colonies there. How the chapel would have been finished must remain an architectural enigma; Murphy has only shown how it would not have been completed. The excessive boldness which would have been required in the vaulting, the space between the opposite sides being sixty-four feet, might perhaps have taken off from what, in its present unfinished state, appears a fault, the too lavish enrichment of the portion below the clerestory.

It is now proper to take an exterior view of the church, and first let us ascend to the roof. This is nearly flat, and is very well covered

<sup>1</sup> This story is also related by Luiz de Sousa, of the chapter-house at Batalha, where it has no verisimilitude.

with large and slightly convex tiles, firmly embedded in cement,—a striking contrast to the generality of the Peninsular cathedrals, where, as for example at Burgos, the tiles are usually laid, one upon another, without any fastening whatever. There is a rich pierced battlement of about seven feet high, with pinnacles, and a second pierced battlement of the same character to the aisles. This was a good deal injured in the great earthquake; it has lately been restored and with very tolerable success. The spire rose from the north-west end of the north transept, and was merely an enlarged pinnacle. It is shown in Murphy's book, but was struck down by lightning about thirty years ago, and is now being re-built: it wants, however, as yet forty feet to its completion. From the roof of the nave, that of the choir looks mean indeed, stunted, without battlement or pinnacle, and merely strewn over with coarse red tiles.

Let us now take a view of the western façade. The summit is of course perfectly flat, edged with the elaborate battlement before described, and flanked on each side by three heavyish pinnacles. Below this and between two noble flying buttresses, comes the great west window, of fine Middle-Pointed effect, and traceried throughout. The face of the building around it is richly panelled. Below the window is an external gallery with pierced battlement. The western door is very grand: ogee in its external order, simply pointed in its interior. Between the two, under a lovely canopy, is the Coronation of our Lady. The door itself is of six deeply recessed orders, six Apostles forming either jamb, and the orders in the arch being occupied by canopied saints, seventy-eight in all. The tympanum represents our Lord with the four Evangelists, and under it is a broad sexfoiled refoliated arch of entrance. The flying buttresses take off from the impression of flatness, which, nevertheless, is but too prevalent both in nave and aisles. To the spectator's right, as he stands facing the west end, rises of course the *Capella do Fundador* with its pierced battlement both to aisle and to lantern, its crocketed and finialled flying buttresses, its pinnacles, its four western windows, and the lancets in the lanthorn. This lanthorn was originally capped by a richly panelled and very massy octagonal spire, thrown down in the great earthquake: Murphy has drawn it from a sketch preserved in the convent. It must greatly have relieved the present impression of horizontality given by flat nave, flat aisles, and flat lanthorn.

One of the best views is that from the sitting-room of the little inn at the south-east corner. Here, to the extreme left, you see the bold projections and recesses of the *Capella Imperfeita*; the apses and the Somersetshire work of the mortuary recesses. Carrying the eye further to the right you catch the east window of the ante-chapel, and then the east chapel of the north transept. Above this soar the two noble east clerestory windows of that transept, with their three lights of rich tracery: between these is an octagonal turret-pinnacle, crocketed and finialled. Still further to the right rises the great spire, boldly corbelled out on a kind of machicolated work, and with the scaffolding hanging about it. Below this appears the end of the sacristy, with its twelve adjacent two-light windows. Still further to

the right comes the east end of the chapter-house, long and comparatively plain, except for the noble Middle-Pointed window of five lights; this building being gabled north and south, the slope of the roof fronts to the eye. To the extreme right is the bell-turret of the chapter-house, under which modern houses cut off all further view.

Let us take one more external view: that from the north side of the cloister. Here we have, to the left, the new spire, giving length and projection to that transept; immediately in front, the seven bays of the southern cloister, with their exquisite tracery; then the eight windows of the north aisle, with the remarkable effect that their enormous recessing gives; above these, simple panelling to the pierced battlement; then, between the pinnacled flying buttresses, the clerestory windows; and capping all, the pierced parapet of the nave. From this point of view the triple effect, which is absent in the interior, is supplied by the cloister, the aisle windows, and the clerestory.

The stone of which the church is built is a whitish freestone, somewhat resembling Bath-stone: it works at first very freely, and hardens by exposure to the weather; its fault is that it does not retain its colour,—sometimes turning a rusty yellow, and sometimes a kind of smeary-black. The external effect of the building is very much injured by the disagreeable mixture of these colours with each other, and with the glaring white of the restored portions. When exposed to friction, as in the pavement, this stone assumes somewhat the appearance of alabaster; it was quarried about two leagues off, and two new quarries in the same serra are at present employed for the restoration.

In conclusion, if, under its present circumstances, Batalha attains to such a rank among ecclesiastical buildings, what would it have been, had D. Manoel's addition been completed? Had the eastern end of the original church then been taken down, and a vista opened behind the high altar to the *Capella Imperfeita*, the one great defect—the shortness of the choir—would have been removed, at least æsthetically, and such a prodigious appearance of length have been imparted to the nave as perhaps to render the church, on the whole, the most sublime (Cologne excepted) of European temples.

#### SEQUENTIÆ INEDITÆ.—IX.

THE following sequence is from a Gradual of the twelfth century, marked 11,669 in the British Museum. It contains, therefore, none but Notkerian Proses, and of these it has a very fine collection. That which we print is the only one, however, which has not been published.

#### XLVII.—DE SANCTIS VIRGINIBUS.

Scalam ad cœlos subvectam tormentis cinetam  
a Cujus ima draco<sup>1</sup> servare cautus invigilat jugiter

<sup>1</sup> The allusion is manifestly to the first Vision of S. Perpetua. The first five lines are taken nearly word for word from her Acts. (Ruinaart, *Acta Sincera*, p. 80.)

- a* Ne quis ejus vel primum gradum possit insaucius scandere,  
*b* Cujus ascensus extracto Æthiops gladio vetat, exitum minitans,  
*b* Cujus supremis innixus juvenis splendidus ramum aureolum retinet,—  
*c* Hanc ergo scalam ita Christi amor feminis fecit perviam, ut dracone conculcato, et Æthiops gladio transito,  
*c* Per omne genus tormentorum cœli apicem queant capere, et de manu confortantis Regis auream laminam sumero.  
*d* Quid tibi profecit, profane Serpens, quondam unam decepissem mulierem,  
*d* Dum Virgo pepererit incarnatum Dei Patris Unicum, Dominum Jesum?  
*e* Qui prædam tibi tulit, et armillâ<sup>1</sup> maxillam ferit,  
*e* Ut egressus<sup>2</sup> Evæ natis fiat, quos tenere cupis?  
*f* Hinc<sup>3</sup> ergo temet virgines vincere cernis, invide,  
*f* Et maritatas parere filios Dei placatos,  
*g* Et viduarum maritis fidem nunc ingenis integram;  
*g* Qui Creatori fidem negare persuaseras Virgini.  
*h* Feminas nunc vides in bello contra te facto duces existere  
*h* Quæ filios suos instigant fortiter tua tormenta vincere :  
*i* Quin et tua vasa, meretrices, Dominus emundat  
*i* Et hæc sibi templum dignatur efficere purgatum.  
*k* Pro his ne beneficiis in commune Dominum nos glorificemus, et peccatores et justi?  
*k* Qui et stantes corroboret, et prolapsis dexteram porrigat, ut saltem post facinora surgamus.

XLVIII.—DE BEATA MARIA VIRGINE.

This and the following are from the Upsala Missal, to which we have previously referred.

Gaude, Sion; mater, gaude;  
 Corde, voce, manu, plaude;  
 In Reginæ cœli laude  
 Attollens præconium.  
 Die istâ domus Dei  
 Pari voce psallat ei,  
 Per quam fientes, per quam rei  
 Nacti sunt remedium.

Prima parens Paradisum  
 Clauit nobis; trusit visum;  
 Facti sumus in derisum  
 In conspectu hostium.  
 Miser Adam, primus homo,  
 Est expulsus Dei domo;  
 Subit pœnam; perdit pomo  
 Patriam vitalium.

Per hunc fructum Evæ fructus  
 Ex naturâ fit corruptus;  
 Unde dolor, unde luctus  
 Finibus terrestrium.

Hoc de fructu condolentes<sup>4</sup>  
 Obstupescunt nostri dentes;  
 Paradiso pulsi fientes  
 Subimus exilium.

Nobis diu exulatis  
 Dolet Pater pietatis,  
 Et misertus desolatis  
 Suum misit Filium;  
 Inclinauit majestatem  
 Nostram ad utilitatem,  
 In ancillæ castitatem  
 Assumens hospitium.

Hospitatâ Dei Prole,  
 Stella maris mixto sole,  
 Gravidatur sine mole  
 Virginale gremium.  
 Quo procedit specialis  
 Fructus ægris medicalis;  
 Aufert morbos: confert malis;—<sup>5</sup>  
 Proruit demonium.

<sup>1</sup> The poet refers to the usual mystical interpretation of Job xlv. 21.

<sup>2</sup> The book has, *et egressus*.

<sup>3</sup> The book has, *Asic*.

<sup>4</sup> The allusion is to Jerem. xxxi. 29: "Patres comederunt uvam acerbam, et dentes filiorum obstupuerunt."

<sup>5</sup> There is here some corruption or omission. Did the other stanzas admit of the insertion of a fourth rhyme, we might add,—

*Ut abscedat vis letalis.*

Sit hic fructus benedictus ;  
 Cedit hostis : ruit victus ;  
 Homo lapsus stat ascriptus  
 In Libro viventium.  
 Benedicta Radix Jesse  
 Nos vitali replens messe :  
 Quæ dat servos salvos esse  
 Suum per obsequium.

Virgo Mater, O Maria,  
 Virgo clemens, Virgo pia,  
 Virgo per quam patet via  
 Ad cœli palatium ;  
 Pietatem imploramus,  
 Proclamantes te rogamus ;  
 Confer nobis quod optamus  
 Filium propitium.

XLIX.—DE BEATA VIRGINE (*In Sabbatis*).

Jubilemus in hac die  
 Quam Reginæ cœli piæ  
 Dicavit Ecclesia :  
 Hæc est dies in quâ sua  
 Vota tibi, Virgo, tua  
 Reddit hæc familia.

Omne sæclum omni die  
 Servi Virgini Mariæ,  
 Sed in hac devotius :  
 In hac psallas, in hac ores,  
 In hac laudes et labores,  
 Et cantes jucundius.

Virgo quæ non habet parem  
 Diem sibi singularem  
 Non injuste vindicat :  
 O quam digne sibi dari  
 Diem hunc et consecrari  
 Res inspecta prædicat !

Hodiernæ lux diei  
 Dies fuit requiei  
 Plasmatoris omnium :  
 Sic quievit in Mariâ,  
 Dum ipsius in hac viâ  
 Virgo fit hospitium.

Cunctæ tunc sunt creaturæ  
 Factæ, dum opus naturæ  
 Complet Deus hodie :

Universa tunc refecit  
 Dum in Matre qui nos fecit  
 Complet opus gratiæ.

Dies olim benedicta,  
 Dies quoque sancta dicta,  
 Fuit ista septima :  
 Quam benedicta dicaris  
 Scimus, Virgo singularis,  
 Et quam sit sanctissima.

Cum transis ad gaudiosum,  
 Diem relinquens pænosum,  
 Dies hæc est media :  
 Hæc de pænis nos educit,  
 Mediatrix et adducit  
 Ad superna gaudia.

In hac die dum desperat  
 Grex pusillus qui tunc erat  
 Fidem tenet firmius :  
 In hac die suspirantes,  
 Ad istamque deprecantes,  
 Obaudit frequentius.

Veneremur ergo, fratres,  
 Ut sanxerunt sancti patres,  
 In hac die Virginem :  
 Exorantes ut conducat  
 Nos hinc, et tandem perducat  
 Ad illam dulcedinem. Amen.

OPENING OF THE THEOLOGICAL COLLEGE, CUDDSDEN,  
 DIOCESE OF OXFORD.

THIS college, erected under the auspices of the Bishop of the diocese, and the able superintendence of G. E. Street, Esq., diocesan architect, was solemnly opened on the 15th of June. The Rev. J. L. Fish, M.A., who is to direct the musical arrangements of the college, exerted himself in collecting and training a choir, so as to give due effect to the ceremonies appointed by the Bishop for the occasion. The morning

seemed threatening, but by noon the slight shower which began to fall in the earlier part of the day had entirely ceased. At one o'clock a large choir, numbering about one hundred, consisting of boys and men from the parochial choirs of S. Thomas, S. John's, and S. Cross (Holywell), and S. Mary's (Littlemore), with several lay members of the University, and a number of clergy, among whom we observed the Rev. T. Helmore, assembled at the school-room; and, after partaking of a luncheon which their hospitable Bishop had kindly provided, vested in their surplices, the clergy also wearing hoods, stoles, and caps, moved in procession to the parish church. There they occupied the transept. Nearly one-third of the nave was filled with clergy in surplices (two only exhibiting the black gown), and the rest of it with laity, while an immense number of persons congregated about the door, desirous, but unable, to obtain admittance.

The Archdeacons and Rural Deans then entered the church, followed by the Bishop of the diocese, and the Bishops of London, Bangor, Chichester, Worcester, S. David's, New Zealand, and Natal. After they had taken their places in the chancel, the Litany was sung by the Rev. G. W. Huntingford, Vicar of Littlemore, and the Rev. C. J. Le Geyt, Chaplain of Magdalen College. It is impossible to describe the effect produced by the response of the immense choir. They sang in excellent tune and time, and the church seemed filled with a body of sacred harmony. The Litany ended, the Bishop of New Zealand preached a most eloquent and striking sermon, from Isa. lx. 22: "A little one shall become a thousand." The Right Reverend Prelate pointed out that two classes of men were engaged in doing God's work on earth, men of memory, and men of hope. The men of hope were of course the originators of great schemes, such as the founders of our universities and colleges: the men of memory, those who, succeeding to the administration of such institutions, maintained them according to the original intention. The work, for the inauguration of which the day's assembly took place, combined these two classes, as it was a new institution, but intended for the perpetuation in a slightly altered locality of the principles of the ancient colleges. The day's work was one of hope, and no doubt the "little one" would, under the Divine blessing, become a thousand, and have the privilege of training many a holy man for the ministry of the Church. The Bishop, in conclusion, touched delicately on the divorce which circumstances had created between Bishops and their Cathedrals and Chapters, implying that the erection of Cuddesden into the virtual Cathedral and Chapter of the Bishop of Oxford, was an exemplification of that law of compensation of which the history of the Church affords so many instances. The sermon ended, Psalms cxlix. and cl., were chanted from the "Psalter Noted," while a collection was made, amounting to £400.

The choir, clergy, and Bishops then left the church in procession, and proceeded past the palace to the college, the choir chanting Psalm lxxxiv. It was a beautiful sight to behold the long train of white surplices winding slowly along, while the deeper chanting of the clergy was responded to by the mixed voices of boys and men. Arrived at the

college, the choir and clergy filed off right and left to places appointed for them, while the Bishops and dignitaries took up their station in the midst, fronting the principal door of the building. The Bishop said some appropriate prayers, and then entered the chapel of the college, with the other Bishops and Rural Deans, to dedicate it, and through it the building. Its dimensions permitted of no larger congregation. Meanwhile the choir in the open air beneath sang "Veni Creator" from the Hymnal Noted, and the eighty-seventh and twenty-fourth Psalms from the Psalter.

By this time the Bishops had returned; and the Bishop of Oxford having ascended a platform prepared for the purpose, proceeded to address the people in a speech characterised by his Lordship's well-known eloquence; pointing out the propriety of some place of retirement for the candidate for the ministry after the termination of his university course; and showing the absurdity of supposing such a place would interfere with the academical studies at Oxford. The other Bishops also spoke to the same purpose, the touching address of the venerable Bishop of Bangor in particular bringing tears into many eyes. The Bishop of Oxford then rose again and tendered his thanks, and those of all present, to the choir, who had gratuitously given their services, coming together for the love of praising God. In conclusion, he called on all present to join in singing *Te Deum*. Never perhaps was this sublime hymn more effectively chanted. The noble sound of so many voices joining in the open air in one of the church's ancient melodies struck every one present; and even the enemies of Plain Song were forced to acknowledge its grandeur. There could hardly be a more convincing proof of the superiority of the Church's music for such purposes; to have gone through the day's ceremonies with modern English chants would have been simply impracticable.

*Te Deum* ended, the Bishop dismissed the assemblage with his benediction, all the choir, and many others, kneeling on the ground to receive it; and thus terminated one of the most striking and impressive solemnities which has for a long time been witnessed. The remembrance of it will dwell long in the hearts of those who had the happiness of being present; and all, we are sure, must join in wishing the good Bishop God speed in his earnest and truly *real* labours for the Catholic Church of *CHRIST*, in which he holds so dignified a position.

We have already described the exterior of the building cursorily. It is one of the most picturesque piles of ecclesiastical architecture which our age has produced, and the colour which its tile-roof gives, is no little addition to the general effect. It may be rather too *pronounced* at present, but time and lichens will soon tone it down. Inside it seems to us rather crowded, the passages too are far from wide enough, and the very picturesqueness of the external outline has resulted in more ups and downs than convenience, we believe, would have dictated. If (*absit omen*!) a decease were to occur, we are puzzled to trace the course of the coffin. Nothing, we need hardly say, is so painful as the shifts which have to be resorted to in modern houses on such melancholy occasions. The chapel is a gem, and with very great reality Mr. Street has dispensed with an antechapel, returning the stalls round the

west end, the Bishop's seat being central, and the entrance on the south side. The reredos is an illuminated quasi-triptych, with a gilt cross in the centre. That which we least like in this chapel is the perpendicularizing tracery, which Mr. Street has placed in the eastern rose: the effect is far from felicitous. The other public rooms are the hall beneath the chapel, which is on the uppermost floor, and the common room (also library) which gives access to the hall itself.

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## THE ARCHÆOLOGICAL INSTITUTE AT CAMBRIDGE.

*(From a Correspondent.)*

IN conformity with the wish you have expressed, that I should supply the *Ecclesiologist* with a record of the doings of the Institute at Cambridge this year, to match that which I supplied last year of its visit to Chichester, I hasten to give some account, while it is still fresh in my memory, of what was certainly a very agreeable and profitable week. The Cambridge Meeting, though not without some drawbacks, has been, on the whole, one of the most successful that the Institute has ever held, and has been a decided improvement upon that at Chichester in every respect but one. This is indeed only what we might expect from the difference between a small provincial city and a great university, where also some of the most eminent members of the Institute were on their own ground. The attendance was more numerous, and included a greater number of distinguished persons, and the average character of the papers was decidedly higher. There were many more of marked excellence, and none, that I heard at least, of the marked badness which distinguished some of the effusions of local oracles at Chichester.

In one point, however, the authorities of the Institute seem destined never to hearken to the voice of experience. The town in which we met was, of course, utterly neglected. Professor Willis, indeed, illustrated Jesus College Chapel in his happiest style; and Mr. Venables gave us an excellent historical paper on Great S. Mary's; Mr. Babington too put forth an admirable itinerary of the town and neighbourhood; but not a moment was allowed for any of us to put ourselves under his more immediate guidance. No opportunity was given for anything like an inspection of the colleges and churches of Cambridge, except that S. Sepulchre's and S. Benet's were left open for a few hours on two particular days. The whole time was devoted to four excursions, which occupied all the available days. Three of these certainly came within the legitimate scope of a Cambridge Meeting, and one of them, namely that to Ely, was an essential portion of the proceedings; but the day which ought to have been devoted to Cambridge was most absurdly given up to an excursion to Bury S. Edmund's. For this Cambridge was neglected, while of course Bury was very imperfectly seen.

We were told that this piece of folly was owing to an invitation from a local society in that town. But what then? The real object of the meeting ought never to have been sacrificed merely in order not to refuse an inconsiderate, however kindly meant, invitation. And surely it would have been a far higher compliment to Bury and the Bury Society to have reserved their town, as it deserved, for the scene of a distinct meeting some other year. Individually I suffered little. Knowing Cambridge pretty well, and not knowing most of the other places. I this year went the excursions, and enjoyed and profited by them. But had Cambridge been new to me, I should have had to choose between it and Bury. I know that some persons found no opportunity for seeing the inside of King's College Chapel till they went there to prayers on Sunday afternoon. I know that others were hoping that some year there would be a Bury Meeting, to give them the advantage of an *excursion to Cambridge*.

I will leave off finding fault as soon as I can; but I cannot help mentioning one thing more. The magnificent reception which the Institute has met with in other places, has perhaps led us into the delusion that we have a right to expect to have meat and drink set before us wherever we go. This error was fostered not a little by the hospitable greeting given us by the Mayor and Corporation of Oxford, and by the almost oriental splendour with which we were received by an individual Fellow of Exeter College; it was kept up last year by the Bishop and the Mayor of Chichester; nor were Ely and Saffron Walden and Anglesey at all behindhand on the present occasion; but to Cambridge itself we went to be undeceived as to this matter. No Sadler or Mc Carogher threw open the halls of civic magnificence; no Sewell or Gilbert converted a cloister into the semblance of a fairy palace. I heard much of feasting privately, and I did a little in that way myself, though having but few Cambridge acquaintance, much less than many others. But there was no *public* hospitality. The fact is that on these occasions private dinner-parties are simply an evil, as withdrawing persons from the evening meetings, and drawing an invidious line between those who have and those who have not the run of aristocratic or hebdomadal society. On the other hand a public conversation, where a cup of tea and a biscuit is all that need be provided, is always one of the most delightful features of these meetings. You wander about, meet one friend here, another there; find an old acquaintance one moment, make a new one the next; discussing and speculating upon all points in the most easy and agreeable manner possible. For such a purpose the Hall of Trinity College, Cambridge, seems at least as well designed as that of Exeter College, Oxford; but no carpeted quadrangles, no illuminated gardens, no Distin family, had been provided for us in that or any other quarter. It was not very agreeable for the whole body to be hurried by interesting objects on an excursion, because there were "many dinner-parties," to which only a select few were invited. My individual thoughts wandered to the perfection of all archæological gatherings, the Cambrian at Tenby in 1851, the morning excursion, the evening meeting, the interval filled up by the general meal, with the Lords Spiritual and

Temporal sitting down at the public ordinary along with their less dignified brethren in their common pursuit.

The temporary museum, which was placed in one of the lecture-rooms of Trinity College, was one of the best which the Institute has ever gathered together. It derived especial splendour from the display of college plate, but the other usual objects of attraction of all ages were there also in abundance. This is a department in which the Institute is invariably successful, and in which it has always to thank the intelligent and indefatigable labours of Mr. Way, Mr. Tucker, and Mr. Franks.

I will now proceed to give you some account of our principal performances in chronological order.

The meeting opened on the evening of Tuesday, July the 4th, in the Town Hall, with the usual interchange of civilities between the President of the Institute, and the authorities of Cambridge, academical and municipal. I am sorry to say that in splendour of external appearance the former were quite outdone by the latter. As I myself happen to unite the character of a humble M.A. with that of a member of the smallest possible corporation, I looked with admiring wonder upon my more exalted brethren in both capacities, and was not very well able to distinguish who were doctors and who were aldermen. But undoubtedly the town maces bore away the bell; to splendour of material and workmanship they added a massiveness of proportion which must have rendered them very formidable weapons in those days when disputes between university and city were settled by less peaceable means than the mediation of a Home Secretary and the arbitration of Sir John Patteson. In these more gentle times, however, they were allowed for the remainder of the week to sleep idly in the tranquil precincts of the temporary museum. The fraternization of town and gown—*chorus et turba*<sup>1</sup>—was appropriately celebrated by papers being read by dignitaries of both classes, a general one by Professor Marsden, and a sufficiently amusing one on the royal residences in Cambridgeshire by Mr. Cooper, the town clerk.

Wednesday morning commenced with sectional meetings, which I did not attend, reserving myself for the great meeting in the Senate-House, whither I presume the more courtly sort went to look at Prince Albert, and those more desirous of information to listen to Dr. Guest and Professor Willis. The lecture of the former, on the "Dykes of Cambridgeshire," was not exactly in your line; in matter it was fully equal to its architectural comrade, but Dr. Guest certainly has not attained to the Professor's unrivalled skill in the mere art of lecturing; it will, I fancy, be more profitable to read than to hear. Mr. Willis then discoursed in his happiest vein on the "Collegiate Buildings of Cambridge," I might rather say of Oxford and Cambridge together. He pointed out the humble beginnings of the Collegiate system in mere hired houses for students, and the steps by which the Colleges gradually attained a character of architectural design and arrangement,

<sup>1</sup> *Laudibus immensis jubilet gens Exoniensis,  
Et chorus et turbæ, quod natus in hac fuit urbe.*

in some respects resembling, and in others differing from, those of monastic societies. He pointed out the first era, commencing with Merton and Peterhouse, when the colleges had no distinct chapels, but merely enjoyed a private entrance into the adjoining parish church. Then came the period of the foundation of colleges on regular architectural plans, which began at New College, and was imitated on a greater scale at King's. Finally we have, in Christ Church, Oxford, and Trinity, Cambridge, the aggregation of various smaller bodies, monastic or academical, into one gigantic institution. The Professor concluded with a more minute examination of Jesus College Chapel, as an instance of a monastic church converted, with considerable re-trenchment of size, into a college chapel. This building has been so often mentioned in your pages, that I will not again enter into its history; but I may remark that its treatment affords a very close analogy to that of Oxford Cathedral, only that, as S. Frideswide's, in its first estate, was a church of far greater magnificence than S. Radegund's, its mutilation was far less extensive, and the contemporary alterations of far better character. Compare the superb roof commenced in the transept and finished in the choir of Christ Church, with the miserable windows inserted by Bishop Alcock in S. Radegund's.

At a later period of the day the Professor conducted us, according to his wont, personally over the building. One cannot help being pleased with the zeal and liberality displayed in the restoration, but it is spoiled, both architecturally and ritually, by one fatal error, in my estimate of which I am glad to find both yourself and Professor Willis agreeing with me. The screen is unfortunately placed across the eastern instead of the western arch of the lantern. The latter was at once its original position in the old arrangements of the church, and is still more imperatively called for in its present condition. The present arrangement seems dictated by a wish to procure something of the effect of a cathedral nave. But for this there is no necessity in a college chapel, and the nave of S. Radegund's, in its present mutilated state, can never make more than a decent ante-chapel. At present there is a nave and choir, neither of them very striking; with the screen under the western arch, there would have been a spacious and splendid choir, with a fully sufficient vestibule. This arrangement would have obtained the magnificent effect which is always the result of placing the choir under the tower, and, above all, there would have been abundance of room for the stalls and seats, which are now grievously huddled together, so that the whole wants space and solemnity. Still the work is all good, and the new east window is a very happy bit of restoration.

The evening of Wednesday was devoted to a meeting in the Town-hall. Mr. Norris Deck read a paper on "Rebuses," which was followed by a discourse on "Wisbeach Church," half written, half extempore, by Mr. Freeman. This is a very singular building, and exhibits some analogies with Leominster and Higham Ferrers, the south aisle having been pulled down and a double nave with an additional aisle substituted. The original church was Norman, of which style one very fine arcade still remains; this great reconstruc-

tion appears to have taken place in "the early days of late Middle-Pointed." The builders of that ideal period forgot however to complete a western tower, which their Transitional predecessors had commenced, so that it was reserved for the votaries of "detestable Perpendicular" to erect, detached on the north side, an "ugly church tower," with "crutches" at each angle, and with pinnacles at the four corners, like the head, legs, horns, or tail of whatever beast Mr. Ruskin may think good to compare them to.

Mr. Freeman's paper led, by some strange concatenation of events, to an animated discussion on the preservation of ancient inscriptions, brasses, and the like, between Mr. Hunter, Mr. Faulkner, Archdeacon Thorp, and others. Your President manfully threatened all depredators of this kind with an indefatigable pursuit through the toils of Incumbent, Rural Dean, Archdeacon, Bishop, Archbishop, and Queen's Bench. Three centuries back the last stage would probably have been different; but I should welcome any authority, native or foreign, secular or ecclesiastical, which would deliver royal tombs and Eleanor crosses from "restoration," and would stop Mr. Richardson in his favourite pastime of sticking new noses on old Bishops.

On Thursday morning the sections re-commenced. I attended that of architecture, where three papers were read. The first was an important contribution from Mr. Alexander Nesbitt, "on the Brick Architecture of the North-east part of Germany." This is a region of which very little is generally known in an architectural point of view, attention having been too exclusively concentrated on the Rhenish provinces, and the archæological world is much indebted to Mr. Nesbitt for his well directed labours in so new a field. Many splendid buildings were erected in that country during the predominance of the Hanseatic League, and their architecture presents many curious instances of modifications owing to the material. Mr. Nesbitt was followed by Mr. Hailstone, the Vicar of Bottisham, who gave us a paper, historical, rather than architectural, "on Anglesey Abbey." Then came Mr. Venables, with an elaborate historical paper "on Great S. Mary's," which elicited some little controversy. Now had Mr. Venables, in such a time and place, given us a flaming ultra-ecclesiological paper, I should have condemned him as much as any man for a glaring violation of good taste. But he did nothing of the kind; with the exception of a single foolish expression, that of "Pagan doorway," applied to that recently—I think unwisely—removed from the west end of the church, his paper was remarkably temperate and judicious, displaying as much tact as research, and, with the above-mentioned exception, containing nothing with which any reasonable person could quarrel. But Mr. Venables could not help condemning, and quoting the very unsuspecting authority of Archdeacon Hare as also condemning, the monstrous arrangements of the church, as destructive of architectural beauty as of common ecclesiastical decency. Here the hebdomadal mind took fire in the person of Dr. Whewell, with whom I was sorry to find Professor Willis to a certain extent consenting. Though Mr. Venables had no where alluded to the quondam Cambridge Camden Society, the opportunity was too good

to be lost for a little ebullition of malice against that body—"a society of young men," &c., of which the learned Master forgot that he was himself Patron, Vice-President, or something of the kind. They had thrown down certain balls, a story which I had never heard of before; I certainly am as far from approving the act as Dr. Whewell can be, but so, for any thing his paper contained, may be Mr. Venables also. That gentleman had also ventured to breathe a censure against the monstrous structure blocking the chancel arch, and was fairly told that that was quite out of his province. Probably the allusion came too near to raising the hated spectre of Reform; any infringement of the rights of Doctors and Heads of Houses is probably as unacceptable in the mouth of a Venables, who may be snubbed, as in that of a Gladstone, who can only be sworn at.

Well, when Dr. Whewell had done, we set out on our excursion to Anglesey and Bottisham. On the road the whole party, by a sudden impulse, descended to look at Stourbridge Chapel; Quy church was in the bill of fare, but we were prevented from inspecting its interior by an extraordinary accident; a key was produced, and divers efforts made to gain access by its means, but all was *effusus labor*; whatever the destination of the key, its function certainly was not that of opening Quy church, nor indeed, as rumour whispered, any ecclesiastical building whatever. Thence we went to Anglesey, where we were hospitably entertained by Mr. Hailstone, to whom the abbey belongs. Professor Willis gave us a brief lecture on its remains, as he afterwards did at Bottisham church. What is left consists of part of the domestic buildings, chiefly vaulted substructures, together with the chapter-house under a strange transformation. The church has entirely vanished, but the Professor showed that its site lay to the south, instead of, where it had been previously looked for, on the north.

Bottisham is certainly a glorious building, and Cherry Hinton, which we examined on our way back, is hardly, if at all, inferior, but you know them far too well for any description on my part to be required.

In the evening Dr. Collingwood Bruce read a paper on Roman Altars, and a certain Mr. Lee Warner one on I don't exactly know what: its title was something about Walsingham Abbey.

The next day, Friday, was that of the senseless expedition to Bury S. Edmund's, which was the ruin of the whole thing as a Cambridge meeting. It was a whole day abstracted from Cambridge, and at the same time nothing like justice to Bury. The train first stopped at the Devil's Dyke, where the curious spectacle was presented of a multitude leaping wildly out of their carriages, without any of the facilities of a legitimate station. Mr. Babington briefly explained its purpose as a defence thrown up by the East-English against their neighbours—probably still Cymrian—to the west. The appearance of this huge mound crossed by the railway forcibly suggested the time when that famous New Zealander will come and inspect the two as equal objects of curiosity, and, such is the resemblance between embankments of all ages, may perhaps refer both to the same age and purpose.

Arrived at Bury, many went to hear an "address," by Lord A.

Hervey, on the antiquities of Bury, which I proceeded forthwith to investigate for myself. In S. Mary's Church, Mr. Parker gave us a good lecture on its architectural characteristics. Then came the "collation," to which we were invited by the Bury Society, which doubtless was highly agreeable to those favoured with "reserved seats," and those who began to eat half an hour before the appointed time. I can only say that, coming at the proper time with one of the tickets which were to secure places, I found none for me; and also that I saw several eminent members of the Institute, *including our lecturer at S. Mary's*, wandering about in the like case, while various unknown quantities, probably local grandees, were playing the epicurean deity among the "reserved seats." As our hosts, having issued tickets, might have known how many were coming, and as I would not lightly impugn any man's hospitality, I am driven to conclude that the science of arithmetic does not flourish around the shrine of S. Edmund.

The day was awfully wet, yet a large body strenuously continued their journey to several places in the neighbourhood. I preferred to stay and make out what I could at Bury. Certainly, it is a wonderful place, though the spring is taken out of the year by the almost entire destruction of the great Abbey church; yet the two superb gateways and the two churches still remaining form one of the noblest groups in England. The Norman tower every one knows; and that distinctively called the "abbey gate" may take its place, as a piece of Decorated work, along with Battle, S. Augustine's, and S. Æthelberht's. S. Mary's is a Perpendicular church on an immense scale, with a nave of ten bays, and with proportionate grandeur of general effect; but the details are mostly weak, and vastly inferior to many smaller contemporary buildings in East-Anglia as well as in Somerset. Its most remarkable peculiarity is the existence of a constructive presbytery, divided by an arch from the choir. The Jews' house and the bridge I missed seeing. So much for a Bury "excursion."

On Saturday morning the sections of History and Antiquities met. Not being a bird, I could not be in two places at once; so I missed a paper by Mr. Babington, for whose excellence the name of its author is sufficient guarantee, and another by Mr. Hartshorne. In the historical section Mr. Cooper continued his paper begun at the first meeting; after which Mr. Freeman discoursed extempore on the Accession of Harold II. Herein he continued his Chichester *éloge* on Earl Godwine, but with the marked difference that while in the latter case he was said, by the South-Saxon papers,—jealous, perhaps, of his claiming the great earl as possibly a Gloucestershire neighbour,—to have lulled to sleep a large and miscellaneous audience, he this time certainly succeeded in keeping up the attention of a small, but very select one. A short discussion then followed from Sir Charles Anderson, Dean Milman, and Dr. Guest, the president of the section.

To-day's excursion was to Audley End and Saffron Walden, one better chosen and better managed than that to Bury, as being to a spot which ought to be seen, which is within a reasonable distance from Cambridge, and where no one would ever think of holding a separate meeting. Audley End, large as the house still is, is only a noble

fragment of a gigantic Cinque-cento palace; here Mr. Neville exhibited and explained his wonderful collection of early antiquities of all kinds. Himself a real and zealous antiquary of the first reputation, he admirably discharged the duties of a "patron," without assuming the ostentatious title. At Walden we were hospitably entertained by the Mayor, Mr. Neville, and the other principal inhabitants; we inspected the extensive museum, perfectly astonishing for so small a town, and most thoroughly creditable to the public spirit of the inhabitants. Then came the visit to the magnificent Perpendicular church, smaller, but infinitely better, than that at Bury, its details being as excellent as its general effect. Its distinctive character, arches with ornamented spandrels, is very like Great S. Mary's, at Cambridge, but it certainly far surpasses that building. Here a slow paper was read in a corner by a Mr. Frye; after which Mr. Freeman discoursed on the architectural character of the church, and its points of difference from that at Bury. As you may suppose, the champion of Perpendicular had his enthusiasm not a little kindled by so glorious a specimen of his own favourite style; he averred that he knew nothing, even in Somerset, to surpass it, excepting, of course, the unapproachable Redcliffe; he even expressed a wish to meet Mr. Ruskin on the spot, to teach him more civil language towards our national architecture. I do not know whether the civilities and hospitalities of the day had put a gag upon Mr. Freeman's accustomed plainness of speech; certain it is that he did not make the slightest allusion to the fabric spanning the chancel arch of Walden church, where Lord Braybrooke apparently rejoices to emulate the state of the Cambridge dons in S. Mary's. A public denunciation was however needless; the hapless erection shared very much the fate of the tomb of Absalom; not a man entered the church without casting a moral stone at it, in the shape of a tolerably audible malediction. After the church, one or two old houses were inspected, and the party returned to Cambridge.

On Monday the great event was the journey to Ely. It was indeed preceded by meetings of sections, from which I absented myself in order to get a glimpse of the Fitzwilliam Museum. On reaching Ely the party were, for hospitable purposes, divided between the Bishop and the Dean. After this we adjourned to examine the gloriously restored cathedral. Most people went about studying either the ancient work or the modern renovation; one gentleman, however, appeared quite unconscious of arcades and triforium, of stall and screen, and sedulously devoted the whole time to rubbing a brass; a proceeding which induced some irreverent jester to spread abroad the report that he illustrated the psalm "*Adhæsit pavimento.*" After a while Mr. Sharpe made his appearance, to act, in the absence of Professor Willis, and, what is more strange, in the presence of Mr. Scott, as our guide over the church. He made two things very plain, first, that he was thoroughly well acquainted with the architecture and history of Ely Cathedral; and, secondly, that he had not the slightest notion of giving a lecture upon it. Professor Willis always divides his lecture into two parts,—a description in a room, followed by a demonstration in the building itself; Mr. Sharpe jumbled the two together, and kept

us standing about in the gardens while he explained to us the whole arrangements of a great Benedictine abbey, and proved, after much difficulty and hesitation, what the Professor would have dismissed in half a dozen words, that the so-called Saxon church of good Mr. Miller was really a late Norman infirmary. However, badly put together as it was, Mr. Sharpe's lecture was, as far as I heard it, painstaking, accurate, and instructive, though I must confess that I deserted him long before he arrived at Bishop Alcock's chapel. After Mr. Sharpe's lecture, the whole party, as I imagine, attended divine service, both choir and octagon being well filled.

This whole excursion was indeed delightful. Ely, in its present state, widely different from that in which I last saw it, is indeed a sight to gladden one's heart. An English cathedral as it ought to be came upon me as a spectacle the more pleasing, since I had just come from Norwich, the very type of what a cathedral ought not to be. Norwich, with its seats crowded, by the usual infatuation, over choir, presbytery, transepts, everywhere but in the smallest corner of that gigantic nave; those seats too, appropriated, locked, guarded, furnishing a sacrilegious and simoniacal revenue to its faithless guardians; Ely, with its stalled choir fenced only by a light screen of most admirable workmanship, barring neither sight nor sound from those who are at last allowed to worship beneath that majestic cupola; Norwich, the acme of irreverent and theatrical display, its choristers, six days out of seven, deprived of their appropriate vestment, and on the seventh placed on high to chant from a western orchestra psalms, litanies, and canticles, made as unintelligible and ostentatious as psalms, litanies, and canticles can be; Ely, with services the most real and hearty, and thoroughly devotional which it has ever been my lot to witness; Norwich, with its unrivalled vista broken by the hideous organ which still conceals the splendours of its glorious apse; Ely, where the eye may range unobstructed along galilee, and steeple, and nave, and cupola, and choir, up to the matchless presbytery itself; Norwich, cold, cheerless, uncared for; Ely, where every stone breathes of the love and devotion of its keepers: all these, if they tell us to what an English church can fall, tell us also to what it can rise. Such is the difference between a cathedral abandoned to the vulgar herd of somnolent dignitaries, and one which has George Peacock for its Dean, and George Gilbert Scott for its architect.

I can hardly turn from such a theme to the few remaining events of the meeting. I will only add the wish that a similar good luck extended to the University itself, as is reserved for the neighbouring city. A wonderful structure, of preternatural height and ugliness, has just arisen at Caius; and I heard rumours that the noble fragment of King's gateway is to be sacrificed to another instalment of that perverse fabric which discreetly lurks behind the really noble Senate-House. I should however mention that a pretty little new aisle—I forget what its predecessor was like—has been built at S. Benet's: an event most remarkable, as in its progress a long and short quoin was discovered, marking the extent eastward of the Anglo-Saxon nave, contemporary with the well-known tower.

The Institute meets next year at Shrewsbury, probably in conjunction

with the Cambrian Association. There was some question between that town and Chester: both are excellent places, and I had no strong feeling for one more than the other; but as it is decided in favour of a Shrewsbury Meeting, I do trust it will really be one, and that a speedy extinguisher will be placed on the wild scheme of an *excursion to Chester*! Shrewsbury and its neighbourhood will supply admirable materials, and I trust we shall be allowed to do justice to them.

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## MOVEABLE BENCHES OR CHAIRS.

*To the Editor of the Ecclesiologist.*

MY DEAR EDITOR,—I perused with great interest and pleasure the remarks which your able correspondent "*Londinensis*" has made upon my letter published in the number for April upon "*Moveable Benches or Chairs*." I was glad to see the subject exciting interest, and also glad to see how far "*Londinensis*" assisted me in making good my case. This he most effectually has done by his admissions that "*the difficulty of kneeling is the real hindrance to the use of chairs,*" and that benches have the inferiority in the economy of space. The case in favour of benches could not in fact be more neatly and perfectly made out than it has been in the sentences with which your correspondent concludes his letter. "*Two chairs, one for sitting and one for kneeling, would I fear be too great a sacrifice of room for us, because our services seem to require that all persons should hear the words of them, which the Roman Catholic services do not of necessity require. A cushion on the floor seems but a poor device; it is liable to get kicked about, &c. Turning the chair, and having a double seat, the under one to kneel on, would seem awkward in a full church, and a kneeler on the back of the chair in front would be the worst of all, as destroying the very freedom and independence for which we wish to have chairs. Again; how could schools be managed in churches which are chaired?*"

In this comprehensive passage, as you will observe, "*Londinensis*" exhausts every expedient which can make chairs tolerable as respects the *all-important* consideration of *kneeling*, and finds them wanting in all. Any preponderating advantages, therefore, which he may be able to discover in them on the other side (for of course the question is in its nature one simply of preponderation, as there cannot be absolute good or bad in either chairs or benches) must be very strong indeed to strike the balance in favour of that system of seating churches which just precisely breaks down at the point where it ought to be strongest—the convenience, if not possibility, of kneeling. The question between the two parties is *all but* concluded in this passage. We have only to consider whether any of "*Londinensis's*" correla-

tive considerations can in any way be brought in in arrest of the seemingly inevitable judgment.

The topics which your correspondent urges in favour of chairs will all of them no doubt have their weight, if he can make good his positions. I never for a moment meant to imply that the chair party had not arguments, ay, and good ones, to bring forward. But I am constrained to say, that I do not think the considerations which he urges overbalance those which exist in favour of benches, not neglecting those which I have just quoted in his own words, from his own letter. I am of course viewing the matter now, as I also did in my former communication, in an exclusively practical aspect, as it concerns the Church and the social habits of Englishmen, and the form of worship represented by the English Prayer Book.

I very willingly waive the point of the comparative facility of removal. This never commended itself to me as a principal argument, one way or the other, and I am therefore a little surprised at the stress which "*Londinensis*" lays upon it.

I as willingly agree, nay, I should rather say I enthusiastically second your correspondent in his indignation against the statistical humbug of "church accommodation," as it is not unfrequently understood by census makers and church building commissioners, namely, as a religious gauge calculated upon a mere Sunday worship basis. But still the material fact remains, that the *human* use of a church is going to church, and therefore that the contents of the church must bear a relation to the number of worshippers. This relation is maintained abroad by *big* churches, and numerous simultaneous low-masses. England has taken the other course, of numerous small churches, each, with few exceptions, with its own one service only in the morning. The blot lies in the "each with its own one service." The point at which we have to aim is not so much building *big* churches, as multiplying the number of services per church. I am not now concerned in the inquiry why Englishmen like small churches more than foreigners do. It is a fact that they do so, and all modern church building in this land has had to bend to this national characteristic, not only in our Communion, but (as any one who has analyzed the Pugin development must acknowledge) among Roman Catholics. It has e.g. struck M. Didron, who generalises *more Francorum* upon it, in a note commenting on a recent letter to his *Annales* by our chairman, describing the last new churches of our Communion completed within these few years in London. It manifested itself lately in the burst of righteous indignation at the Bishop of Lincoln's scheme to pull down the thirteen parish churches of his city, and substitute "three or four large preaching houses."

To illustrate my meaning by figures. Foreign town parish churches run up to 300 feet in length—the dimension which has been adopted at S. Clotilde at Paris in the present day. In England 150 or 160 feet is considered an extreme possible limit. The new parish church of S. Peter's, Leeds, which is 180 feet long, was universally talked of from its size. When we see an old church in this country, as at Newark, or Boston, or Coventry, which transcends this limit, the first

idea with every one is regret that the building cannot be empounded as a cathedral. Large foreign churches, on the other hand, do not provoke the same feeling.

It is certain that this feeling is no matter of "Catholic or Protestant"; for our mediæval town churches, those of Lincoln, and York, and Chichester, for example, are, as a rule, very small, and so no doubt were those of old London. Thence, parenthetically, the happily defeated attempt, which bears Lord Harrowby's name, to crumple them up. Make an Englishman live the *café* life of a foreigner, and he will then be at home in churches which, from their size, give the feeling of being "out of doors" to their occupants; but as long as the Englishman is the Englishman, he will prefer to feel *indoors* in his church of more moderate dimensions. Accordingly, in discussing the present question as one concerning parish churches, with a view to practical results, we must mutually concede the datum that, whether chairs or benches are used, the building must be treated as having the *considerably* larger portion of its nave-area covered by sittings, of whichever form they may be made.

It is not to the use of benches rather than chairs, or to the size of the churches themselves, that we owe the want of "pliability and elasticity" in our notions of behaviour at church, which, equally with "Londinensis," I deplore. This stiffness arises from the wretched system of locking and barring up church except during the actual service-time; of turning your congregation in, and then turning them out to suit the beadle's convenience. It arises from high pews and dry worship. Abate these evils, and then I am convinced that you will feel as much at home in a benched as in a chaired church. Practical considerations are, after all, that which will serve to govern the decision and strike the balance. To these I appealed in my former letter, and now appeal again.

Your correspondent surely draws on his imagination when he talks of the "*peculiarly* chilling and desolate effect" of a congregation of fifty or five in a church "*set out*" for five hundred. No doubt so small a congregation is always chilling; but it is equally so whether the church be actually or only potentially set out for the larger number. Indeed, to test the case by matter of fact, if there be benches for five hundred, the fifty will scatter themselves so as to look like a *crowd*, and have the effect of seventy or eighty, or it may be a hundred. But if, on the contrary, they have to cluster up to a set of chairs only just enough for their own number, they will look very few indeed—not more than twenty-five or thirty-five, perhaps. This is an assertion in which I shall be supported by every one who has observed the physiognomy of public meetings. Policy, accordingly, if not any higher motive, demands that when the congregation is *small* in proportion to the area of the entire church, that congregation shall not be perforce compressed into a too narrow circumscription. Convenience alike demands that when it is *large* in the same proportion, it should, out of mutual charity, compress itself within due limits. Benches alike subserve both these objects: they permit elastic expansion to the smaller, and they give the readiest means of compression to the larger congre-

gation. Chairs, on the other hand, militate equally against one and the other of these self-adjusting means of compensation.

The comparison which "*Londinensis*" draws in favour of his views, from the known discomfort of a dining-table larger than the party which sits down to it, is clever, no doubt; but it does not bear testing. A dining-table with gaps is, we all feel, a peculiarly uncomfortable thing; but why so?—because a dinner is an invention of civilized life, to exalt the animal act of swallowing food by superadding the intellectual element of social converse; a table with gaps is of course the greatest damper to this social converse. But does "*Londinensis*" mean us to infer that the object of a congregation coming to church is to chat together?

The trouble and inconvenience of having to "walk straight down one passage, and then turn off at right angles into another," in going to your seat, on which "*Londinensis*" dilates, are not so very severe, methinks. Besides which, in a foreign church, thoroughly bechaired, as I have seen the Madeleine, you have, if you want a sitting, to go through the same precise evolution. One fallacy, indeed, seems to run through all "*Londinensis*" letter, which has dictated this argument in particular—that of treating all benched churches as if they *must* be benched from west wall to chancel screen. I need not point out to you that there is no such necessity. Indeed, I showed, in my former letter, with what peculiar convenience benches lent themselves to the desirable object of leaving free areas both to the east and to the west of the nave, at either extremity of the block of sittings. As an example of this, I referred you to the church of S. Mary Magdalene, Munster Square, where "*Londinensis*" may learn how much of elasticity and pliability there can be in the use of a benched church, where the tone of the place is given by a clergyman in whom those qualities are eminent.

The argument which your correspondent raises upon the supposed discomfort of having to disturb other persons seated on the same bench, answers itself as to weekly services. With so large a number of benches to choose from, a little management makes every worshipper as free as he need to be. Without benches, and with each man on his own chair, the chairs "ball" round the choir, and the very inconveniences pointed out by "*Londinensis*" arise, with the additional inconvenience of insufficient gangway room. In a Sunday service, of course, the difficulty both with chair and with bench will be alike.

Our own experience as ecclesiologists, accustomed as we are to visit churches at all times, in and out of service hours, is, I think, the best proof how far a familiarity with churches at all hours is curative of the sort of church-shyness, the result of a past age of church neglect and puritanism, the remedy for which your correspondent seeks in chairs. Give free access to your churches,—I repeat it,—and whether they have benches or chairs in them, they will become "open, inviting places"; "you may go in and feel at home there," or "look at the pictures," or "kneel down and say your prayers," or "take a book and read": only, I warn you that the Englishman will, under no condition of things, do these things to the extent the foreigner does, for

the same reason that he preferentially sits, and reads, and talks, and eats at home, when the foreigner sits, reads, eats, and talks, with or without his family, at some place of public resort. It is not a difference of religion, but of national habit; not peculiarly to be blamed, nor praised, nor yet accounted for, but simply acknowledged as a fact, and as a fact provided for.

Anglo-Romanism is no proof to the contrary; for, to look at things as they really are, the system of the Roman Church in England (except for the Irish colony) is a *high pressure* one, under which Englishmen are kept up to a system of acting, and talking, and worshipping, perfectly alien to their national character, in that spirit of *conscious* oppugnancy which a position like theirs generates. Because they are in a minority, therefore the Oratory and Farm Street Mews are demonstrative beyond our English standard; but this very transgression of the national standard is the best proof, if their votaries would see aright, that the Roman system never can take extensive root in England: it is a proof, *e contra*, that Anglo-Catholicism, worked according to the indications of what its inevitable future must be, may, and I trust, under Providence, will do so.

But I am digressing. Even from the sayings and doings of Anglo-Romanism, I can gather very valuable illustration of what I am endeavouring to point out. Not long since, I observed, in the *Tablet*, a letter from some English, very Roman, Roman Catholic at Rome. This writer, at the cost of a great deal of special pleading, endeavoured to defend, against English Roman Catholics, the—to *their* perceptions—palpable irreverence with which the Romans are accustomed to walk in and out of church, talking, &c. &c., in utter contempt of what service might at the time be going forward; perhaps taking five minutes of one of them, and then leaving off, and so on. Our writer, in his plea, assumes that the English feeling which this shocks is the result of some sort of national puritanism, fostered in part by the small size of the churches of the Roman communion in England; and he talks of the habit of his co-communists here, of going to and sitting through the morning high mass, as their stated norma of worship, in much the same language as I have sometimes heard the length and formality of the Anglican Sunday morning service descanted on. The inference which I draw from this parallelism is, that a *certain* length and constrainedness of attendance at *service* meets the English notion of what a *servitium* analogically implies, at all events on Sundays. Romanism, we see, in this respect becomes, when in England, national, and not continental. And this view is confirmed by the length of time during which, I believe, Dissenters keep their flocks penned up in chapel. The truly great and successful man—*τεράγωνος ἀνὴρ*—will be he who shall discover the *precise* point of sufficiency—*exoriare aliquis*!

By all means, I most heartily say, provide services short and many for the many and the hurried; but rest assured that England will always require, as the centre of its weekly system, that somewhat protracted form of worship into which the Prayer-Book has moulded itself.

And of this feeling the system of regular and even bench-sittings is the correlative. Whether or not it be an exaggeration, of which we

can hardly be the best judges, we may safely say there is an exaggerated facility on the other side, where the *whole "duty"* of public *worship*—(worship, I mean, in contrast with other religious practices)—is reduced to the attendance on Sundays and holidays of obligation, at a hurried low mass at some side altar.

I am, yours truly,

A COMMITTEE-MAN.

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## THE ARCHITECTURAL MUSEUM.

SINCE our last publication, three meetings of interest will have been held at the Architectural Museum, in Canon Row. The first, which took place under the presidentship of Earl De Grey, on the 29th of June, was valuable for the interest which it elicited on behalf of the study of mediæval architecture, from the noble Chairman, the Bishop of Oxford, and other persons of note who were present. The second, which was held on the 6th of July, had a character of its own, as it was the first of a series of soirees intended particularly for the benefit of the working classes, among whom numerous invitations were distributed, and who, in consequence, gathered in large numbers. Our Chairman of Committees was on this occasion called to the chair, and addressed the members of the working-classes present, on the object for which they were called together. Sir Charles Barry, Mr. G. G. Scott, and the Rev. G. Butler followed, and an interesting conversation ensued, in which several of the artizans present took an intelligent part, showing that they appreciated both the objects of the Museum and the special interest which they were invited to take in it. One of their number, in a remarkable address, clad in homely language, but well directed to its point, called on his fellow workmen to follow out the application of old principles to the manipulation of the new materials, and the enlarged Flora which modern discovery and civilization has placed in our power, and exhorted the committee to institute prizes for the artizans who should approve their capacity in this work of development. The idea so pertinently and naturally thrown out, was, we are glad to say, warmly seconded by the members of the committee present, and the assembly broke up with the understanding, that, by the next anniversary, a prize medal or medals should be instituted for the most successful application of original art-design on mediæval principles by working men. It was interesting to observe the members of the working-classes developing for themselves those very principles which we have been ourselves inculcating for many years, in concert with (to mention no other names) the lamented Pugin, whose work on *Floriated Ornament* was intended as a direct contribution (though only for the purposes of embroidery and diaper,) towards the same consummation.

It was mentioned at the meeting, and, of course, the announcement was received with the satisfaction which it deserved, that the Government School of Design has taken up the Architectural Museum as its

own mediæval branch. So complete and so satisfactory an endorsement of the success of the enterprise is the best encouragement to its promoters to persevere. In preparation for this object, the industrious curator, Mr. Bruce Allen, is busily re-arranging the specimens, of which a complete catalogue will shortly be published.

Our readers will be interested to see the programme of the lectures, so far as they have yet been arranged by the Committee :

Monday, July 24. On the use of natural productions as the basis of ornament. By E. W. Cooke, Esq., A.R.A.

August 7. On the distinctive characteristics of Greek and Mediæval Sculpture. By C. R. Cockerell, Esq., R.A.

August 21. On the progressive changes in ornament in the successive styles of Mediæval Architecture. By George Gilbert Scott, Esq., architect.

September 4. On colour and its use in Architectural Art. By Sir Walter C. James, Bart.

September 18. On Sepulchral Brasses and their Art-manufacture. By the Rev. Charles Bontell, M.A.

October 2. On Mathematical Curves suitable to Architecture. By F. C. Penrose, Esq., architect.

October 16. On the utility of Art Museums as means in Fine Art Education. By C. Bruce Allen, Esq., architect.

The committee are not able to pledge themselves to the order of the last five lectures.

Hour of admission, 7 o'clock. The chair to be taken at 8 o'clock.

### BISHOP BROUGHTON'S MONUMENTS.

Our readers will remember that, in our last number, we alluded with expressions of regret to the sideward position of the head which Mr. Lough had given to his model of Bishop Broughton's monument for Canterbury cathedral. We are happy now to have to state that, in consequence of the representations of several members of the Monumental Committee, Mr. Lough has altered the position of the head, which is now turned heavenward in prayer.

The effigy, as we have stated, is to be worked in alabaster. Its position will be against the south wall of the nave of Canterbury cathedral, just to the right of the great porch, and close to the place of interment of the venerable Prelate. The lower portion of the tomb will be emblazoned with the arms of all the dioceses of the Province of Sydney, borne by angels, after an example existing in the cathedral; the back of the tomb being panelled in continuation of the window above. Mr. Lough, we understand, stipulated against a canopy for fear of its darkening the effigy.

The monument of Bishop Broughton destined for Sydney is in the course of execution by Mr. Dinham, from an independent design. In this we observed with satisfaction, the head turned heavenward and hands clasped in prayer. Unfortunately, freestone and not alabaster has been selected as the material of this effigy, which is already partially cut.

## MEMORIAL TO DR. MILL.

WE are happy to furnish our readers with the resolutions bearing upon the memorial to Dr. Mill, to which we referred in our last number.

At a meeting held in London on Saturday, February the 4th, 1854, the Lord Bishop of Oxford in the chair, the following resolutions were unanimously agreed to :

1. That a public tribute is due to the memory of the late Rev. William Hodge Mill, D.D., Regius Professor of Hebrew in the University of Cambridge, and Canon of Ely.

2. That for this purpose a monument be erected in the Cathedral Church of Ely.

3. That the surplus collected after defraying the expense of erecting this monument be employed in the endowment of a missionary studentship for India, in the College of S. Augustine at Canterbury.

A resolution was also passed appointing a committee to carry these resolutions into effect, but as several additional members have been recently added to it, we leave the list to the committee themselves to publish in an authentic form. It is sufficient to say that it includes names which make us feel every confidence in the successful completion of the whole design—and, in the first instance, of the monument, which is, as we have stated, to be carried out under the superintendence of Mr. Scott.

Numerous subscriptions have already been given or promised ; and, it may be convenient to state, an account has been opened at Messrs. Goslings and Sharpe's, into which contributors may pay their donations. H. R. Luard, Esq., Fellow of Trinity College, Cambridge, has undertaken the secretaryship of the fund.

## S. JOHN'S, LIMEHOUSE.

WE take blame to ourselves for not having sooner noticed the very remarkable church of S. John, in the populous district of Limehouse, erected by Mr. Clutton, which was opened in the August of last year. With a small sum at command, (only £5000,) and under various difficulties, the accomplished architect devoted himself to realising the idea of a *town* church in its specific characteristics, carried out with correct ritualism and originality of architectural design.

The material is yellow brick banded with stone, and the plan comprises a nave and chancel of the same span, and destitute of any chancel-arch, with a south aisle to the former of four bays, terminating eastward as we shall proceed to describe. Both the nave and aisle are very broad, and under separate gables ; the aisle is continued eastward, so as to give the appearance upon a block plan of

a south chancel aisle in a line with and of the precise width of the nave aisle, and of the length of the chancel and sanctuary, the church being in plan a parallelogram. Externally, however, this aisle is carried upward so as to form a low saddle-back tower, at right angles with the axis of the church, a somewhat unusual arrangement, but for which precedent exists, for example in the church of Biéville, Normandy. We shall speak later of its internal distribution.

The nave is divided from the aisle by an arcade of four, the pillars circular, and the arches dying into them without capitals. Mr. Clutton has unfortunately filleted the pillars at their half height to the great detriment of their apparent altitude.

The roof, which is curvilinear and banded, has ties and king posts of iron. We congratulate Mr. Clutton on the boldness of this development; at the same time we wish he had been still bolder, and wholly emancipated them from the resemblance to wood, which their design and the curving of the ties presents, and made them simply circular bars. They are, as they should be, very thin, and are coloured red and white.

The windows are as follows. At the west end are two three-light windows coupled together with a cinquefoil and two quatrefoils in the head; a rose is introduced above traceried with four cinquefoiled circles. The most western bay of the aisle contains, on account of the south door (which stands in its eastern half) a two-light window, which is repeated to the north of the sanctuary. The analogous bay of the nave is blank. The three other bays of the nave and aisle respectively, and the west window of the aisle, reproduce the single design of one of the coupled windows of the west end. The east window is of five lights, the two external couples forming subfenestrations, with a quatrefoiled circle in the head; the central light, which is higher than the rest, supporting a circle, containing three quatrefoiled circles trianglewise, the two lower ones set square, and that to the apex lozengewise. The window lights, we should notice, are trefoiled in the head throughout the church. All the windows, we are glad to observe, are set very high. There is so much of constructional ritualism in the chancel and chancel-arch, that we can most conveniently describe their architecture in recounting the fittings.

The chancel commences slightly to the west of its natural architectural limit of the eastern respond of the arcade, rising on two steps, from which at their northern end grows a stone pulpit of a square plan, placed against the wall, and commanding the entire congregational area. The chancel proper is furnished with five stalls of oak, of simple but pleasing design, with subsellæ on either side. The subsellæ are divided into sittings by oaken rims of about an inch high. We approve the expedient, as it will prevent the boys from crowding and pushing. There is, moreover, on the chancel floor an oaken letter-n. The choir ritualism, it will be noticed, is quite correct, there being no other reading-desk. The sanctuary rises on two more broad steps; the altar is also placed on a footpace.

We have before stated that we reserved describing the internal distribution of the aisle-tower. This is divided by constructional walls of stone into two chambers on the ground-floor, running east and west.

The chamber nearest the chancel is used as a children's aisle; the external one is the vestry. Over the aisle is an organ gallery, destined for the organ, with a stone parapet sloping diagonally on the aisle side; while at a higher level is the bell chamber, entered by a stone newel staircase from the east end of the aisle. Of course the wall which supports the organ-gallery to the north is pierced to serve as parclose to the children's aisle. It is in his treatment of this that Mr. Clutton peculiarly shows originality. The openings are five in number; the most westernly coming behind the eastern stalls. The second, of greater span than the rest, forms a doorway. The three remaining are in the sanctuary, and these rising from a sort of bench-table form the sedilia. The circular shafts supporting the solid wall above and separating the divisions are coupled in their *depth*, besides which a third larger shaft occurs on either side of the doorway. The openings are square-headed with solid tympana recessed. Mr. Clutton must forgive us for the friendly caution that the design of these sedilia and of the pulpit show that any deficiency in his works is more likely to be found on the side of elegance than of vigour.

The altar is furnished with a superaltar, and is correctly vested. The entire chancel and sanctuary are polychromed up to the window level with a diaper pattern of a rather dark colour on a pink ground. Over the altar is a large gilt cross within a panel with a floriated border. This is flanked by the Commandments on one side, and on the other the Creed and Lord's Prayer emblazoned on the eastern wall. We conclude these were forced upon the architect. The sanctuary-rail is of open metal-work. The chancel is lighted with two detached gas standards of several jets, coloured blue. We observed that the plan of carrying up each jet in a separate metal tube, banded at intervals, is adopted in all the gas standards of this church. The nave seats are entirely open.

The font is placed in the aisle, to the left of the principal entrance, which is that to the south, though there is likewise a west door.

Externally the church wears an air of great reality, from the total absence of buttresses, which would not be needed from the material and construction of the roof. The saddleback tower loses considerably in effect from its being so low, the spring of the roof being below the apex of the nave gable. It should have been *at least* as high,—preferably higher,—and the newel staircase accordingly, instead of rising with a small ancillary capping, should have died away into its face. Funds, we suppose, must have been wanting to give it its due height, to the detriment of the intended external effect of the church.

The Radix Jesse boldly carved stands in the tympanum of the south door.

We have described the church at some length, feeling it due to its able architect to record minutely so praiseworthy an essay to produce a church for our ritual, combining correctness of arrangement with an architectural manifestation of the peculiarities of a town church. The general internal coup-d'œil is very striking as well as original. It is not a little foreign in its spirit—a characteristic which, we need hardly say, we consider a merit in a town church.

## ECCLESIOLOGICAL LATE CAMBRIDGE CAMDEN SOCIETY.

THE fifteenth Annual Meeting of this society was held on Tuesday, June 20th, 1854, at 1, Adam-street, Adelphi, and the chair was taken at one p.m., by Mr. Beresford Hope, who explained that the President, Archdeacon Thorp, had been obliged to leave before the beginning of the meeting, in order to attend a committee of convocation.

Among those present may be mentioned A. J. B. Beresford Hope, Esq., Sir John Harington, F. H. Dickinson, G. J. R. Gordon, J. S. Forbes, J. J. Bevan, B. Bevan, J. F. France, R. C. Carpenter, G. G. Scott, W. White, S. S. Teulon, H. Clutton, J. Clarke, J. P. St. Aubyn, G. Truefitt, H. Bruce Allen, Esqs.; the Revds. W. Scott, S. S. Greatheed, J. M. Neale, B. Webb, T. Helmore, C. S. Caffin, H. L. Jenner, W. H. Lyall, E. Stuart, W. G. Tozer, W. R. Scott, J. F. Russell, &c.

The Chairman proceeded to read the annual report, explaining that he did so at the request of the secretary, for reasons which would be appreciated when the report was heard.

"THE committee of the Ecclesiological Society deeply regret that they have to begin their fifteenth annual report by alluding to the very heavy loss sustained by the society, in common with the whole Church, during the past year, in the sudden removal of the vice-president, who took the most constant part and interest in every branch of their proceedings. The committee gave expression, in the pages of the *Ecclesiologist*, to their feelings of regret at Dr. Mill's decease, and to their sense of the value of his co-operation in their labours, and they also adopted the following resolution, to be placed on the minutes of their proceedings;—

"The committee, on this its first meeting after the decease of Dr. Mill, one of its vice-presidents, desires to record its sense of the loss sustained by the society in the removal of one on whose patient assiduity and great theological learning the society and its committee could always rely for most valuable assistance—a loss which they share in common with the whole Church, to whose service his labours were devoted, and whose principles his life so consistently illustrated."

"We little thought, at the last anniversary, when that eminent theologian presided over its proceedings, that the first topic to which we should have to advert at the next meeting would be one of so sad a nature.

"The committee has to announce the election of three patrons—the Bishops of Moray and Ross, of Natal, and of Grahamstown—during the year.

"The committee have to report the regular publication of their organ, the *Ecclesiologist*, which reached its centenary number during the year. That occasion was commemorated in an article, for which the society's best thanks are due to the writer. Our thanks must also be offered to the contributors of the interesting series of papers on the

ecclesiology of Portugal—still in course of publication—and on new churches and church restorations in Paris. A valuable paper has also been contributed to the magazine, on the churches of the diocese of Aberdeen; and one on Berkeley Church, Gloucestershire, by Mr. E. A. Freeman. The plan mentioned at our last anniversary, of contributing from the funds of the society towards the expenses of members visiting particular places of ecclesiological interest, has been acted upon, but not as yet to its complete extent. It resulted, besides some single notices, in interesting papers on the churches of Liverpool, the restoration of Boston church, and Sheen church, Staffordshire. Other papers to be especially mentioned, are one on the developement of Irvingism, in reference to Mr. Brandon's place of worship in Gordon-square, one on the meeting of the Archæological Institute at Chichester, and one entitled Thoughts on Stained Glass.

"The *Instrumenta Ecclesiastica*, from various reasons, has not made much progress. The three numbers remaining to complete the series will, however, be speedily produced, one being almost ready for publication. An iron church, designed by Mr. Carpenter, will form the subject of one of these numbers. Our thanks are also due to Mr. Butterfield, Mr. Woodyer, and Mr. Street, for contributions to the numbers published during the year.

"As a report will be presented by the honorary secretary for music, on the progress made by the sub-committee for that branch of our studies, it will not be necessary to do more here than to notice, in connection with the publications sanctioned by the society, that Part II. of the Hymnal Noted is already in the press, and that the words will soon be published, to be followed by the Noted Melodies, the Harmonies, and a larger edition of the words with marginal references. The musical publisher reports a very satisfactory sale of Part I., and has entered into an agreement with the treasurer acting for the committee, as to the copyright of the Hymnal, so as to secure the remuneration of those who have especially undertaken the responsibility of editing the work.

"The committee have had the usual friendly exchange of reports and publications with the allied architectural societies. The following new societies have begun operations during the last year—the Wells Collegiate Architectural Society, the Worcester Diocesan Architectural Society, and Archæological Societies for the counties of Wilts and Surrey. Societies for the study and practice of plain song and of ecclesiastical music have been successfully established in both the two old universities; and the Oxford one received the special thanks of the Bishop of Oxford, for the services which it rendered on Thursday last in the choral department of the very remarkable opening of Cuddesden Theological College. Volunteer choral services have already been instituted in several of the college chapels of Cambridge.

"With respect to the efforts made for improving the order and details of funeral arrangements, the committee have to report that several more plates connected with this subject have appeared, or will appear, in the *Instrumenta Ecclesiastica*, including the designs made by Mr. Street for Mr. Cooksey's manufacture of the cheapest possible

kind of coffin ornaments. In addition to Mr. Adams, of Stoke Newington, another undertaker, Mr. Vigers, of Pimlico, has, during the past year, engaged to conduct funerals, if required, with the fittings sanctioned by the society. Your committee may be allowed briefly to allude to the two funerals of those distinguished men, Dr. Mill and Marshal Beresford, both of them of a somewhat public character, and conducted with a desire to show an example of better things.

"Among other subjects which have engaged the attention of your committee, and which have been discussed in the *Ecclesiologist*, may be mentioned the happily defeated scheme for building a pew-rented church in place of the free parish church of Stoke Newington; the bill for legalising pew-rents in certain London parishes; and Lord Harrowby's bill for the destruction of the churches in London and other cities. The committee have seen, with the greatest pleasure, the results of the public meeting at the London Tavern, and of the meeting of Sion College against this sacrilegious scheme.

"It is impossible not to mention in this place, with every expression of gratitude, the powerful support given to sound principles of art in general, and our own special branch of it in particular, in the columns of our daily contemporary the 'Morning Chronicle.' Other subjects besides those just mentioned, upon which this journal has spoken with more promptness and more effect than our own magazine, and in a way which we could almost entirely adopt as our own, are the proposed demolition of S. Margaret's church, Westminster, the propriety of opening the south front of S. Paul's Cathedral to the new street from London Bridge, and the well-intended experiment of using the area beneath the dome of that cathedral for service when large congregations are expected. Neither can your committee omit to mention the good service rendered to the cause of ecclesiology, both by the 'Builder' and by the 'Illustrated London News.' The list of the engravings of the latter paper is enough to show the general interest now felt in church building and restoring. Under the same aspect, and especially as an evidence of the growing popularity of our own studies, the committee cannot help referring with great satisfaction to the various railway handbooks which are replete with ecclesiological information, and always of the best kind.

"The committee have had, during the past year, the usual amount of work in considering and advising upon the designs for building or restoring churches. They have remarked also with pleasure, that in many of these cases the architects employed have availed themselves of the opportunity of having a personal interview with the committee.

"The committee have observed, with especial pleasure and interest, the nomination of a syndicate for the restoration of Great S. Mary's church at Cambridge. On the other hand, the unexpected obstacle thrown by the Bishop of the diocese in the way of building a church for frequent services at Liverpool would have been very discouraging, had it not had the effect of stirring up the promoters of the scheme to greater exertions, in order to carry out the original intention of founding an entirely free church on a sufficient scale.

"The most remarkable ecclesiological works published during the

year are Mr. Ruskin's concluding volumes of 'The Stones of Venice,' and his 'Architectural Lectures;' Mr. Wickes' 'Church Spires and Towers of England;' the completion of Messrs. Bowman and Crowther's 'Churches of the Middle Ages;' and Mr. Petit's beautiful volume, entitled 'Architectural Studies in France.' Of foreign publications your committee would particularise the Chevalier Perret's splendid work upon the catacombs of Rome, and the dictionary of mediæval French architecture, which is appearing in numbers, from the pen and the pencil of M. Viollet Le Duc. The work, when completed, promises to be a perfect mine of erudition, admirably classified, on the subjects upon which it treats. Its portable size (8vo.) and consequent cheapness, bring it within the compass of those to whom the more expensive publications of the continent might not be accessible.

"Your committee have now to notice the edifices of architectural importance which have been finished during the past year. Mr. Carpenter's great College of S. John's, Hurstpierpoint, and Mr. Street's Theological College at Cuddesden, must be here mentioned with much praise. Mr. Butterfield's fine church of S. Matthias, Stoke Newington, has been consecrated; but All Saints, Margaret Street, remains still unfinished. It has, however, been enriched with one of its principal frescoes from the hand of Mr. Dyce. Our chairman of committees, who has undertaken the responsibility of this great work, has shown, in a letter recently published, how, in justice to its aim as a 'model church,' it can neither be hurried nor prematurely taken into use. This building has had the honour of extracting from Mr. Ruskin—a very severe critic of modern architecture—a high encomium, but not higher than it deserves, for originality and vigour of design. Mr. White's costly church of All Saints, Notting Hill, is approaching completion. The restoration of Doncaster church, by Mr. Scott, is in successful progress. The same architect has recently completed a noticeable church at Rugby, and has other important provincial churches in hand, among which may be particularly mentioned the church of S. Paul at Dundee, which will shortly be consecrated.

"Mr. Ferrey's spacious church of S. John the Evangelist, at Eton; deserves particular notice. So also a church at Limehouse, by Mr. Clutton, and the parish church of Cockermouth, rebuilt after a calamitous fire, by Mr. Joseph Clarke, which has been opened within the last few days.

"It is with much satisfaction that your committee have heard that the Bishop of Moray and Ross has entrusted the execution of his proposed cathedral at Inverness to Mr. Carpenter, who also will, we trust, soon carry out a portion of S. Nicholas College, Lancing. Specimens of collegiate architecture, by Mr. P. C. Hardwicke and Mr. Clutton will soon exist in the Clergy Orphan School, Canterbury, and the National Society's training institution, Victoria Street, Westminster.

"The tide of church restoration throughout the country is still on the flow. Mr. Carpenter has undertaken the very important one of the Priory church of New Shoreham, including the rebuilding of the nave in Romanesque, according to the design of the one bay still preserved. The chapter-house of Salisbury is to be restored as the memorial of the

lamented Bishop Denison, under, as your committee trust, the superintendence of Mr. Clutton. Mr. Carpenter's restoration of S. Nicholas church, Brighton, and Mr. Scott's of Eastnor church, have been particularly described in the *Ecclesiologist*, as well as Mr. Butterfield's important work at Dorchester.

"We observe with a peculiar satisfaction that Mr. Scott has obtained a parliamentary grant for beginning the restoration of the royal tombs in Westminster Abbey.

"The architectural museum in Canon Row is, we are very glad to state, in a prosperous condition. There is no amendment in the treatment of architecture in the exhibition of the Royal Academy.

"The bearings of the various courts of the Crystal Palace upon ecclesiastical art and the public taste, is a subject too important to be hurried over within the narrow limits of this report.

"The very interesting subject of church archæology has recently received much valuable elucidation from the researches, prosecuted with much vigour and judgment, by the Earl de Grey at Fountains Abbey. Our thanks are due to his lordship for clearing out that remarkable church to its original level. We have a satisfaction in feeling that our time has an advantage over that which preceded it, both in owners who have the disposition to make such researches, and in antiquaries who, by careful study of the remains of our cathedrals and monasteries, and the peculiarities of each age of their construction, are competent to advise them.

"In one word, to conclude, steady progress is the impression left upon the mind of your committee, in reviewing the ecclesiological annals of the year which has elapsed since our last anniversary."

The adoption of the report was moved by the Rev. J. F. Russell, and seconded by Mr. G. J. R. Gordon, and carried.

Mr. Dickinson mentioned, in connection with the notice of the proposed restoration of the royal tombs at Westminster, Professor Willis's suggestion that it would be the best plan to preserve, in some museum, the actual remains, and to substitute in the abbey exact fac-similes. The Rev. W. Scott and the chairman took part in this discussion, the latter insisting that such a plan might be advisable in particular restorations, but not as a general rule, and that each case must be dealt with upon its own considerations. Mr. White urged that the reproductions of sepulchral monuments should be deposited in a museum, and the originals retained in their own localities. He also demurred against extensive restorations of sculpture in any case, showing the difference between the restoration of merely architectural details and of individual works of art.

Mr. Beresford Hope alluded to the distinction between the two branches of ecclesiological and archæological science, but deprecated their being considered quite independent of each other. He spoke with high praise of Lord de Grey's excavations at Fountains Abbey, and commended M. Viollet Le Duc's work mentioned in the report.

Mr. G. G. Scott explained, with reference to the royal tombs, that his only principles were to do the least possible in each case, and to treat each tomb as a specialty. He agreed almost entirely with the

views held by the meeting, and expressed a hope that the committee of the society would consider and report on the subject.

Mr. Dickinson read extracts from a letter of the Rev. W. H. Walsh, describing the progress made in Sydney Cathedral, and speaking with great approbation of the announcement that a design for an iron church would be given in the *Instrumenta Ecclesiastica*. He urged the propriety of making photographic drawings of all churches or details before restoration should be commenced.

The Chairman referred to what had been done in this way, when Trinity church, Edinburgh, was pulled down, to ensure its re-erection, upon which a committee of the House of Commons insisted.

A member inquired about the report, not yet issued, of a sub-committee appointed to consider the principles of bell-founding.

Mr. White stated, in connection with a sentence in the report, that he had discovered two documents which would prove that geometrical proportions had been designedly used in Egyptian and also in mediæval art.

The Rev. W. Scott observed that, so far as Egyptian art was concerned, this was probably rather a guide to workmen in executing a design, than a principle of original design.

The Chairman, after the adoption of the report, remarked that the committee had agreed that the Music Report should be read at the evening meeting, before the performance of the music.

Mr. Beresford Hope, the Rev. S. S. Greatheed, the Rev. B. Webb, the Rev. J. M. Neale, the Rev. T. Helmore, and the Rev. W. Scott, were re-elected as original members of the committee for the following year.

J. G. Hubbard, Esq., and the Rev. C. W. Page were appointed as auditors for the ensuing year. The treasurer's audited accounts were read, showing a balance of £52 in hand; and thanks were given to the Rev. S. S. Greatheed for his activity in his office.

The Chairman, in calling attention to some beautiful specimens of the society's manufacture of church plate by Mr. Keith, urged the importance of displaying it at the approaching Paris Exhibition; and the Rev. W. Scott added, that the progress of religious architecture in England ought also to be there commemorated. Mr. Beresford Hope observed that this movement should be a single and united one, of all the societies existing in England for the study of religious and mediæval art in all its branches. Mr. Dickinson read an extract from M. Didron's *Annales Archéologiques*, to the effect that the Roman Catholics were outstripped by the "Anglicans" in the revival and progress of Christian art.

Mr. G. G. Scott, after reading extracts from his report to Sir W. Molesworth, on the royal tombs at Westminster, explaining in detail the principles on which he would undertake their restoration, mentioned a memorial that had been presented to the Commissioners of Works and Public Buildings, against the restorations proposed.

Some conversation ensued, in which the Chairman, Mr. Dickinson, and Mr. Gordon took a part, about the tombs of the Norman sovereigns, including Cœur de Lion, at Fontevrault; and it was agreed to

consider whether the French Government could not be requested to restore the tombs, if not the church itself, which is now desecrated.

A paper was then read by the Rev. J. M. Neale, one of the secretaries, on the church of Batalha, in Portugal. In returning thanks, the Chairman stated that it would be printed in the *Ecclesiologist*, and hoped that it would be found possible to engrave the remarkable plan of Batalha, corrected from Murphy.

A petition to the House of Commons against Lord Harrowby's Church Building Acts Amendment Bill was agreed to, and signed by all the members then present.

Mr. Bruce Allen exhibited a series of drawings illustrative of the history of ecclesiastical costume.

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At Committee Meetings of the Ecclesiological Society held in June, the Lord Bishop of Natal was admitted as a patron, and the following ordinary members were elected:—Mr. Henry Clutton, 26, Charles Street, London; Mr. Frederic Lambert and Mr. D. Lambert, of Banstead, Surrey.

A letter was read from the Rev. W. H. Walsh, of Sydney, expressing his satisfaction at the announcement that a design for an iron church, by Mr. Carpenter, was about to appear in the "*Instrumenta Ecclesiastica*." The designs for some gas standards, by the same gentleman, were approved of. It was agreed to recommend Mr. Keith, the society's manufacturer of church plate, to send some of his works to the contemplated Exhibition at Paris. At the request of Dr. Druitt, a member of the society, the Rev. J. M. Neale consented to deliver a lecture at the S. George's Library, embodying the practical suggestions on Funeral Arrangements which were developed in the tract published by the society under that title. It was agreed to illustrate Mr. Neale's paper on Batalha in the *Ecclesiologist*, with a ground-plan of the church and convent, reduced, with corrections and improvements, from that given by Murphy. An application from the Bishop of Brechin about S. Paul's church, Dundee, was considered, and also the proposed rebuilding of the nave of the Priory church of New Shoreham. The designs for the enlargement and restoration of S. Chad's, Stafford, by Mr. Ward, were next examined. They showed the curious discovery of complete arcades, surmounted by clerestory windows, all of Romanesque date, embedded and concealed in the present side walls of the nave. It was agreed to advise that these remains should be preserved as far as possible, but that the new work required in the church, and especially the east end of the chancel, should be restored in the Pointed style, in accordance with the remaining buttresses and other details. A report from the Worcestershire Diocesan Architectural Society was received, and also a letter from the secretaries, in compliance with which it was agreed to take that society into union with the Ecclesiological Society. A sub-committee was appointed to draw up a memorial to the Chief Commissioner of Works in support of the principles advocated by Mr. G. G. Scott in his official report on the restoration of the royal tombs

in Westminster Abbey. Designs by Mr. S. S. Teulon, for a new church at Netherfield, in Sussex; for the restoration of Harrington church, Lincolnshire; for a parsonage house and schools at Compton, Berks; and for a school at Poynings, Sussex, were examined.

A Committee Meeting of this Society was held on July 13. Present: Mr. Beresford Hope, in the chair; Sir Charles Anderson, Mr. Bevan, Mr. Chambers, Mr. France, Rev. S. S. Greatheed, Sir John Harrington, Rev. T. Helmore, Rev. H. L. Jenner, Rev. J. M. Neale, Rev. W. Scott, and Rev. B. Webb. The Rev. J. L. Crompton was also present as a member of the Music Committee.

Sir Charles Anderson communicated the discovery at S. Benedict's, Cambridge, of one of the eastern angles of the Anglo-Saxon church; thus marking the plan and dimensions of the original building.

The Sub-Committee reported that they had agreed upon the memorial to the Chief Commissioner of Public Works, in support of Mr. G. G. Scott's recommendations with respect to restoring the royal monuments in Westminster Abbey.

J. L. Andre, Esq., of 25, York Place, City Road, was elected an ordinary member.

In reply to a communication from the Worcester Diocesan Architectural Society, it was agreed to present reports and publications, and to admit that body into union with the Ecclesiological Society.

The defeat of Lord Harrowby's Bill for the demolition of City churches, was mentioned as a subject for great congratulation.

A letter was read from the Secretary of the Architectural Museum, and the Chairman of Committees described an address which he had delivered at a meeting of artisans held in the Museum, a week later than the annual conversazione, and mentioned that the Museum was about to be recognized by the Commissioners as a branch of the Schools of Art and Industry, established by Government at Marlborough House.

It was announced that Mr. Carpenter's designs for the iron-church were not ready, owing to domestic calamity; and a sub-committee was nominated to approve of them, as soon as they were prepared.

Designs by Mr. Ward for a new east window at S. Chad's, Stafford, were examined, and a further application from the Bishop of Brechin, about the stained glass at S. Paul's, Dundee, was considered.

Mr. Clutton's designs for S. John's church, Limehouse, were next examined, and Mr. Norton's drawings for a new church at Penmaen, near Llandaff.

Mr. S. S. Teulon attended the Committee, and exhibited the first sketches of a church intended to be built, in coloured brick, in the parish of Lambeth; and also the drawings of Sir Antony Brown's almshouses and chapel at South Weald, near Brentwood, in Essex.

Mr. W. White also attended the Committee with his designs for the new church of S. Anne, Hooe, near Plymstock; for the re-building of S. Hilary, Cornwall; for re-building the Tregarvethen aisle at Kenwyn church; a new chancel at Inverury; parsonages at Halstead, Essex, and Arley Hall in Cheshire; and a school at Cuminestown, N. B.

Letters were read from the Architectural Publication Society, from the Rev. F. O. Morris, and from Mr. H. Hall, describing the works at East Retford church. The words of the *Hymnal* *Noted* in its complete form, as just published, were submitted to the Committee. It was agreed to advise Messrs. Potter and Keith to send some of their respective works to the Paris Exhibition of 1855.

The Motett Choir of the society held a musical meeting in the evening of June 20th, at eight o'clock, at St. Martin's Hall, the Ven. Archdeacon of Bristol, president, in the chair. A numerous and attentive attendance of ladies and gentlemen testified to the interest which the study of the old ecclesiastical music has awakened. The proceedings commenced with the following report on the musical progress of the society, read by the Rev. T. Helmore, honorary secretary for music.

"THE musical operations of the past year, though in reality as effective to practical purposes as those of any former year, may, from the greater regularity of routine, be told in few words.

"The translations for the second part of the 'Hymnal' have been diligently and frequently revised by the sub-committee appointed for that purpose; and (as has already been stated in the general report) they have been accepted by the general committee.

"The collection of Sarum melodies has also been completed by your secretary, and the editors have made some progress in the noting of the second part.

"The melodies for the York hymns, and also for some of those hymns which are to be found in the collection of the German editor. Mone, of which the first volume only has as yet appeared, have still to be procured.

"The book of words without the notes, so arranged as to give each hymn in the two parts its right place in the sequence of the Church's Offices, is already in type; and references and indices have, after great thought and numerous suggestions, been finally adopted by the editors and their indefatigable musical publisher, Mr. Novello, which will obviate the inconveniences apprehended from an arrangement of the hymns of Part I., so as to take their proper places in relation to the supplementary hymns of Part II. An edition of the words is also to be published with Scripture references. These, it is believed, will greatly increase the value and popularity of the 'Hymnal.'

"The library has been enriched since last year by the addition of twelve sets of the Motett Society's published music, a small supply of the Harmonies of the Carols for Christmas and Easter, and several MS. copies of the vocal parts of music required for the choir at our public music meetings, prepared partly at the society's expense, under the careful and praiseworthy direction of Mr. Dawson, the sub-librarian, and partly by the voluntary exertions of the ladies who have honoured the society by taking an active part in our choral music.

"The kindness of our friend and fellow-member, the Rev. J. L. Crompton, has also enriched our library with an original composition,

written under his own direction, for the English Communion Service, by Dos Santos, of Funchal, in Madeira.

"A still larger supply of music is requisite to furnish the choir with an adequate number of copies to carry on the society's desires and intentions in this department of their labours; while the obvious importance of having the collection of music on the spot where our public meetings are usually to be held, will justify your committee in urging upon the society at large, and all who take an interest in the study and practice of our music, the desirableness of so supporting them in their musical arrangements, that the choir may not be prevented, by want of funds, from securing the constant use of a room in S. Martin's Hall for their rehearsals, as well as for the public meetings. For this end it is respectfully urged upon the members generally to use their influence to persuade others to join us, as musical members or subscribers, and also to take pains to induce non-members to attend the meetings. By these means, and by continued diligence on the part of the choir, the music would soon become self-supporting; and as its interest began to be more widely felt, the sphere of the society's usefulness would, it is submitted, be greatly enlarged.

"The committee have great pleasure in reporting that the Motett choir of this society has been working with unprecedented zeal during the past year, having met for practice, since July 7, 1853, fifteen times at S. Barnabas, Pimlico, and nine times in the schoolroom adjoining Archbishop Tenison's Chapel, Regent Street; an excess of ten meetings over those of last year. Although it is much to be regretted that very few, comparatively, of the choir have attended every practice, and though, from the necessities of the case, little has been yet achieved in the accuracy and effectiveness of our performances,—although a constant influx of new members, and the non-attendance of some who were formerly fellow-workers with us, have retarded the general progress,—although the S. Barnabas Choral Society, which is associated with us, has, from one cause or other, dwindled down to a very small number of actual members, yet the choir-work has, in spite of all discouragements, gone on with a considerable measure of success. The committee have been emboldened to issue forth from the musical privacy which, in conscious weakness, the Motett Society, and its successor, the choir of the Ecclesiological Society, had hitherto courted, and have already ventured (it is hoped not prematurely) to invite public attention to their music performed in the lecture room of S. Martin's Hall. Certain of the truth of their general principles, the committee are confident of success, if only those principles can be practically set forth by the competent illustrations of an efficient choir. They call upon all who lay claim to ritual or artistic taste to aid them in their endeavours, and they will not then fear but that, in a short time, their own wishes and aspirations will be gratified: they will not do so much injustice to the piety and religious tastes and affections of their countrymen, as to doubt that what they cannot but admire and delight in, when they hear it sung as it ought to be sung, they will themselves practise, and in their turn illustrate to others. The first music meeting of this year, on Tuesday, May 16, was so far encouraging, as it gave proof that, with

diligence in rehearsing, the choir then assembled might hope in a short time to attain, in addition to their general purity of tone, sufficient skill to execute any music in the ecclesiastical style. The choir, however, and the society in general, must bear in mind, that the moderate degree of accuracy and point with which that performance was marked, had been attained at the cost of great repetition and frequent practice; and that continued zeal and industry and perseverance are the only terms on which the desired success can be ultimately attained.

"Your committee have to acknowledge that an unexpected and most important movement, meeting and co-operating with their own, if not originally derived from it, has within the past year taken place in both our universities. Under the auspices of their Bishop, the Oxford Plain Song Society has enrolled about one hundred supporters; while at the sister university, the Cambridge University Ecclesiastical Music Society numbers already upwards of one hundred members. In Cambridge, also, with a pliancy and freedom from formality not to be lightly spoken of when rightly directed, many of the colleges and halls are one after another restoring, at least on festivals and their first vespers, choral services, not slovenly performed by hirelings, caring little or nothing for the holy work, but by ardent and voluntary choirs formed among the members themselves. In Oxford few parishes are without a representative from their own Clergy in the Plain Song Society, and the Bishop of Oxford had, lately, a practical proof given to his own diocese, and to no less than seven other Bishops present at the opening of his new Theological College at Cuddesden, of the perfect adaptation to the purposes of solemn united worship, of that Plain Song which we uphold as the proper ordinary music for congregational use.

"These are some of the direct and subsidiary workings of the Ecclesiological Society's musical views and recommendations. Your committee are not, however, unobservant of other collateral manifestations of a new zeal and better spirit in regard to Choral music in general. The greater frequency of large gatherings of chorallists in the cathedral of S. Paul, and the consequent increase of their scale; the provincial meetings of the members of the Choir Benevolent Fund; the recent gigantic choral meeting of seventeen hundred musicians in the Crystal Palace on the day of its opening, under the unwearied direction of the Sacred Harmonic Society; the evident popularity of choral services wherever they are well done; the generally improved tone of feeling with regard to the style of compositions suited to the services of the Church; the gradual increase of choirs who more or less adopt our notions, and only wait a convenient opportunity to exchange a less ecclesiastical style for that of our own books,—cannot but inspire them with gratitude for the past, and hope for the future."

The following was the music performed:—1. Motett, adapted from Palestrina, "I will magnify Thee." 2. Hymn, "Chorus Novæ Jerusalem," Sarum melody (56, Hymnal Noted). 3. Mass, by Vittoria, "O quam gloriosum." 4. Magnificat, a modern composition, by the Rev. S. S. Greatheed, on the Eighth Gregorian Tone. 5. Carol, "Royal Day that chasest gloom," (*Dies est lætitiæ*), Christmas Carols, IX. 6. Motett, from Orlando di Lasso. 7. Hymn, "Veni,

Creator," *Sarum melody* (71, *Hymnal Noted*). 8. Anthem, by Tallis, "If you love Me." 9. Carol, "Let the merry church bells ring" (*Vanitatum vanitas*), *Easter Carols*, I. 10. Motett, by Nanini, "All Thy works praise Thee."

At the conclusion, thanks to the amateur performers were moved by F. H. Dickinson, Esq., and Horace Binney, Esq., of Philadelphia, who spoke of the pleasure which the evening's performances had given to him, a visitor from the New World; and Mr. Beresford Hope expressed the thanks of those present to Mr. Helmore, for the practice with which he illustrated the precepts expressed in his report.

The last of the three music meetings of the society was held on the 13th of July, in S. Martin's Hall. The lecture-room was well filled by an attentive and interested audience.

The chair was taken at eight, P.M., by A. J. B. Beresford Hope, Esq. After a few preliminary observations on the general objects of the meeting, the chairman called upon the Rev. T. Helmore, as precentor, to commence the music which had been prepared under his direction by the choir of ladies and gentlemen who had given their voluntary aid to the society, in carrying out the practical illustration of this branch of ecclesiology. The selection of music announced in the analysis before published was accordingly sung, with the exception of the Alleluiaic sequence, for the due preparation of which there had not been time, notwithstanding the choir had met for practice on an extra evening since the last public music meeting, as almost all the music was new to the greater number of the choir. At the special request of several of the members, the carol, "*The foe behind*," No. 22, was substituted for this interesting piece of Plain Song.

The general selection of the music, and the manner in which it was sung, appeared to give general satisfaction. Although many of the choir are young and inexperienced, and some of the music was far from easy in execution, the general effect was solemn and pleasing; and fortunate indeed would that church be which at all times could secure as efficient a performance of the various parts of Matins and Evensong, Litany and Holy Communion. At the close of the evening, the thanks of the meeting were given by the chairman to the choir, and particularly to Mr. Helmore, for their exertions.

On reviewing the three meetings for music of this year, we may observe that the numbers of the choir were on the several occasions thirty-eight, forty-seven, and forty-six respectively; that the proportion of the several kinds of voice in the last meeting, which may serve as a general guide to the rest, was as follows:—eleven first trebles, five second trebles, nine altos,—viz., three women, two boys, and four men,—six first tenors, six second tenors, and nine or ten basses.

By this choir two entire masses and three motetts by Palestrina, one mass by Vittoria, two motetts by Orlando di Lasso, seven ancient hymns, five carols from the "*Conciones Ecclesiasticæ*,"—so frequently mentioned of late,—two of the Gregorian Psalm melodies, besides three anthems, a "*Sanctus*," and "*Gloria in Excelsis*" by living composers,

have been interpreted in a manner not altogether unworthy of the severe simplicity or elaborate complexity of the two branches of the Church school, of which they were selected as specimens.

But in order that what has been so successfully begun upon a small scale may still go on increasing in efficiency, as a means of interesting others, and directing their attention to the purest sources both of taste and of actual productions, in the musical art as applied to ecclesiastical purposes, there is need of increased energy, both on the part of the members of the Ecclesiological Society and their friends of the Motett choir, and also amongst all those who are in any way concerned for the revival of Church art.

With a view to enable all such to throw their sympathy and support into a tangible and working form, the following minutes have been entered at two successive meetings of the Musical Committee, upon the Secretary's books:—"Resolved June 21st, 1854;—That every subscriber of ten shillings annually to a fund in aid of the Motett Meetings of the Choir of the Ecclesiological Society, shall have a right of admission to all the public meetings of the choir, and that the musical sub-committee, aided by six of such subscribers nominated by the general committee, shall manage the expenditure of such fund; and that persons who give their services as singers shall have the same privileges as subscribers to the above fund."

At the next committee meeting, July 13th, 1854, the Secretary reported that several persons had already become subscribers to the Motett fund. Mr. William Dawson, master of Archbishop Tenison's School, Regent Street, and Mr. George Grove, Secretary to the Crystal Palace, Sydenham, both of them members of the Motett Choir, were appointed members of the choir committee for the management of the fund.

In explanation of the resolution passed at the last committee meeting it was determined—"That each subscriber of ten shillings per annum, and each member of the choir, should be presented with a transferable ticket of admission to all the Motett Meetings."

By this arrangement, every member of the Choir is enabled to introduce one friend to each meeting, and another for every yearly subscription of ten shillings paid by such member; i.e., a member of the Choir subscribing ten shillings per annum, would hold two transferable tickets, by which two persons would be admitted besides him (or her) self. A Choir subscriber of one pound would admit three friends, and so on, according to the number of ten shilling subscriptions.

As the music meetings are necessarily attended with considerable expense in the procuring of proper rooms and a sufficient supply of music, in which the library is very deficient, the musical committee urge upon all the readers of the *Ecclesiologist*, and others, to enter their names at once on the list of purchasers of season tickets. They, on their part, will be ready to make arrangements for additional music meetings *besides* the three to which the Society is pledged by its agreement with the late Motett Society, as soon as a sufficient sum is thus raised to justify their incurring the necessary expenses. The number and frequency of the additional meetings will depend partly on the zeal

of the Choir, and their success in the preparation of the music, but mainly on that which will also give a fresh impetus to their exertions, the cordial support of a numerous and influential list of subscribers for season tickets. Should such support be afforded them as, they venture to suggest, is due to the only musical society in the country established with the special design of cultivating what has been pronounced by all competent critics, the very highest school of Church Music, they cannot but expect before long a large accession to their own number, and a consequent increase of attention to their proceedings on the part of all musical persons. The time may come when our Society may reckon its singers by hundreds instead of by units, and its friends by thousands instead of by tens, as at present. Be this however as it may, they will never cease their own labours in this sphere of the Church's manifold ministrations, until the songs of Sion ascend, as of old, from the lips as well as from the hearts of the ten thousands of her people, and until every sanctuary throughout our land shall have its well-instructed choir to present before the Throne of CHRIST the highest offerings the musical art can furnish on earth, in lowly imitation of the worship of heaven.

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#### OXFORD ARCHITECTURAL SOCIETY.

THE second meeting in Easter Term of this Society was held in the Holywell Rooms, on Wednesday, May 31, at 8 p.m. In the absence of the President, the Rev. S. W. Wayte, of Trinity College, took the chair. The following new members were elected :

W. Morton, Esq., Trinity College.  
J. Taylour, Esq., Oriel College.

The receipt of the first number of the publications of the Buckinghamshire Archæological and Architectural Society was acknowledged.

The report announced that the joint meeting of the Worcester Diocesan Society, at Coventry, was fixed for Tuesday, June 20, and members intending to be present were requested to leave their names at the rooms or with the Secretary. A letter from the Rev. J. Eccles Carter was read on the subject of the proposed reconstruction of the tower of S. Mary Magdalene church, Taunton, on which remarks were made by Mr. Street and Mr. Thornton. Plans for the reseating of Fairford church, Gloucestershire, had been submitted for approval, and it was hoped that public interest would be excited in favour of the restoration.

The chairman then called upon Mr. Thornton for his paper, of which the following is an epitome.

Symbolism is of two kinds, direct and indirect. Direct symbolism is where, as in painting and sculpture, the *primary* end is to produce, from a certain object or action, a representation of something else. Symbolism indirect (called symbolism *par excellence*), is where, in

using an object or action for one end we also employ it *secondarily* to teach or admonish. Thus, in architecture, the piers are primarily intended to support the building, but *secondarily* symbolise *Apostles and Doctors*.

Symbolism of this kind may be *intentional* or *unintentional*. The latter is the result of the unperceived principles or workings of the artist's mind; it is this which renders the works of great masters such a subject for study. Intentional symbolism, though derided by persons who call themselves practical, is nevertheless a valuable engine for teaching, whether applied to church architecture, embellishment, or ritual; and we shall find that as an unmeaning architecture or rite is useless and offensive, so to neglect building and adornment, and to repudiate a high symbolic ritual, is to fail in one way of setting forth our faith. In employing symbolism we must carefully observe these rules; 1, that the symbolism be *true*, that is, that there be a real connection or similitude between the symbol and the thing symbolised; 2, that it be *intelligible*, not far-fetched or overstrained, but easy of comprehension, so as to be profitably employed to teach; 3, that it be *worthy*, or in other words, that we do not employ it to set forth things trifling or doubtful, but really use it as a means of edification, not as a mere piece of theory or an ecclesiological toy.

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The third meeting of the term was held in the Society's rooms in Holywell, on Wednesday evening, June 14, at eight o'clock, the President, Dr. Bloxham, of Magdalene College, in the chair. The following gentlemen were elected members of the Society:

Mr. Augustus J. Hare, University College.  
Mr. John Chapman, High Street, S. Clement's.

Two others were proposed for election at the next meeting.

Engravings of frescoes discovered on the walls of Gawsorth church, Cheshire, now being restored, sent by the Rev. J. Griffith, of Wadham College, and a model of Cologne Cathedral, by Mr. W. Gorringe, of 11, Merton Street, Oxford, were exhibited. Mr. Parker read a paper on the connection between Stonehenge and Gilgal. The Hebrew word Gilgal signifies literally a circular stone, but in the opinion of good Hebrew scholars may very well signify also a circle of stones. The Gilgal was a place for the assembling of the people, not only for the purpose of religious worship, but also for other purposes, such as great courts of justice—for Samuel judged Israel in Gilgal, and went in circuit to Bethel, and Gilgal, and Mizpah, all of these were similar places, situated on high hills, and frequently called merely high places—and stone pillars or altars were set up on them.

The Druidical circles are found in similar situations adapted for the same purposes, and have stone pillars set up in them, which have continued to be objects of worship in some districts, especially in Brittany, almost to the present day. The custom of assembling the people in these places on stated occasions was also continued to a late period as in Scotland, mentioned by Mr. Logan. Crookam Tor, alias Parliament-

rock, on Dartmoor, has been used from time immemorial as a court of justice until quite recently, and seats are cut in the rock of the Tor for the judge and jury. At Pue Tor, near the village of Sampford Spiney, is a large square apartment hewn out of the rock, which seems to have been used for a similar purpose. Mr. Parker concluded by expressing a hope that some more competent person would take up this interesting subject and investigate it thoroughly; he had merely thrown together a few hints to call attention to it.<sup>1</sup>

After remarks on the subject from Mr. Meyrick, Mr. Plenderleath, and the Secretary, the meeting separated.

The fifteenth Annual Meeting of this society was held in the rooms in Holywell, on Monday, June 26th. Mr. A. M. Edmonds, of Worcester College, and Mr. Philip Webb, of Beaumont Street, were elected ordinary members. The Bishop of Salisbury was elected Patron, and Sir W. Heathcote, M.P., and the Revs. the Rector of Exeter, the Principal of Brasenose College, and the Master of Balliol, Vice-Presidents of the Society.

The President, Dr. Bloxham, of Magdalene College, in opening the proceedings congratulated the Society on its favourable prospects, and adverted to the loss it had sustained by the death of the late Rector of Exeter, who had been a constant friend of the Society, and of the Principal of Brasenose, who had been so long its President.

A pastoral staff, manufactured by Mr. Skidmore, of Coventry, from the designs of Mr. Street, to be presented to the Bishop of Graham's Town, was exhibited, as well as a design for a new University barge, by Mr. Bruton.

The Hon. F. Lygon, secretary, read the annual report, in which, after referring to the internal events of the Society, the proposed destruction of the City churches was deprecated, and the principal architectural works of the year criticised. The restoration of the chancel of S. Mary's church was hoped for, and much expected from the new chapels to be undertaken at Balliol and Exeter Colleges. The committee were glad to be able to mention the formation and success of the Worcester Diocesan Architectural Society, at a meeting of which at Coventry the President had been able to attend.

Mr. Plenderleath, B.A., M.B.A.R., Wadham College, then proceeded to read a paper, illustrated by numerous photographs and drawings, upon the Remains of Classical Architecture in Rome, of which the following is an abstract:

"I had intended to make this paper a general sketch of Italian architecture, from the earliest to the present times, but found it impossible to compress so vast a subject into so short a space of time as that for which I can hope from your indulgence. I must therefore be content merely to act as your cicerone among some of the more remarkable classical monuments of Rome."

After giving a brief sketch of the leading characteristics of the

<sup>1</sup> It should be observed that this paper was addressed to the Archaeological section of the Society, formerly the Heraldic and Archaeological Society.

Pelagic, Cyclopean, and Etruscan periods of architecture, and a general view of the topography of ancient Rome, with the various causes which render this not easy to discover in the present day, Mr. Plenderleath proceeded to discuss seriatim the principal remains now extant of the classical days of the Eternal City.

"One of the earliest works of the kings is the Mamertine Prison, underneath the church of S. Giuseppe de' Falignani, in which SS. Peter and Paul were confined. Whence came this name of 'Mamertine' it would be difficult exactly to say; it probably has some connection with Mamers, the ancient name for Mars. It consists of two chambers in the rock, excavated one above the other, and the sides built up with large masses of peperino, which in the lower chamber approach towards the centre, without however being arched, so as to form the roof. The prison contains a spring of remarkably pure water, which we are informed by tradition was called into existence by S. Peter for the purpose of baptizing the jailers who had been converted by his firmness under trial. The other works of the kings are the wall of Servius Tullus, of which very little remains, and the Cloaca Maxima, which supplies the only drainage that Rome has up to the present day.

"To the long period of the Republic, Italian architecture owes but very little. 'Gli antichi Romani,' says Canina, 'furono tanti intenti alle cose di maggior conseguenza, che poco si curarono della bellezza della città.' Among what they have left us, however, I may mention the tabularium upon the Capitol, now crowned with the Palace of the Senator (in Canina's speculative restoration of which I am afraid I cannot agree), portions of several fine viaducts, and the tombs of the Scipios, and of Cæcilia Metella. The latter, the

'stern round tower of other days,  
Standing with half its battlements, alone,  
And with two thousand years of ivy grown,'

which Lord Byron so eloquently describes, is to me one of the most striking of these venerable buildings, bringing down to us as it does the name of a simple Roman matron, while the fame of so many of her great political contemporaries is now lost, and their mausoleum levelled with the dust. It has always been a favourite theory of mine, although I admit that I have no authority for it, to connect the name of Cæcilia Metella with that exquisite nameless veiled figure in the first room of the Vatican, which few persons can fail to remember.

"I come now to the period of the Emperors, and shall begin with that extraordinary mass of ruins known as the Palace of the Cæsars, which was commenced by Augustus about the time of our SAVIOUR's birth, upon the Palatine, and subsequently enlarged so as to take in part of the Forum, and of the Capitol, Cælian and even Esquiline hills. Some remains of panelling and fresco here are curious, and equally so a small pointed squinch, which I discovered in a corridor round what the local guides call the theatre, which comes to a singular angular termination. I deeply regret to say that a portion of what was the palace has been enclosed within the grounds of a miserable

sham-classical building known by the unmistakeably indicative designation of the 'Villa Mills,' a wretched red and yellow summer house belonging to which, occupies the most prominent position upon the summit of the hill.

"To Augustus we owe those three exquisite Corinthian columns now universally recognized as having formed a part of the Græcostasis. In saying however 'universally' I should except Mr. Bunsen, that archæological Niebuhr, who appears to consider no theory worth any thing which has ever been held by any human being before himself. He considers it to have belonged to a temple of Minerva Chalcidica, but this idea is, as I conceive, entirely without foundation.

"The pyramid of Caius Cestius, the only one in Rome, and also that noblest, although simplest of all ancient remains, the Pantheon, date from the reign of Augustus. The latter was the first and the last thing that I visited, and never shall I forget the effect of that portico. 'It consists,' says Murray, 'of sixteen Corinthian columns of oriental granite, with capitals and bases of Greek marble. Each column is composed of a single block forty-six and a half English feet in height, and five feet in diameter.' The interior of the Rotunda too, still in all its ancient perfection, the only temple which really seems adapted for its new use as a Christian church, is wonderfully striking.

"I may here mention two very interesting architectural relics which are preserved in the cloister of S. John Lateran, namely,—a column from Pilate's house at Jerusalem, and one from Herod's temple. The latter is reported by tradition to have stood between the Holy Place and the Holy of Holies, and to have been rent in two at the same time as the veil. Certainly there is no trace of art in the scissure, and there seems considerable collateral proof of the truth of the tradition.

"One of the most striking features in a Roman landscape is the viaducts, many of which are very perfect. In one, near Gaiëta, I counted no less than 148 contiguous arches, one of which was built on the skew principle.

"I must not omit to mention the Flavian Amphitheatre or Colosseum, a building so well known to every one as hardly to need description. I had the good fortune to see this once under peculiar circumstances, namely,—illuminated. This is a sight which is usually granted only to royal or distinguished personages, but last winter a number of English gentlemen obtained permission from the authorities to have it illuminated, upon the condition that no Italian should be invited to be present. And so well was the secret kept, that among the thousands of spectators, I did not hear a single accent of the Italian tongue. The illumination was effected by a number of Bengal lights, placed in concealment, and suddenly lighted at the sound of a bugle. The effect was wonderful; every stone in the old walls was thrown into brilliant relief, and the lower arches glowed like the furnaces of Vulcan with the strong red lights within.

"The Colosseum was finished by Titus, A.D. 79, whose name is also preserved in connection with a building upon the Esquiline, which has served successively as a villa for Mæcenas, baths for Titus, a palace for Nero, and a species of poor-house for some of the later emperors.

The arch which bears the name of this emperor, and commemorates his victory over the Jews, was erected by Domitian in A.D. 87. In the soffit are some interesting bas reliefs, representing the bringing into Rome of the vessels used in the temple at Jerusalem, which were kept a long time in the temple of Jupiter Capitolinus, and afterwards fell into the Tiber at the time of the flight of Maxentius. These might be recovered, if they are not by this time destroyed by the action of the water, were the Tiber to be temporarily diverted from its course, a plan which has been often proposed, but always declined by the Papal government.

"Time obliges me to pass very rapidly by the celebrated column of Trajan, which now supports a statue of S. Peter. I cannot, however, refrain from expressing here my extreme disapprobation of the plan adopted in Rome of Christianizing these splendid monuments of Paganism, by surmounting them with the symbol of redemption, or the image of some saint. Many of the most beautiful obelisks are being perfectly destroyed by the runnings of the rain from the copper crosses placed upon them: to say nothing of the incongruity of such a combination, the Cross of CHRIST above hieroglyphics in honour of Isis or Osiris.

"The last building in Rome which shows anything of the ancient spirit of art is the arch of Constantine, and this only in so far as it is composed of the spoils of an earlier erection of Trajan's. No one can fail to be struck with the difference in point of workmanship between the medallions and statues, which belong to Trajan's arch, and the band of bas reliefs, which were added by Constantine."

The paper concluded with some observations on the decline of classical architecture in Rome, and the influence which it has since continued to exercise upon modern buildings and decorations down to the present time.

## OXFORD SOCIETY FOR THE STUDY AND PRACTICE OF PLAIN SONG.

THE last Terminal Meeting of this Society was held in the Holywell Street Room, Oxford, on Saturday, the Feast of S. John Baptist. In order to call attention to its existence, and to disseminate its principles, the Society invited the attendance of all who felt interested in the subject of Church Music; and a considerable audience assembled. The chair was taken (in the President's absence,) by the Rev. T. Chamberlain, who, after the usual preliminary business had been despatched, called on the Hon. F. Lygon, Secretary, to read the Report, which ran as follows:—"In presenting the Report at the conclusion of the Society's first academical year of existence, your Committee cannot but express their thankfulness for the progress which the cause of true Church music has made; partly, we may hope, aided by the Society's efforts. Owing to the avocations of the present term, your Committee

have thought it desirable to hold fewer practice meetings in this than in the previous terms. But the work of the Society has not been neglected, and its members have continued steadily to increase.

"Your Committee cannot help regarding with much satisfaction, the attempt which has been made to institute a choral service in Queen's College. They would take this opportunity of reminding those who take part in this good work, that modern Church music cannot be performed properly by a choir consisting exclusively of adult male voices, and that they will find the Church's Plain Song, with or without harmony, to be the only kind of music really fitted for their use.

"The cause of Church music at the sister university is also making most cheering progress. No less than nine of the colleges, it is understood, have the benefit of a choral service, in most cases maintained by the gratuitous services of the members of the college. In one case, at least, the music used is the Plain-Song of the Church. A society has also been formed similar to our own, and your Committee propose that we should receive it into brotherhood, it being understood that though the names of the Societies differ, their object, equally with our own, is the promotion of Church Plain Song.

"The opening of the Theological College at Cuddesden, on Thursday, the 15th of June, was a source of the highest gratification to all who were privileged to be present. The glorious sound of the Plain-Song of the Litany, as the voices of four hundred people, in perfect harmony and with one accord, responded to those of the officiating Priests,—the eloquent and striking discourse of that Right Reverend Father in the Church, who reminded all his hearers how the men of memory and the men of hope united in doing the Divine work,—the swelling tones of the processional Psalm,—the impressive speeches of our revered Diocesan and patron, and his seven brethren in the Episcopate,—and the hearty devotion with which all, at their Bishop's bidding, united in singing *Te Deum* to one of the Church's ancient melodies, and then knelt to receive his benediction,—must have produced on every heart not hardened by prejudice, an effect never to be forgotten, ever to be cherished. For ourselves, your committee cannot but remark that the tenour of the day's services afforded a striking proof of the superiority (for such purposes) of that style of Church music of which we are champions, and encourages us to hope for, and look forward to, a time when *facts* shall have overcome *prejudice*, and our churches and chapels shall echo with the voices, not of a choir only, but a whole congregation, uniting as they *may* and *can* unite, in the Church's words, the Church's music, the Church's faith, and hope, and love."

The Rev. R. Thornton, the other secretary, then read letters of sympathy from the Rev. J. M. Neale, the Rev. S. S. Greatheed, and W. Dyce, Esq., R.A. These gentlemen were, by universal acclamation, elected honorary members of the society.

The first part of the music appointed for the day was then performed, Mr. Thornton supplying the place of the Rev. T. L. Fish, the vice-president and director, (who was unavoidably compelled to be absent,) and the Hon. F. Lygon taking charge of the instrument. The music consisted of Ps. xciii. (5th Tone, 2nd ending,) in unison; Hymn 10,

(Conditor alme,) in unison ; Ps. cxxxiii. (7th T., 1st e.) in harmony ; *Gloria in excelsis*, unison.

At the close of the first part, the President (Rev. G. W. Huntingford) appeared, amidst the applause of the Society, and took the chair.

The President then called upon Mr. Thornton for his promised paper on the object and pursuits of the Society.

The paper was a vindication of the defenders of Plain Song, on the ground of their being purely *practical*, and desiring to bring into vogue a style of really Congregational Church Music. The Society's views being somewhat amusingly set forth, the paper received some applause, and the Society's thanks were, at the conclusion, tendered by the President to the author.

The second part of the selected music was then performed, under Mr. Thornton's direction. It consisted of the hymns, *Jam lucis*, 4<sup>v</sup>, and *Christe Redemptor*, 13<sup>i</sup>, and *Nunc dimittis*, 3d T., 2d e.) all in unison. *Jam lucis* and *Nunc dimittis* were most effectively given, the latter without harmony, in order to illustrate the pliancy and general applicability of the Gregorian Chant.

The Secretary then invited all present to join in singing the 150th Psalm (harmonized), according to the usual custom of the Society. After this, the President adjourned the Society to the ensuing Term.

## CAMBRIDGE ARCHITECTURAL SOCIETY.

THE first meeting of this society for the Easter term was held on Wednesday evening, May 10, at eight o'clock, the Rev. the Master of Jesus College, president, in the chair.

The minutes of the preceding meeting having been read, and the gentlemen then proposed having been elected, the following were proposed for election at the next meeting :—

Mr. Alfred King Harlock, S. Peter's College.  
Mr. Henry R. Heywood, Trinity College.

The thanks of the society were voted to Messrs. Powell, for their present of specimens of stained glass and quarries manufactured by them.

The Rev. J. Gibson, M.A., Fellow of Jesus College, laid on the table drawings of the remarkable Early English porch at Willingall, Essex, presented to the society by Mr. J. Clarke, the architect who has lately restored it, and proposed the election of that gentleman as an honorary member. Mr. G. A. Lowndes, B.A., in seconding the motion, gave an account of the singular history of the churches at Willingall.

Some conversation followed on the subject of the proceedings of the Archæological Institute during their visit to Cambridge in July ; and

the president suggested that the attention of members of the Institute should be called to the Market House at Burwell, which will shortly be removed.

Mention was then made of the memorial to the late Dr. Mill, about to be erected in Ely Cathedral, from the design of Mr. Scott; and it was announced to be the wish of the committee that the society should contribute to the fund for this memorial, and also that a subscription should be set on foot among its members, for the purpose of filling the eastern triplet at S. Andrew's the Less with stained glass, in memory of their late president.

The meeting adjourned to May 24.

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The last meeting for the Easter term was held on Wednesday, May 24, at eight o'clock. In the absence of the president, the chair was taken by the Rev. J. Gibson, M.A., Fellow of Jesus College, one of the vice-presidents.

Mr. J. Clarke, architect, was elected an honorary member, and Mr. H. R. Heywood, Trinity College, an ordinary member. The Rev. E. L. Cutts was elected corresponding secretary for Essex, and Mr. E. S. Lowndes, B.A., for the diocese of Lichfield.

The thanks of the society were voted for the presents received since the last meeting. It was agreed that £10 should be given to the fund for restoring S. Andrew's the Less, and that £5 should be given to the fund for erecting a memorial to the late Dr. Mill, in Ely Cathedral.

Mr. S. B. Gould, of Clare Hall, read a paper on the application and arrangement of colour, which it was agreed should be copied for the society's use.

The Rev. F. Metcalfe, M.A., Curate of Little Shelford, gave a short account of the repairs now in progress at that church.

After some discussion, the meeting adjourned.

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## ARCHITECTURAL SOCIETY OF THE ARCHDEACONRY OF NORTHAMPTON.

A COMMITTEE meeting was held on Monday, June the 12th, the Rev. P. H. Lee, R.D., in the chair. The minutes of the last meeting were read, and the Rev. Charles F. West, curate of All Saints, was elected a member. A large number of valuable presents were made to the society. From the Rev. G. R. Mackarness, late curate of Barnwell, a very fine collection of brass rubbings, mounted on canvass and rollers. From F. Worship, Esq., Yarmouth, four small models of coped tombs, in stone; very useful examples for persons intending to erect memorials of this description. From the manufacturers, a specimen window of the new glass made by Messrs. Powells, Whitefriars, after analysis

of ancient glass, and under the direction of Mr. Winston. From the Rev. A. Bromhead, specimens of Powell's stamped quarries. From A. J. Dunkin, Esq., Transactions of the Archaeological Association at Worcester, Memoranda of Springhead, and twelve parts of the History of Kent. From the respective societies, reports of the Royal Institute of British Architects; Suffolk Institute of Archæology; and Worcester Diocesan Architectural Society. The following books, purchased by the librarian, were laid on the table: Brandon's Parish Churches, two vols.; Winston's Glass-painting, two vols; Van Voorst's Fonts, Pugin's Timber Houses, ornamental gables and metal work, three vols. These works are purchased from the "Library fund," the contribution of a few members, and to which the Duke of Buccleuch has given £5. It is greatly desired to increase this fund, as the collection of a good architectural library would be a great boon, not only to the society but to the county. Any works bearing on the fine arts, or detached drawings and plans, of little value when scattered in private portfolios, would become of tenfold worth if collected in the society's museum. Several contributions of this kind have already been made; and the great use made of the books already in the library should encourage those who have no books or engravings to give, to add to the small means at present at the committee's disposal for increasing their stock of books and drawings. Special donations to the "Library Fund" will be received by the Rev. D. Morton, treasurer, or the Rev. H. J. Bigge, librarian. The secretary reported two successful proceedings of the spring meeting at Leicester, in conjunction with the Lincoln Architectural Society. An application was made from the Rev. George Watson, curate, on behalf of the funds for re-seating and restoring Ialip church. The society have very small funds at command, but, it appearing to the committee that the internal arrangement was of the very best plan and material, a vote of £3 was made towards the undertaking, as an earnest of the society's approval, it being understood that the work should be carried out according to Mr. Slater's plans laid before the committee. The Rev. G. H. Vyse consulted the committee regarding a memorial window of painted glass, to be erected in Bookham church, Surrey. The Rev. T. James likewise asked advice for a memorial window to be erected in Edith Weston church. The Rev. P. H. Lee desired the advice of the committee in the restoration of the west window and doorway of the tower of Stoke Bruerne church. A deputation from the committee was appointed to visit the church. The new volume of reports, &c., was announced to be ready, and will shortly be forwarded to the members.

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## NEW CHURCHES.

*S. John the Evangelist, Eton, Bucks.*—The new parochial chapel of S. John the Evangelist, Eton, (the college chapel itself being the legal parish church, though of course the new building will, for all practical purposes, be used as such,) is a spacious structure in the Middle-Pointed style, erected from Mr. Ferrey's designs. The general plan consists of chancel, with tower engaged on its north side, nave aisles, and south porch. The chancel, which is long and lofty, is divided in its roof into four bays, flanked, as we have said, in its western portion by the tower on the north side, and on the south by an aisle of two bays. The nave, which is very spacious, is divided into six bays, flanked with aisles, and lighted by a clerestory. The church is entered by a porch on the north side, in the second bay from the west, and also through the tower. There is no entrance from the west or from the south sides, except to the clergy through the sacristy. The nave pillars are octagonal, with foliated capitals. The west window is of six lights, divided into two sub-fenestrations of three lights, with a circle containing three quatrefoils in the general head. The east window is also of six lights, but of three sub-fenestrations of two lights each, with three trefoils in the head of the central one, and a quatrefoil in those on each side, with, in the general head, a foliated cinquefoil, and two foliated quatrefoils in circles. The west windows of the aisles are of two lights; those in the aisles of three lights, with elliptical heads. The clerestory is of two lights, alternately elliptical and obtuse pointed. The two windows to the north of the sanctuary are of two lights. The roofs are all open, those in the nave and chancel having arched braces, the chancel roof being richer in design, and stained of a darker colour. The altar stands on a foot-pace within a sanctuary raised on one step, paved with encaustic tiles, and fenced by a low screen of metal and wood. The chairs are placed against the south wall. The chancel, which rises on three steps above the nave, is seated with two rows of oaken benches with desk fronts put stall-wise, extending too far, it seemed to us, to the eastward, and separated from the south aisle by bold parclooses of oak. The prayer-desk stands on the south side, just within the chancel, facing north. The lessons are read from a handsome lettern of oak, and the pulpit, of stone, is placed against the north jamb of the chancel arch. The font is in the nave, against the second pillar on the north side, counting from the west. The organ is placed in the chancel aisle, beyond which, as we should have noticed, stands the vestry. The seats are uniform, and of oak; but we were sorry to observe that those on the south of the nave had doors—introduced, as we observed by a letter of Mr. Ferrey to a daily paper, in his absence and without his knowledge. We earnestly trust that the forcible and eloquent denunciation of pew-doors, which occurred in the Bishop of New Zealand's consecration sermon may have its effect in the church in which it was delivered. It is a pity that the pillars,

walls and arcade of the nave were not, as well as the wall which they sustain, somewhat stouter. The tower is crowned with a broach spire of smooth stone, with two rows of spire lights. It is lofty, with double belfry lights, a statue of S. John being placed between them on the east side. The material of the church is Kentish rag, random dressed, with quoins of dressed stone. The interior is lined with Bath stone ashlar. The church, altogether, conveys a great idea of spaciousness.

*S. Anne, Plymstock, Devon.*—This is a simple Middle-Pointed church, by Mr. White, intended to accommodate 381 persons, including 72 children, and comprising a good chancel, 33 ft. 5 in. by 14 ft. 8 in., with small vestry at its north-east side; a nave, 66 ft. 8 in. by 25 ft. 4 in., and a south aisle with south-western porch. The south aisle is somewhat less in length, at both ends, than the nave to which it is attached. The ritual arrangements are excellent: with well-marked sanctuary and spacious chancel, which is furnished with benches and subællæ—all moveable. There is a low screen under the chancel-arch. The pulpit is in the north-east angle of the nave. The children's seats are placed at the west end. The arcade is of four broad arches, rising from very plain granite shafts, octagonal, with caps and bases formed on the square. The windows are couplets of plain lights with a quatrefoil in the head; they are placed almost too near the eaves, though we quite sympathise with the architect's desire to keep the level of the windows a good height from the ground line. The east window is of five lights; the middle one being lofty and broad, and the others being couplets of low narrow lights with a quatrefoil above each. The roofs are satisfactory, that of the aisle having a separate gable. The level of the ground slopes towards the east, which gives the east elevation much dignity externally. The vestry is, owing to this inequality of level, several steps lower than the chancel to which it is attached. Two bells are hung in a wooden framework, affixed, very picturesquely, externally against the west gable. There is a small door on the north side of the nave, opposite to the south-west porch. Upon the whole we are greatly pleased with the plain and severe treatment of this very inexpensive church.

*S. —, Penmaen, Llandaff.*—We have to thank Mr. J. Norton for an inspection of his drawings for this new church. The building is small, accommodating 278 persons, and consists of a chancel, 27 in. 3 ft. by 18 ft., a nave, 52 ft. 6 in. by 24 ft. 6 in., with a vestry to the north-west of the chancel, and a porch almost in the middle of the south side. The chancel is fairly arranged, with spacious sanctuary, and stall-like benches on each side; those on the north side, however, being shorter by one seat than those of the south, in order to make way for the vestry door. The pulpit is at the north-east of the nave, approached by no less than six spiral steps from the level of the chancel. This is surely an unnecessary height for so small a building. On the south side, projecting into the nave from the level of the chancel, is, we regret to see, a reading-pew with desks facing north and west. The nave has open benches on each side, with narrower seats for children at the western end. These are all of them westward of the

porch, and divided by the font from the rest of the seats: an unfortunate symbolism. The style of the building is a somewhat ugly type of First-Pointed; the windows being uniform pairs of trefoil-headed lancets, except at the east end, where there is an almost Middle-Pointed window of three lights with intersecting monials, and at the west end, where there are two windows, each of two plain lights with a quatrefoiled circle in the head, standing on a common string-course, and divided by a corbelled shaft which supports the projecting half of a western bell-cot. The buttresses are uniform, of two stages, and, together with a rather mean porch, give an impression of somewhat meagre and commonplace design, not altogether dispelled by a pretty and picturesque, though rather over-elaborate, belfry-turret, octagonal, with tall octagonal spirelet, the total height of which is 68 ft. The roofs internally are good. The chancel-arch has corbelled shafts, and at the west end some variety is effectively given by a corbelled shaft sustaining the thickening of the west wall internally for the belfry-turret.

Mr. White has designed a chancel to be added to a miserable modern church at *Inverury* by Keith Hall, in Aberdeenshire. The east window is of three detached unequal lancets, each trifoliated under a trefoil, and all under a common label. There is a vestry under a lean-to roof on the north side, and the south wall has two windows, one of two lights, and the other a single light.

*SS. Philip and James, Ilfracombe. (A communication.)*—"Sir,—I find on an inspection of the new church here, that the south aisle extends one bay along the chancel, opening into it by an arch: then comes a building for the hot-air apparatus. Into this, opposite to the centre window on the north side, is a small door like a 'priest's door,' over which there is a truncated window, unglazed, by which the warm air is, I believe, to enter the church; but the whole is in so unfinished a state that I cannot give any accurate account of it. The works will shortly be suspended entirely, owing to want of funds, and the walls will be protected by boarding or slates at top, till there is a reasonable prospect of finishing the building. I am, sir, your obedt. servant, R. Ilfracombe, July 8."

*S. —, Nettlefield, Battle, Sussex.*—This new church, (of the Middle-Pointed style), by Mr. Teulon, is in plan composed of a nave and north aisle, of five bays under separate gables; a chancel, with a gabled vestry in continuation of the aisle to the north, and a tower and spire forming the porch and filling in the second bay to the south, the more westernly one being a short bay. There is no west entrance; the nave pillars are circular, with responds; the west windows of the nave and aisle are of two lights; the south-western bay of the nave has a single-light window; the south-eastern of the same one of three lights; as also the window of the aisle which faces it. The two other windows of the nave, and the three remaining of the aisle are of two lights. The nave roof is composed of collars and queen-posts. The font stands correctly in the westernly bay of the nave to the left of the entrance, with a sort of bench-table for the sponsors. The seats face eastwards, with a double alley, except in the most eastern bay of the aisle,

where they are turned to the south—this, we trust, may be rectified. The chancel-arch is of three orders. The chancel comprises an east window of three lights, a window of a single light on either side of the sanctuary, and one more to the west on the south side of two lights. The vestry is parcelled off, and contains an organ, under the arch which divides it from the chancel; in our opinion the vestry ought always to be a substantive apartment. There is a double row of benches placed stall-wise on either side, the most western space to the south in the lower range being set apart as the prayer-desk. Could not this be rectified, as the effect will prove as little satisfactory as the arrangement is destitute of precedent? If greater prominence is sought for, it would be better to raise the analogous stall of the higher range a step or two. The pulpit stands at the north-east angle of the nave. The dimensions are :— nave, 60 feet 6 inches by 21 feet 6 inches; arcade, 2 feet in breadth; aisle, 11 feet broad; chancel, 25 feet by 21 feet 6 inches. The tower is bevelled into a somewhat sharp octagonal broach, with spire lights on the four cardinal faces; these are represented as hipped, a design which we would counsel Mr. Teulon to rectify, as it does not appear to us to correspond well with the *motif* of the remaining design. The belfry story too should rise clear of the roof. The buttresses of the nave are plain; those of the chancel pedimented.

*S. Mary, Harrington, Lincolnshire.*—We doubt whether we should class this church (Middle-Pointed), by Mr. Teulon, under new churches or restorations. The plan is composed of nave and chancel, both destitute of aisles, a western tower, and a south porch in the most western bay. The vestry stands to the north of the chancel; there is no west entrance in the tower, which has a two-light window, and is filled with loose seats. The tower-arch is old. The nave is lighted to the north by three single-light windows with traceried heads, and in the most eastern bay by a window of two lights. To the south there are two two-light windows, and in the eastern bay a three-light window, with a Templar's tomb preserved *in situ* under it. The font stands just under the tower-arch to the south; the seats face eastwards, except in the eastern bay of the nave, where they are turned southward to face the pulpit and desk, which stand in one block in the south-west angle of the chancel-arch, approached by steps which come in front of the Templar's tomb and window. We earnestly hope this arrangement may not be persisted in. The pulpit is of stone; the chancel-arch is supported on corbels, and the chancel itself has a satisfactory rise of three steps, save where they are cut off by the desk-pulpit block; the chancel is fitted with stall-like seats. A canopied tomb from the old church stands to the east of the southern row, and an Elizabethan high tomb facing to the north; the chancel is lighted to the south by a two-light window, and in the sanctuary by a triangular window with spherical sides, much recessed, and comprising a rose which contains three trefoils. The answering window on the north is a couplet, with tracery in the heads, set internally in a trefoiled hood; the east window is of three lights; the organ stands between the vestry and the chancel. No spire is shown in the designs.

## NEW SCHOOLS, ETC.

A **PRETTY** and simple but picturesque building has been designed for a school to hold 106 children, at *Cuminestown, Aberdeenshire*, by Mr. White. There is a schoolroom, with a very small lodging attached, under a sloping roof. The chief gable shows a window of three unequal trefoil-headed lights, under a common arch. The walls are to be of rubble-work, with quoins, doors and windows of dressed stone: the roof of tiles, and the floor of wood bricks laid herring-bone fashion.

*Poynings, Sussex.*—Mr. Teulon has designed schools for this locality. Advantage has been taken of the slope of the ground to introduce steps. There is only one schoolroom to be divided by a curtain, but we are glad to note separate entrances, cloak-rooms, yards, and conveniences for the boys and girls. The fireplace in the schoolroom is single. We should prefer two in a room intended both for boys and girls. This fireplace has a window over it. The schoolhouse has a wooden turret, and further picturesque effect is produced on the master's house by a two-storied oriel square on the ground-floor, and bevelling above into a half hexagon.

*Compton, Berks.*—This vicarage, by Mr. Teulon, is a picturesque building in red brick, with patterns in black, which would, however, with advantage be more extensively spread over the face of the building. An ingenious and not unpleasing device is adopted in the staircase window, which has an horizontal head, and is stepped in three in the sill. The accommodation comprises three bedrooms and two nurseries on the first-floor. A great deal seems to be done for the very moderate cost at which it is to be erected.

*Compton, Berks.*—These schools, also by Mr. Teulon, are a smaller and simpler design; also with a single schoolroom, and also, we are glad to say, with the three bedrooms to the house. The design is neat. Wooden tracery is employed.

We have also seen, with much pleasure, the drawings of a very simple and inexpensive cottage for the chaplain at *Arley Hall*, in Cheshire. This is by Mr. White, who has also restored the Warburton Cross in the same village. The head of this would be better, we think, without the cusplings.

## CHURCH RESTORATIONS.

*S. Mary, New Shoreham, Sussex.*—We can quite sympathise with the energetic Vicar of New Shoreham, in his earnest desire to rebuild the nave of his splendid church; and we are very glad that he has entrusted

the work to the able hands of Mr. Carpenter. The drawings of the proposed work are before us, which show that, retaining the original plan of the church,—as determined by its remaining western door, and one column on each side of the nave,—it is proposed to build a clerestoried nave of six bays in massive Romanesque. The existing central tower and transepts are of pure Romanesque, the choir and its aisles of Transitional character. We are by no means certain that it is right or expedient to choose Romanesque for the nave, because of the existing datum of the one remaining eastward bay, especially when it is remembered that the existing west door is Transitional. But, if we grant that the style has been judiciously chosen, we have nothing to say against the method of its execution. It is indeed an able expansion of the existing data into a very noble Romanesque nave and aisles, 190·6 long, and 55·6 broad. The result will be a cathedral-like structure, about 300 feet long, with transepts 80 feet long. A large sum will be required for so great a work, but we believe that there will not be much difficulty in raising it. The area will be so much larger than is absolutely wanted for parochial service, that Mr. Carpenter proposes to free the choir entirely from seats, and to place the congregation in the nave, and aisles, and transepts. The "crossing" under the lantern will be the *chorus cantorum*: and four bays of the choir will be raised on a platform, and parclosed for a sanctuary: the altar standing isolated under the third arch from the east end, and the two eastern bays of the choir being left as what used to be called a "retrochoir." We shall watch the progress of this scheme with interest, and shall hope to recur to it when the works have been commenced.

*All Saints, Croxton, Norfolk.*—This interesting little church, which has a round tower and an East-Anglian clerestory, is about to be restored, and enlarged by the re-erection of a south aisle and porch, which formerly existed, and of which the foundations can still be traced.

*S. —, Kenwyn, Cornwall.*—The Tregarvethen aisle of this church is to be rebuilt from Mr. White's drawing, very well and unpretendingly, though a little quasi-porch in the angle is rather awkward externally. A vestry is formed at the end of the aisle by a solid screen-work.

*S. Hilary, Cornwall.*—This church, with the exception of the tower and spire, is to be rebuilt by Mr. White. The nave and aisles, which are broad, have separate gables. We scarcely like the addition of transepts to such a plan, especially when they are of such small projection: and the tracery throughout, but especially in the windows of the transept gables, is of an inelegant character, with geometrical figures pierced heavily in a solid tympanum. This kind of window, though effective when occasionally used, is not pleasing when employed throughout the church. The restoration, however, though not affording much scope for description, is as a whole effective and characteristic: and the ritual arrangements are most satisfactory. The piers of the transept arches would have looked better, we think, had they been thicker than those of the nave-arcades.

*S. Mary, Weldon, Northamptonshire.*—This church is to be restored by Mr. Slater, who has shown much judgment in his designs. The plan comprises chancel with south aisle, or rather chapel, now walled off, containing triple sedilia; nave of three bays with aisles, south porch in the most western bay, and western tower; the nave has a clerestory, and the entire style is intermediate between Middle and Third-Pointed; in the restoration the north aisle is to be continued westward, so as to engage the tower on that side. There will be four blocks of seats, and of course three passages; the chancel will be fitted with quasi-stalls, prayers being said from a desk at the south-east end of the nave, and facing north and westward for the lessons. The pulpit will be placed against the north chancel pier. An external priest's door is marked on the plan, but we observe with satisfaction that a sacristy is pencilled in, to which of course it will serve as entrance into the chancel. In the treatment of the tower Mr. Slater has shown considerable taste. It is at present crowned with a wooden lantern, dating from some time in the last century. This unusual appendage arises from the wild country in which the church stands, and a light has been placed in this lantern within the memory of man to guide travellers by. It is highly probable therefore that it may have succeeded some earlier precursor of the same description. In any case Mr. Slater has wisely determined to adopt the hint it gives to complete the tower with a very picturesque lantern in stone. This rises in an octagonal form pierced with windows, and connected with the tower by flying buttresses. It is battlemented and surmounted by a small low stone spire, or capping. This restoration decidedly betokens promise.

The restoration of *S. Andrew's, Barnwell*, is progressing. The walls have been thoroughly repaired, and a new roof is now being put up; but funds are much wanted for the completion of the interior.

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## NOTICES AND ANSWERS TO CORRESPONDENTS.

### *To the Editor of the Ecclesiologist.*

SIR,—I noticed, a short while back, in the parish church of Barnstaple, in the south chancel-aisle, a Middle-Pointed piscina, having on either side a smaller niche. I am no draughtsman, or I would send you a sketch. It is a feature I never noticed anywhere before, nor do I quite apprehend the use of the small niches, which are not more than six inches wide, if so much.

The church itself has been barbarised in a way I never saw before. The piers and arches have been *entirely cut away* both in nave and chancel, to make room for enormous galleries, and the roofs are supported by huge horizontal beams resting on very lofty nondescript pillars, with a sort of lotus capitals. The galleries themselves, of nave

and chancel, curve in at the extremities. I am sorry to say these improvements do not seem to be of *very* long standing. A new Middle-Pointed window has been inserted in the east end, filled with stained glass, by Wailes (I believe)—not a felicitous specimen of his powers.

If you can tell me whether the side niches are *really* an unusual feature, and what their ancient use, I shall be obliged.

Your obedient servant,

S. Peter's Day.

T. F. R.

P.S.—I may mention that the dormer windows, mentioned in the "Handbook" as occurring in Holy Trinity, Ilfracombe, over the place where the rood-loft used to be, have been, for some unknown reason, stopped up and obliterated.

*Consecration versus Desecration* (London: Nicholls) is the title of an able and earnest pamphlet, addressed to the Bishop of London, against Lord Harrowby's happily-defeated bill for the destruction of City churches and the sale of burial-grounds.

The allied Architectural Societies of Northampton, York, Lincoln, and Bedford have published their volume for 1853, containing a very interesting collection of Reports and Papers.

We have pleasure in announcing the appearance of the second fasciculus of Volume IV. of Dr. Daniel's *Codes Liturgicus* (Lipsia, 1854). This completes this very important and admirably executed work.

We are obliged to postpone till our next number, the letter of "A Curate," on Moveable Benches and Chairs, and also Mr. White's interesting communication. The account of the meeting at Coventry of the Oxford and Worcester Architectural Societies must also be reserved till another occasion.

Received:—W. G. T.; T. F. R.; W. W.; H. I. B.; "An Ecclesiologist."

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# THE ECCLESIOLOGIST.

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"Surge igitur et fac: et erit Dominus tecum."

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No. CIV.—OCTOBER, 1854.

(NEW SERIES, NO. LXVIII.)

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## MODERN DESIGN.—No. III.

### ON PROPORTION IN ARCHITECTURAL DESIGN.

*To the Editor of the Ecclesiologist.*

SIR,—We were congratulated the other day (in the Report read at the Annual Meeting,) upon the steady advance made in the great Art Revival; and there is certainly cause for congratulation. But, notwithstanding this, I fear it must be confessed that our style is as yet very little more than "imitative" of mediæval art. And so long as it is merely imitative of something old, it cannot possess a living spirit.

All agree that Art must be a living, speaking reality. All likewise agree that for real *Architecture* something more is required than the expression which arises naturally from true construction and good arrangement, or *arbitrarily* from the exercise of taste uncontrolled by laws.

Again, it is generally agreed that from precedents of acknowledged superiority, *principles* of composition or design can be drawn, whereby the elements of the beauty contained in them may be reproduced without copying any such beautiful form as is already expressed. In the case of several sister arts this has been done. And even in architecture the value of *some* fixed rules and principles of design is known and felt by all those who have taken part in the present revival.

Does it not then seem strange, that we, with all our boasted knowledge, *are not* agreed as to the necessity (no, nor even as to the possibility) of deducing *any* definite principles of design, whereby perfect *Proportion* of form and outline—one of the most important elements of architectural beauty—may be secured, or at least tried and tested?

A small amount of external evidence will be sufficient to substantiate the truth of the theory of Proportion, which I have been advocating, (see the *Ecclesiologist* for October, 1853,) for there is very strong *internal* evidence of its truth; and as I have there explained (pp. 323-4) documentary evidence, excepting perhaps of the most casual kind, *is not to be expected*.

Since, however, I wrote my paper upon Proportion, I have met with one or two interesting and important particulars, bearing upon this point, which I wish to introduce to your notice. I have not yet collected all the evidence relating to them, but I will state them, under the hope that others also will make inquiry as opportunities occur for so doing: 1st, as to their truth, and, 2nd, as to the existence of other facts of the same nature.

The facts then are these:—1st. The Rev. H. Duncan, in his "Philosophy of the Seasons," (Autumn, 11th week, Tuesday,) says:—

"It is remarkable that of the original designs for these mighty monuments of art (i.e., the architectural works of the Middle Ages,) very few traces have been left; probably because the jealousy of the free-masons concealed them from the public eye. Some, however, have been recently discovered among the archives of German monasteries, which show the deep science, the long forethought, and the *complicated calculations* employed in their formation."

Now, if this employment of complicated calculations could be established, it would be of immense value, not only as showing the cause of the similarity of character found in ancient works, but also as teaching us where to look for a real source of beauty of *proportion* and outline. Mr. Duncan's statement however has been explained away, by saying that he could have alluded only to the plan of the tower of Cologne cathedral, of which a copy was found at Darmstadt, in 1814, (and another at Paris, in 1816). I find that he is no longer amongst us to produce his authorities, and his son tells me that he has not at present the means of ascertaining from whence this information was derived, but that if ever he should be able to search it out for me, he will do so. For myself, I can hardly think that that plan was the one alluded to, for there is nothing in it to show abstruse calculations more than in any ordinary plan.

2nd. The other fact is the employment of diagrams of squares, by the ancient Egyptian artists, *for the setting out of their sculptures*, a process which is described in Mr. Owen Jones's preface to "The Egyptian Court" of the New Crystal Palace.

It is objected however that this *proves* nothing in favour of my theory, for that it was only a method of *transferring and reducing* figures, such as is commonly used at the present day by artists and engravers for reducing and transferring their pictures. There must, however, be *something more than this*. The squares were drawn not simply to guide the hand of the draughtsman, but actually *to set out the proportions* of the figure. It seems that the tablet for an erect figure was divided into 19 *squares* high, and 10 wide, and that for a sitting figure of the same total height into 15 high and 15 wide; and that in *both* cases the dimensions of the body and of its several members, were set out by a *like number* of these same squares. Thus three were given to the height from the shoulder to the crown of the head; four to the length of the fore-arm; three to the length of the small-arm; one to the hand; four to the thigh; one to the knee; four to the leg; one to the *height* of the foot; and three to its length. Moreover, the dimen-

sions of the hieroglyphics were determined in the same way. And although there are several trifling (evidently *artistic*) deviations, there are signs of purpose and system which cannot be mistaken. And as Mr. Owen Jones remarks: "The facility which, after constant practice on the same ever-recurring lines, some of these workmen have obtained of preserving the peculiar character of Egyptian art, is very remarkable, and helps us to understand how, by the division of labour, those vast undertakings of Egypt were accomplished." And, again, "whilst obedient to religious laws, which limited the direction of their art, they combined the highest sublimity of conception with the most refined and delicate finish of execution."

Why, then, are we unwilling to believe that the works of mediæval art were carried out by similar processes, when it is found that their dimensions do exactly coincide with a comprehensive system of proportion of another kind? The Egyptian is called the "parent of all other arts," and the Egyptian artists were able to produce "exquisite beauty, refinement, and grandeur," though they did restrict themselves to the use of such "line and rule" processes. And "whilst obedient to religious laws, which limited the direction of their art, they combined the highest sublimity of conception with the most refined and delicate finish of execution," though its *artistic* character underwent the same process of decline as our own art did. The most natural account of the matter is, that our art, like their's, was subject to the restraint of conventional rules. For such uniformity of *character* as shows itself not only in manner of form, but also in the proportions of the general outline, extending itself even to the proportion of details, could not have arisen simply from the imitative or from the æsthetic power of each individual architect.

Against the practical utility of my theory it has been objected, that if we subject ourselves to such rules, "we must give up designing, in the high sense of the word; and having a base-line and the style given, we shall only have to put it into a machine, and it will come out all right, without any head or heart-work." But this objector must have missed one small sentence in my last paper, (p. 326):—"Yet it must not be thought that the most profound scientific knowledge can of itself make a man a great artist, though no man can ever be a great one without a thorough familiarity with, or practical knowledge of, the scientific principles to which his works must be subjected." Rules of art without genius are like a body without a soul. No man can ever be an artist without a soul to appreciate and to create *Beauty*; nor can he "by line and by rule" alone produce any work worthy of being called *Art*. It was not Coleridge's knowledge of the laws of metre that made him a great poet; nor was it Haydn's knowledge of the laws of harmony which made him a great musician: yet we cannot imagine the former to have been ignorant of prosody, nor the latter of thorough-bass or counter-point.

I have just been referred to Dugald Stewart's "Philosophy of the Human Mind." In speaking of a systematical method of theory or instruction, he says, that "some affirm the most successful and splendid exertions, both in the sciences and arts, to have been made by individuals in whose minds the seeds of genius were allowed to shoot up,

wild and free ; while from the most careful study and tuition seldom anything seems to have resulted above mediocrity." There are, however, as he says, but few men of genius in any age, and these are regarded as greatest prodigies when Art is at its lowest ebb : still, in truth, the man of genius in a degenerate age, though he stands higher above his contemporaries, will be by no means equal to one of the same genius who lives in a more cultivated period. Hence, though in popular estimation the discoveries of science may not hold so high a place as the results of genius do, still they are indispensably necessary to the development and perfection of true genius.

The author then proceeds to show the use and value of the investigation of general laws in aiding and assisting our inventive powers, which can, by means of the discoveries of science, "be employed with more system, and with the greater certainty of success ;" an assertion which he illustrates by the case of the mechanical arts, wherein "the progress of knowledge, instead of cramping original genius, would assist and direct its exertions." He then gives the Analysis of geometry as a further illustration :

"It is well known to every one at all conversant with geometrical investigation, that although it may be possible for a person, without the assistance of the *method of analysis*, to stumble accidentally on a solution, or on a demonstration, yet it is impossible for him to possess just confidence in his own powers, or to carry on a regular plan of invention and discovery. It is well known, too, that an acquaintance with this method brings geometers much more nearly upon a level with each other than they would be otherwise. Not that it is possible, by any rules, to supersede entirely ingenuity and address ; but because, in consequence of the uniformity of the plan on which the method proceeds, experience communicates a certain dexterity in the use of it, which must in time give to a very ordinary degree of sagacity a superiority, on the whole, to the greatest natural ingenuity, unassisted by rule."

And again, as to the general question :

"It is urged that rules have, in some cases, done more harm than good ; and have misled, instead of directing the natural exertions of the mind. But, in all such instances, . . . they have done so either in consequence of accidental errors, or in consequence of their having only that slight influence over the genius, which enabled them to derange its previously acquired habits, without regulating its operations, upon a systematic plan, with steadiness and efficacy. . . . A certain skill may be attained by our untutored powers, aided by imitation ; and this skill, instead of being perfected by rules, may be diminished or destroyed, if these rules are partially and imperfectly apprehended ; or even if they are not so familiarized to the understanding, as to influence its exertions uniformly and habitually."

And this he illustrates by the case of the *musician* and the *orator*. "But," he adds, "it does not follow from this, that in either of these arts rules are useless."

Now this, as your readers will remember, is the very thing which I have been urging with reference to the utility of rules of proportion in architectural design, and to the objections which have been raised against the employment of them. An apology, perhaps, is due for introducing so much argument here ; but my quotations are, I think, to

the point, and the writer's name is one which adds weight to his statements.

It is, of course, sesthetic power or architectural genius alone which gives real life and spirit to a work; and an artist may, by the eye alone, fall, in the main, upon true proportion. And although (as in the case of the style of our Revival) character—and, to a great extent, even proportion—is capable of imitation; yet if *perfect* harmony of proportion can be secured by rule,—by a rule which will *not* cramp his powers of conception,—why should not a man avail himself of it? or rather, how is it that he will not with all his might search for it, in order to assure himself that, however deeply he may feel his own deficiencies, and however far his work in execution may fall short of his full desires and expectations, yet there still will be something in it upon which the most refined taste may dwell with pleasure and satisfaction.

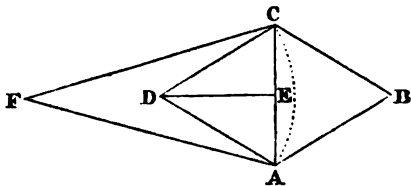
As a practical matter, is it not an advantage that the use of the equilateral triangle (for instance) *prevents* one from falling into such proportions as have *quadruple* relation to each other? It is a fact that artists universally avoid halves, fourths, and eighths, in placing any important line or prominent feature in a picture; and they often have recourse to the expedient of taking thirds and fifths for this purpose. And while a certain *harmony* is secured by employing reduplications and subdivisions of the equilateral triangle, yet the *avoiding* of such quadruple (and even numerical) relations is thereby attained, because the perpendicular or height of an equilateral triangle can never bear any *exact* numerical proportion to its base. This proportion must always be expressed by a surd root; and the same may be said of the diagonal and one side of a square. And it is the fact of these fractional proportions working out to such accuracy in old work, that constitutes *the* proof that that work was actually at the first set out by such proportions. Men might, without any system of triangles or squares, employ a number of dimensions which bore direct and perfect *numerical* proportion to each other; but it is morally impossible that they should by accident have lighted continually upon those very *fractional* proportions which triangles simply and adequately account for. And these remarks are a sufficient answer to the objection, that “the accidental coincidence of certain proportions is not enough to constitute positive proof of a regular *method* of proportion.” Certainly it is not; nor have I attempted to make it so. The coincidences of proportion which I have adduced are of such an exclusive and systematic sort, as to be not applicable in an accidental manner, as may be seen by reference to my former paper.

As to the *truth* of the theory itself, it was objected at the Ecclesiological meeting, that the mechanical process of reduplication and subdivision, in the setting out of all architectural buildings, necessarily so involves the agreement of the several parts with each other, as to account for such coincidences of proportion as I have shown to exist in ancient examples. To this I will only say, that any one who is accustomed to set out drawings must know it practically not to be the case; and inasmuch as in a design the several dimensions are (arbitrarily) fixed by the draughtsman, as circumstances and taste suggest,

no such process could ever account for the systematic exactness which is found in them.

In proof of the accuracy with which such geometrical proportions are applicable to ancient buildings, and as adding weight to the arguments to be derived from this application, it is satisfactory to find that I had unwittingly followed in the steps of others so closely, that one writer believed I had taken the chief part of my paper from his own, and certain other publications which I had never seen.<sup>1</sup> And though none of these writers had attempted any system of classification to show the development of a system, from Norman Romanesque down to Perpendicular and debased Pointed work, still the fact of our having independently arrived at the same conclusions in many minute particulars, as well as in general principles, affords an additional confirmation of the supposition of such proportions, in all their exactness, really existing in works of ancient art.

A further confirmation, of another kind, I ought to have mentioned in my former paper: I mean the manner in which I discovered the proportion of certain lancet windows. Having for a long time tried in vain to make it out, it occurred to me one day, that, as widths in other openings were sometimes determined by the tangents of arcs struck from the apices of equilateral triangles raised upon the sides of a base common to both; so possibly the width of a lancet might be set out by the tangents of arcs struck from apices twice that distance apart: or,  $\triangle B C$ ,  $\triangle D C$ , being two equilateral triangles, that since in certain openings half the width  $= D C = D E$ , so, perhaps, in lancets, half the width  $= F C = F E$ ; and this proved to be the case, on reference to many examples by which I tested the theory on my reaching home.



I have also received further testimony to the fact that the Egyptians did use a definite system of proportion in their works of art, in the shape of an extract from a German work by Dr. Carus. He appears to be writing for physiological purposes, and therefore it is only by allusion that he speaks of the use of these diagrams; and he says, it seems, that the application of the rule varied at different periods of the art, in regard of the number of squares employed, as well as in the manner of employing them.

"In the old Egyptian figures, first discovered by *Demon*, but more completely afterwards by *Lepsius*, we find the upper arch of the skull treated quite independently of all fixed rules of proportion, just as if this portion had been reserved intentionally to denote the characteristic peculiarity of each individual. When, for instance, according to the old system prevailing at the time of the Pyramids, the figure was divided into 6 feet, or later into  $6 \times 3$  or 18 degrees, the upper line reached only the forehead, leaving thus the upper vault of the head quite at the discretion of the artist, to make it larger or smaller according as the subject might require it."

<sup>1</sup> See *Builder*, Vol. XI., p. 652 and 683.

The conclusion which he then proceeds to draw as to the physiological difference between the Egyptian and Greek sculptures is beside our present purpose; but, as he truly remarks, "it is certainly very astonishing that just the vault of the skull, or osseous case, representing the greater or lesser development of the brain, should have been thus left, (to be made use of to denote the character and to distinguish one individual from another,) **WHILST ALL THE REST WAS DETERMINED BY FIXED RULES.**"

Those who would base Art upon æstheticism alone, would do well to follow up an investigation,—1, as to the truth of these statements; 2, as to the possibility or probability of other nations, at other periods, adopting *anything like the same method* in carrying out their works.

I will now only add, (in reply to a suggestion made at the meeting,) that I *have* tested several of "Mr. Compo's churches," and I *cannot* make them fall in with any such systematic rule of proportion as I can apply to others, though some points do occasionally agree. But to this I hope to recur at a future time, when I have made further experiments. In the meantime, I hope that what I have now adduced will bring even the most sceptical of your readers to see that there is, at any rate, **SOMETHING** beyond mere theory in what I have propounded—1, as to the existence of *laws of proportion*; 2, as to the probability of these laws having been reduced to rule, and used in ancient art; and 3, as to the possibility, or rather necessity, of their being again brought out and made accessory to the purposes of Modern Art and Modern Design.

WILLIAM WHITE.

## MOVEABLE BENCHES OR CHAIRS.

*To the Editor of the Ecclesiologist.*

DEAR SIR,—Agreeing with much that "Londinensis" says in his letter entitled, "Chairs in Churches," I still think that he ought *first* to have applied himself to the kneeling difficulty; for it is comparatively useless to talk about "accommodation," "economy of space," "facility of removal," and so forth, if all the while we can't make chairs, as such, *work* well. Now I happen to be acquainted with a large church, where pews have been ejected, and the area entirely filled with chairs. The result, as clergy and people both allow, is anything but satisfactory, the congregation has become a sitting body, whereas formerly a fair proportion used to kneel. The reasons are, I think, obvious; for, first of all, a chair in itself is suggestive of sitting, and our people are not accustomed to view it in any other light. And then a change of position, either from sitting to kneeling, or from kneeling to standing, requires some such steady support as a bench indeed affords, but which a chair does not. They tell me this is especially the complaint with old and infirm persons. Another inconvenience arises from the natural tendency of sitters to gradually push and edge backwards. Mr. A.

in front accidentally cramps Mr. B. sitting behind; Mr. B.'s only resource is to intrude on the space allotted to Mr. C., and so on through the whole church. Mr. Z.'s feelings and position against the west wall may be imagined.

I was amused to find, at the church to which I am referring, that two or three elderly gentlemen, who have not quite entered into the spirit of the new arrangement, have screwed down their own chairs, taking care to do the same kind service for their neighbours *in front*. At S. Ninian's, Perth, the bench-like device of a ledge attached to the back of each chair, for the use of the worshipper behind, has been found useless, and is now abandoned; while the fact that benches, and not chairs, are to be met with in Mr. Pugin's churches, and those of the Anglo-Roman body generally, will come in to strengthen what I am going to touch upon presently.

Before adducing the numerous æsthetical advantages of chairs, we should let the matter turn on the very practical question, Are they suited, rather than benches, to our English wants and requirements? It seems to me to be wide of the mark to affirm that a church set out with benches for a full congregation, is more forlorn, and desolate, and chilling, than one which is open and unencumbered with seats or benches of any kind. This is all undeniably true, and perhaps more so in reality than it looks on paper; but yet, as things are at present, it would strike nine Englishmen out of ten to be both silly and trifling, to remove a number of benches or chairs on Monday morning, and place them back again on Saturday evening, for no more tangible reasons than those assigned in your correspondent's letter. It is true that the claim to Catholicity may with equal justice be set up in England and on the Continent; but yet this will not mend the matter, because Catholicity does not pretend to overcome national prejudices, and habits, and feelings; nor does it wish to do away with the differences, and so destroy the elasticity of different service-books.

When abroad, I can fully admire all that "*Londinensis*" does. Take, for example, a cathedral or other large church, with its varying round of services. At one part of the day, perhaps, "*accommodation*" will be required for a sermon in the nave; at another, space and verge enough for a procession. Mass will be celebrated now at the high altar, now in a transept; sometimes two or three masses will be going on together in different parts of the same church. Under such a system benches would clearly be a mistake; chairs are the very thing. But the same does not apply to us. Our services—and, what is more to the purpose, our habits as a people—are stiff and unelastic. It is disagreeable and unromantic to be compelled to say so, but the omitting to mention it does not make it the less true.

Our Prayer-Book, again, contemplates, to say the least, a congregation taking part in its different services: not so the offices of the Romish Church: and until the two are assimilated, I would not be a party to turning our churches into a lounging-place, or even a picture-gallery, to the disturbance of the regular worshippers, however few in number they might be.

When service is begun, an Englishman's plain duty is to remain and

join in it, as long as he can; when there is no service, he may stand about, or read, or pray, or anything else that "*Londinensis*" can teach him to do, for his soul's good; and every thoughtful man must wish to see our churches more used in this way than they are. But I don't think that chairs, as such, will much contribute to this. A church benched from end to end presents, if anything, a more inviting look to a reserved, undemonstrative Englishman, than a large open area, with only a number of chairs piled up in one corner. The having somewhere to go to at once, not so much to get out of other people's way, as to quickly escape from an undue measure of isolation and conspicuousness, is, I venture to say, no ground of complaint against our use of benches. Still, with foreigners, such arguments would be meaningless, simply because their characteristics and sensibilities are wholly different from our own. Place a Frenchman and an Englishman side by side, the one all life, and vivacity, and quickness, the other cold, and silent, and reserved. The hands and arms, and even shoulders of the Frenchman are seldom at rest, while his companion's are never moved but for some evident practical purpose. Would not the veriest child in its mother's arms at once, with native unpoliteness, point out "*the Frenchy*" as a subject for remark and curiosity?

And in church, where the difference is equally observable, it does not tell altogether to our national disadvantage; behind a cold exterior, a religious life often lies concealed—with the reverse it seldom can.

At any rate these are thoughts which it may be well for us to keep in mind, to prevent the ordinary results of making comparisons. When abroad we should of course keep our eyes open, with the very view of improving our system at home; but let not our continental sympathies lead us astray into useless experiments or unpractical æstheticism.

In conclusion, although our thanks are not as yet due to "*Londinensis*," or indeed any one else, for overcoming the practical difficulties connected with the use of chairs in the English Communion, still some of his remarks are very valuable, and demand the acknowledgments of us all. There is perhaps no greater mistake than the too common one of benching out a church, without an idea of the real wants of the parish. This is constantly being done. Within the last few days, an instance has come under my own observation. A village church is to be re-pewed from side to side and end to end, and every expedient resorted to for increasing the number of seats, while the fact that the church never has been, nor in probability ever will be, anything like full, is admitted by every one.

A "*Committee-Man*" and "*Londinensis*" must allow me to join in their request, that the subject of "*Chairs in Churches*" be not too hastily or summarily dropped.

I am, yours faithfully,

A CURATE.

## SEQUENTIÆ INEDITÆ.—X.

## L.—DE SANCTO SIGFRIDO.

*E Missali Hafniensi.*

Salve, gemma confessorum,  
 Vas virtutum, prælatorum  
 Speculum et gloria;  
 Salve, pater orphanorum,  
 Tu sanctorum doctor morum  
 Plenus omni gratiâ.

In deserto vastitatis  
 Hortum<sup>1</sup> plantat voluptatis  
 Rex misericordiæ:  
 Noctem fugat tenebrarum  
 Per Sigfridum, sole, clarum  
 Radiante Succiæ.

Imitator sacri Christi  
 Viam nobis ostendisti  
 Quæ ducit ad gaudia:

Hanc sequamur te petente  
 Ne, cum ruit mors repente,  
 Stringant nos supplicia.

Non est hoc in mundo mundus;  
 Nec quem non attrahat mundus,  
 Caro, vel demonia;  
 Sed qui morbos omnes sanat,  
 Sana nostras mentes vanas,  
 Procul pellens vitia.

Nos in hujus vitæ viâ  
 Ducas, Pater, viâ diâ  
 Quæ ducit in patriam;  
 Et post statum paupertatis  
 Mereamur cum beatis  
 Sempiternam gloriam.

## LI.—DE EODEM.

*E Missali Hafniensi.*

Clarâ laude turma plaude dulci voce, Alleluia;  
 Ad eterni Regis laudem qui gubernat omnia.  
 Quem jubulant cœli summa, sol, luna, atque astra;  
 Mare, solum, et flumina, cunctaque nascentia.  
 Qui Sigfridum his advexit oris olim ab Angliâ;  
 Ut gentium nationem unda dilueret sacra.  
 Demonum dolo seducta, idolatra, effectum redemptoris in contemptum  
 errorum per devia  
 Ad cultum Dei vocata, Sigfridi per doctrinam, pro meritis cœlestia si colis  
 vestigia;  
 Sponsa Christi jam es facta, co-operante gratiâ;  
 Fecundaris infecunda, prole lætæ inclita.  
 Gaude namque Christicola Suevorum nunc ecclesia;  
 Tanto Patre sublimata, lauda Sigfridi merita.  
 Cujus festa mens devota frequentare jam satage colendo celebra.  
 Nunc beate ô Sigfride commendare nos dignari in cœli palatia.

Ubi Deum collaudare  
 Mereamur et amare  
 Per eterna secula.  
 Iter nostrum deviauit  
 Et ex viâ declinavit  
 A virtutum semitâ;  
 Ut eamus iter tutum  
 Reduc ad cor mentis gressum  
 Pietate solitâ.  
 Hostis noster evanescat  
 Et a fraude elanguescat  
 Dei providentiâ.

<sup>1</sup> The missal, *ortum placet*. But the reference is clearly to Genesis ii. 8.

Superna mater gratias collocet nos in gloriâ ;  
 In quâ frui mereamur plenâ Dei notitiâ.  
 Sion sancta nos acceptet in superni regis curiâ ;  
 In quâ nunc fulget Sigfridus pro doctrinâ Catholicâ ;  
 Cujus laudum præconia imitatur ecclesia,  
 Cum celebrantur annua ejus natalitia.  
 Hinc et Mater ecclesia spernit errorum devia ;  
 Hujus celebri doctrinâ fides firmatur unica ;  
 Hujus sequi vestigia et predicare dogmata  
 Fide verâ ac fecundâ det nobis Dei gratia.

**LII.—IN FESTO SS. ROSARII BEATÆ Mariæ VIRGINIS.**

*E Missali Ordinis predicatorum, in Bibliotheca Ulyssiponensi.*

Virginalis hortuli  
 Verni pullant sureuli,  
 Et efflorent pulluli  
 Fecundâ propagine.  
 Gelu et hyems transeunt,  
 Nix et imber abeunt,  
 Rosæ in auram prodeunt  
 E cœlesti germine.  
 Rosa radix lili,  
 Hæc ex hortu filii  
 Tota spes exilii  
 Colligit plantaria.  
 Justis ad lætitiâ,  
 Reis ad justitiâ,  
 Electis ad gloriâ,  
 Cunctis salutaria ;  
 Quæ de cœlis attulit  
 Et in terris sustulit,

Christus mundo contulit,  
 Contra mundum prælians.  
 Nos his tectus frondibus,  
 Vulneratus sentibus,  
 Redimitus floribus,  
 Vocans, purgans, præmians :  
 A stirpis Rosariæ  
 Gemmis, spinis, foliis,  
 Affluentis Patriæ  
 Fruemur deliciis  
 Ubi satrix residet ;  
 Atque hujus militiæ  
 Læta sodalitiis  
 Triplicis hierarchiæ  
 In trinis consortiis  
 Imperatrix residet.  
 Stella lunâ pulchrior.

**THE HYMNAL NOTED.**

THE complete words of the *Hymnal Noted* have now appeared : the Second Part is also published separately, for the convenience of those who already possess the First. An index obviates all the difficulty that might otherwise arise from the different numbering of the complete edition, and of the two parts.

The complete edition appears in two forms. 1. The cheapest, containing the words alone : the price is eightpence for a single copy. 2. With references to Holy Scripture. The variety and depth of Scriptural reference in early and mediæval hymns are so extraordinary, that half the meaning may easily be missed even by those who would consider themselves excellent Biblical scholars. It is suggested that, besides its obvious uses, this edition is particularly calculated for an employment in which the Hymnal has been found very useful—catechising.

Where *centos* are mentioned in the following list, it will be under-

stood, almost universally, that they are such as have been in general use in the employment of the hymn, and not any abbreviation of our own.

In order to enable the reader, who may be interested in the study of Hymnology, to refer to the original, the eight editions, most easily procured, are here added; and a reference is given in the list to the page of each on which any hymn is to be found.

The Second Part Noted, and the Harmonies with the Latin text, will appear as soon as possible.

- A. *Hymnale secundum usum insignis et præclaræ Ecclesiæ Sarisburiensis.* Littlemore: Masson. 1850.
- B. *Hymnarium Sarisburiense: cum Rubricis et Notis Musicis. Pars prima.* London: Darling. 1851.
- C. *Thesaurus Hymnologicus.* Ed. Herm. Adalbert. Daniel. Tom. I. Halle, 1841. C. Idem, Tom. II. Leipsic, 1844.
- D. *Lateinische Hymnen des Mittelalters.* Von F. J. Mone. Tom. I. Freiburg, 1853.
- E. *Sequentiæ ex Missalibus Germanicis, Anglicis, Gallicis, &c.* Ed. J. M. Neale. London: J. W. Parker. 1852.
- F. *Hymni Ecclesiæ.* Collegit J. M. Neale. Oxford, 1850.
- G. *Elucidatorium Ecclesiasticum: Jodoco Chlictovæo interprete.* Basle, 1519. G. Pars secunda.
- H. *Hymnarium.* Ed. Josephus Maria Carolus Thomasius. (Opp. Tom. II.) Ed. A. F. Vezzosi. Rom. 1747.

## CENT.

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| ? 8 or 9.<br><br>? 13.<br><br>Circ. 720.<br><br>6.<br><br>? 8 or 9.<br><br>? 13.<br><br>? 11 or 12.<br><br>? 13 or 14.<br><br>Circ. 400.<br><br>? 7 or 8.<br><br>? 7.<br><br>? 7. | 1. O Trinity of blessed light. <i>O lux beata Trinitas.</i> A. 26, B. 125, C. 126, G. 14, H. 421.<br>2. O what their joy and their glory must be. <i>O quanta qualia sunt illa sabbata.</i> D. 382.<br>3. GOD ended all the world's array. <i>Post facta celsa Conditor.</i> A cento from a hymn of V. Bede, de vii. diebus in creatione mundi. D. 1. H. 429.<br>4. On this the day that saw the earth. <i>Primo dierum omnium.</i> By S. Gregory the Great. A. 1, B. 31, C. 1, 175, D. 370, G. 6, H. 406.<br>5. Our limbs refreshed with slumber now. <i>Somno reffectis artubus.</i> A. 8, B. 42, C. 26, G. 7, H. 407.<br>6. In our joyous celebration. <i>Omnes una celebremus.</i> E. 251, G. 153.<br>7. When in silence and in shade. <i>Quando noctis medium.</i> D. 41.<br>8. Again the Sunday morn is here.<br>9. CHRIST being raised from death of yore. } Two centos, from<br><i>En dies est Dominica.</i> D. 312.<br>10. Be present, Holy FATHER. A cento from the <i>Ades, Pater Supreme</i> , the 6th hymn of the Cathemerinôn of Prudentius; whence the cento <i>Cultor Dei memento</i> , in the Sarum Hymnal, is taken.<br>11. O blest Creator of the Light. <i>Lucis Creator Optime.</i> A. 19, B. 36, C. 1, 57, D. 82, G. 5, H. 422.<br>12. Now that the daylight fills the sky. <i>Jam lucis orto sidere.</i> A. 6, B. 38, C. 56, G. 4, H. 413.<br>13. Come, HOLY GHOST, with GOD the SON. <i>Nunc Sancte nobis Spiritus.</i> A. 6, B. 39, C. 50, G. 4, H. 415. |
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- ? 5 or 6. 14. O GOD of truth, O LORD of might. *Rector potens, veras Deus.* A. 7, B. 40, C. 51, G. 4, H. 417.
- ? 5 or 6. 15. O GOD, creation's secret force. *Rerum Deus tenax vigor.* A. 7, B. 41, C. 52, G. 5, H. 418.
- ? 7 or 8. 16. Before the ending of the day. *Te lucis ante terminum.* A. 27, B. 3, C. 52, G. 5, H. 423.
- ? 7 or 8. 17. Thou Brightness of the FATHER's ray. *Splendor Paternæ Gloriæ.* Originally in the old Breviaries the hymn at Lauds for every day of the week. A. 9, B. 44, C. 24, D. 373, G. 8, H. 410.
- ? 7 or 8. 18. O great Creator of the sky. *Immense cæli Conditor.* A. 20, B. 46, C. 58, D. 376, G. 9, H. 422.
- Circ. 400. 19. The winged herald of the day. *Ales diei nuncius.* A cento from the 1st hymn of the Cathemerinôn of Prudentius. A. 11, B. 47, C. 119, G. 9, H. 411.
- ? 6. 20. Earth's mighty Maker, Whose command. *Telluris ingens conditor.* Perhaps by S. Gregory the Great. A. 21, B. 48, C. 59, D. 376, G. 9, H. 422.
- Circ. 400. 21. Hence night, and clouds that night-time brings. *Nos et tenebræ et nubila.* A cento from the 2nd hymn of the Cathemerinôn of Prudentius. A. 14, B. 50, C. 120, D. 377, G. 10, H. 411.
- ? 7 or 8. 22. O GOD, Whose Hand hath spread the sky. *Cæli Deus Sanctissimus.* A. 22, B. 51, C. 60, D. 378, G. 10, H. 422.
- Circ. 400. 23. Behold the golden dawn arise. *Lux ecce surgit aurea.* A cento, with one or two alterations, from the 2nd hymn of the Cathemerinôn of Prudentius. A. 15, B. 52, C. 121, G. 11, H. 412.
- ? 7 or 8. 24. Almighty GOD, Who from the flood. *Magnæ Deus potentia.* A. 23, B. 43, C. 61, G. 11, H. 423.
- ? 5. 25. Eternal Glory of the sky. *Eterna cæli gloria.* A. 17, B. 55, C. 55, D. 215, G. 12, H. 413.
- ? 7. 26. Maker of men, from heaven Thy throne. *Plasmator hominis Deus.* A. 24, B. 56, C. 61, G. 13, H. 423.
- ? 7 or 8. 27. Dawn sprinkles all the east with light. *Aurora jam spargit potum.* A. 18, B. 58, C. 56, G. 13, H. 413.
- ? 7 or 8. 28. Creator of the stars of night. *Conditor alme siderum.* A. 31, B. 1, C. 74, D. 49, G. 15, H. 378.
- ? 8 or 9. 29. To earth descending, Word sublime. *Verbum supernum prodiens.* A. 32, B. 4, C. 77, D. 48, G. 16, H. 379.
- ? 12 or 13. 30. Draw nigh, draw nigh, Emmanuel. *Veni, veni, Emmanuel.* C. 336, F. 57.
- Circ. 380. 31. Come, Thou Redeemer of the earth. *Veni Redemptor gentium.* One of the most celebrated hymns of S. Ambrose. A. 75, B. 7, C. 12, G. 16.
- Circ. 400. 32. Of the FATHER sole-Begotten. *Corde natus ex Parentis.* A cento from the 9th hymn of the Cathemerinôn of Prudentius. It is not in the Sarum Hymnals, but occurs in different forms in the York and in the Hereford : our version is from the former. A. 157, B. 14, C. 122, G. 19, H. 352.
- ? 6 or 7. 33. JESU, the FATHER's only SON. *Christe, Redemptor omnium.* A. 37, B. 12, C. 78, G. 17, H. 352.
- Circ. 420. 34. From lands that see the sun arise. *A solis ortus cardine.* A cento from the hymn with the same commencement of Sedulius. A. 39, B. 15, C. 143, G. 17, H. 353 and 432.
- 15 or 16. 35. Be present, ye faithful. *Adeste fideles.*

- Circ. 570. 36. Let every age and nation own. *Agnoscat omne sæculum.*  
This and the three following hymns are by S. Venantius Fortunatus: they are not in the Sarum, but occur in the York, Hymnal. A. 159, C. 159, H. 353.
- " 37. The Virgin Mary hath conceived. *Maria ventre concepit.*
- " 38. He, by Whose Hand the light was made. *Præsepe poni per- tulit.*
- " 39. Now the old Adam's sinful stain. *Adam vetus quod polluit.*
- ? 10. 40. Saint of God, elect and precious. *Sancte Dei, pretiose.*  
A. 40, B. 18, C. 241, F. 81, G. 19.
- Circ. 400. 41. All hail! ye infant martyr flowers. *Salute flores martyrum.*  
A cento from the 12th hymn of the Cathemerinôn of Prudentius. This hymn is not found in any of the English Hymnals; which merely employ that from the Com- mon of Martyrs. C. 124, G. 22.
- Circ. 420. 42. Why, impious Herod, vainly fear. *Hostis Herodes impie.*  
A cento from the same hymn of Sedulius from which No. 34 is derived. A. 42, B. 23, C. 147, G. 22, H. 359.
- Circ. 1140. 43. JESU, the very thought is sweet. *Jesu dulcis memoria.*  
A cento from the hymn called the Jubilus of S. Bernard, and known to the mediæval writers as the "*Rosy Hymn.*" A. 142, C. 227.
- " 44. Another cento from the same, arranged as a sequence.
- ? 14 or 15. 45. O love, how deep, how broad, how high. *O amor quam ex- staticus.* A cento. D. 67.
- ? 11. 46. Alleluia, song of sweetness. *Alleluia, dulce carmen.* A hymn which refers to the universal custom in the Western Church of the disuse of Alleluia, either from the Eve of Septuagesima Sunday, or in some few instances from Shrove Tuesday. Its repetition during the week of Sep- tuagesima is thus beautifully alluded to by S. Hildebert, in a sermon on that Sunday. (Opp. Ed. Beaugendre, p. 296.) "Moreover this day, which is, as it were, the gate of the fast, and takes away from us the song of joy, that is, Alleluia, shows our state of penitence and sorrow, teaching us that we ought to cease from immoderate joy, and remain in the tears of repentance. We therefore repeat its name again and again, and address Alleluia itself, desirous of retaining it as a guest, and saying to it, Abide with us, for the day is far spent; and we then give it our last farewell, saying, The good angel of the LORD accompany thee, that thou mayest return again to us; that we may know that we shall not have perfect joy until, renewed by the Body and Blood of the Re- deemer, we receive with gladness that song." B. 59, C. 261, F. 92.
- ? 6 or 7. 47. The fast as taught by holy lore. *Ex more docti mystico.*  
Some consider this hymn to be the composition of S. Gregory the Great. A. 44, B. 62, C. 96, D. 94, G. 25, H. 361.
6. 48. O Maker of the world, give ear. *Audi benigne Conditor.*  
A hymn of S. Gregory the Great. A. 48, B. 68, C. 178, D. 95, G. 27, H. 362.
- ? 8 or 9. 49. Lo, now is our accepted day. *Ecce tempus idoneum.* A. 50, B. 72, C. 182, H. 360.
- ? 11 or 12. 50. JESU, the Law and Pattern whence. *Jesu, quadragenarie.*  
A. 52, B. 77, C. 5, G. 29, H. 360.

- Circ. 570. 51. The Royal Banners forward go. *Vexilla regis prodeunt*. This hymn was composed by S. Venantius Fortunatus, on occasion of the reception at Poitiers, by S. Radegund, of a portion of the True Cross, sent by the Emperor of Constantinople. A. 53, B. 79, C. 160, G. 30, H. 364.
- Circ. 570. 52. Sing, my tongue, the glorious battle. *Pange, lingua, gloriosi*. This and the next hymn originally formed but one, and are also by S. Venantius Fortunatus. A. 56, B. 132, C. 163, G. 31, H. 363.
- „ 53. Thirty years among us dwelling. *Lustra sex qui jam peracta*.
- Circ. 810. 54. Glory, and laud, and honour. *Gloria, laus, et honor*. This hymn is said to have been composed by S. Theodulph at Metz, while imprisoned by the Emperor Louis; and to have been sung on Palm Sunday by choristers trained by him, as that monarch was on his way to the cathedral. The bishop was instantly liberated. C. 215, H. 365.
1264. 55. The Word of God proceeding forth. *Verbum supernum prodiens*. One of the hymns composed by S. Thomas Aquinas, on occasion of the institution of the festival of Corpus Christi. A. 82, B. 123, C. 254, G. 45, H. 377.
- Circ. 1020. 56. Ye choirs of New Jerusalem. *Chorus novæ Jerusalem*. A hymn of S. Fulbert of Chartres. A. 59, B. 90, C. 222, D. 219, G. 37.
- 10 or 11. 57. JESU, Who brought'st redemption nigh. *Jesu, Salvator sæculi*. A. 61, B. 92, G. 38, H. 424.
- ? 9. 58. Light's glittering morn bedecks the sky. *Aurora lucis rutilat*. This and the next hymn were originally one. A. 62, B. 94, C. 83, D. 190, G. 36, H. 371.
- „ 59. With gentle voice the Angel gave. *Sermone blando Angelus*. Ditto.
- ? 11. 60. To the Paschal Victim. *Victimæ Paschali*. This celebrated hymn is probably of Italian origin, and is one of the few that escaped the general devastation of Sequences in the "Reformation" of the Roman Breviary. C. 95, G. 166.
- ? 61. The strain upraise. *Cantemus cuncti*. This celebrated composition, the Alleluistic Sequence, was employed, like No. 46, at Septuagesima; but as the modern English Church gives so little prominence to that season, the present would seem to be a more appropriate place for its introduction. C. 52, D. 88.
- Circ. 570. 62. Hail, festal day. *Salve, festa dies*. This processional hymn is a cento from the poem of S. Venantius Fortunatus, addressed to S. Felix, on the Resurrection. C. 169, H. 368.
- ? 14. 63. On the morn of Easter Day. *Mane prima Sabbati*. C. 255, D. 224, G. 167.
- ? 7. 64. The LAMB's high banquet. *Ad cœnam Agni providi*. This hymn appears to have been composed for the use of those who had received Baptism on Easter Eve, and were about to communicate on the following day. A. 65, B. 99, C. 88, D. 217, G. 38, H. 370.
- 12 or 13. 65. Ye sons and daughters of the King. *O filii et filie*.
- ? 5. 66. Eternal Monarch, King Most High. *Eternæ Rex Altissime*. A. 67, B. 101, C. 196, D. 228, G. 40, H. 372.
- ? 9 or 10. 67. JESU, Redemption all Divine. *Jesu, nostra Redemptio*. A. 68, B. 103, C. 63, D. 230, G. 40, H. 371.

- Circ. 720. 68. Sing we triumphant hymns of praise. *Hymnus canamus gloriæ*. Not in the Sarum, but in the York, Hymnal. A cento from an Ascension Hymn of Venerable Bede. B. 104, H. 372.
- Circ. 380. 69. Now CHRIST ascending whence He came. *Jam Christus astra ascenderat*. Part of a hymn, with alterations, of S. Ambrose. A. 70, B. 107, C. 64, D. 238, G. 42, H. 374.
- 6 or 7. 70. Blest joys for mighty wonders wrought. *Beata nobis gaudia*. A. 76, B. 113, C. 6, D. 241, G. 42, H. 374.
8. 71. Come, HOLY GHOST, our souls inspire. *Veni, Creator, Spiritus*. Generally ascribed to the Emperor Charlemagne. A. 73, B. 111, C. 213, D. 242, G. 41, H. 375.
- Circ. 1000. 72. Come, Thou Holy Paraclete. *Veni, Sancte Spiritus*. This (known to mediæval writers as the Golden Sequence) was the composition of King Robert II. of France. C. 35, D. 244, G. 176.
- ? 12. 73. Be present, HOLY TRINITY. *Adesto, Sancta Trinitas*. A. 77, B. 115, D. 10.
- ? 12. 74. TRINITY, UNITY, DEITY. *Trinitas, Unitas, Deitas*. (Sequence.) D. 9.
- 13 or 14. 75. O CHRIST, Thou LORD of worlds. *Anue Christe*. A. 93.
- Circ. 380. 76. The eternal gifts of CHRIST, the King. *Eterna Christi munera*. This is a cento from the celebrated hymn of S. Ambrose, for the Festivals of Martyrs, of which No. 80 forms the other part. It does not occur in the Sarum, but in the York, Hymnal. A. 165, C. 27, G. 75, H. 399.
77. The Apostles' hearts were full of pain. *Tristes erant Apostoli*.
78. In this our bright and Paschal day. *Claro Paschali gaudio*. } See 58 and 59.
- Before 8. 79. The merits of the Saints. *Sanctorum meritis*. A. 97, C. 203, G. 77, H. 401.
- Circ. 380. 80. The eternal gifts of CHRIST, the King. *Eterna Christi munera*. See 76.
- ? 7 or 8. 81. O GOD, Thy soldiers' Crown and Guard. *Deus, Tuorum militum*. A cento from a much longer bymn. A. 96, C. 109, G. 76, H. 400.
- ? 14 or 15. 82. Blessed feasts of Blessed Martyrs. *O Beata beatorum*. (Sequence.) C. 204, G. 227.
- ? 7 or 8. 83. He, the Confessor. *Iste Confessor*. A. 99, C. 248, G. 79, H. 402.
- ? 8 or 9. 84. JESU, the world's Redeemer, hear. *Jesu, Redemptor omnium*. A. 100, C. 249, G. 79, H. 401.
- ? 6 or 7. 85. JESU, the virgin's Crown, do Thou. *Jesu, corona virginum*. A. 103, C. 112, G. 81, H. 402.
86. The world and all its boasted good. *Hæc rite mundi gaudia*. It is a part of the preceding hymn.
11. 87. Let Gentiles raise the thankful lay. *Paule doctor egregie*. A hymn of S. Peter Damiani. C. 225, H. 391.
- Circ. 570. 88. The GOD, Whom earth, and sea, and sky. *Quem terra, pontus, æthera*. A cento from a hymn of S. Venantius Fortunatus. A. 109, C. 172, G. 49, H. 383.
- Circ. 1140. 89. Full of gladness. *Lætabundus*. This celebrated Sequence of S. Bernard, the melody of which was popular all over Europe, was used by the Church of Sarum indifferently as a sequence or a hymn. A. 114, C. 61, G. 156.

- Circ. 1120. 90. To the Virgin He sends. *Mittit ad Virginem*. A sequence, by Peter Abælard. C. 59, G. 153.
16. 91. The sighs and the sorrows. *Humani generis*.
- Circ. 720. 92. The great Forerunner of the Morn. *Precursor altus luminis*. A cento from a hymn of Venerable Bede. H. 387.
15. 93. A type of those bright rays on high. *Celestis formam gloriæ*. A. 137, C. 290, D. 85.
- Circ. 840. 94. Thee, O CHRIST, the FATHER'S Splendour. *Tibi, Christe, Virtus Patris*. A hymn of S. Hrabanus Maurus, Archbishop of Mayence. A. 147, C. 220, D. 440, G. 69, H. 397.
- 14 or 15. 95. The mighty host on high. *Celsorum civium*. A parody on No. 79. It is only found in the Hereford Hymnal. A. 188, F. 212.
- Circ. 1160. 96. The Church on earth, with answering love. *Supernæ matris gaudia*. A cento from a sequence of Adam of S. Victor. C. 89, E. 228, G. 223.
12. 97. Our festal strains to-day reveal. *Interna festi gaudia*. This and the following hymn are centos from a sequence for the Feast of S. Augustine. C. 250, G. 213.
- Ditto. 98. The praises that the blessed know. *Harum laudum præconia*. Ditto.
- 14 or 15. 99. If there be that skills to reckon. *Quisquis valet numerare*. A cento from a German hymn, of which the next is the sequel. H. 431.
100. Light's abode, Celestial Salem. *Jerusalem luminosa*.
- 7 or 8. 101. Blessed city, Heavenly Salem. *Urbs beata Jerusalem*. This and the following hymn form one in the original, but have long been divided in Hymnals. A. 87, C. 239, G. 46, H. 378.
102. CHRIST is made the sure Foundation. *Angularis fundamentum*.
103. Thou Heavenly New Jerusalem. *Cælestis urbs Jerusalem*. A re-cast of No. 101 in the "Reformation" of the Roman Breviary. *Accessit Latinitas, recessit pietas*. It was inserted in the Hymnal Noted, as having been the first Gregorian hymn which became popular since the revival of Plain Song in the Church of England.
- 7 or 8. 104. Blessed city, Heavenly Salem. *O beata Jerusalem*. F. 250.
- Circ. 1150. 105. Day of wrath, O day of mourning. *Dies iræ, dies illa*. The world-famous sequence of Thomas of Celano, the friend and biographer of S. Francis. C. 103.

## DR. WESLEY ON CATHEDRAL MUSIC.

*Reply to the Inquiries of the Cathedral Commissioners, relative to Improvement in the Music of Divine Worship in Cathedrals.* By SAMUEL SEBASTIAN WESLEY, Mus. Doc., Oxon. London: Piper, Stephenson, and Spence, 23, Paternoster Row.

THIS pamphlet has been elicited by a circular issued from the Cathedral Commissioners, addressed "to the Reverend the Precentors, and to the Organists of the Cathedral and Collegiate Churches of England and

Wales," in which they ask three questions respecting the desirableness and practicability of obtaining gratuitous assistance for cathedral quires. The remarks which a person who combines musical skill and experience with a considerable degree of good taste and right feeling, as Dr. Wesley does, may think fit to make on such a subject, must be well worth reading to those who take an interest in cathedral services; and as the pamphlet consists of a single sheet, there is the less reason for making long extracts from it.

Dr. Wesley, while he allows that some valuable aid of the kind which the commissioners have in view might be obtained in large cities, observes truly, that "good performance cannot be any substitute for an erroneous and ineffective setting of the Scripture or service words by the composer," and lays more stress upon raising the station of the organist, by which means he thinks we might expect "improved musical composition for each and every occasion of choral service." In connection with this he remarks:—"Much of the music now in daily use at cathedrals excites but little interest now, especially the pieces of music called 'services.'" (P. 5.)

Again: "Too much of the music now in use at cathedral worship is as bad, or worse, in its composition, as it is in its mode of performance. Any good effect it produces is but too often owing to the reverberating qualities of cathedral edifices; for the same music similarly performed in a small room would excite aversion." (P. 9.)

But Dr. Wesley does not appear to have discovered the real cause of this insipidity. It is not want of talent in the composers, but the faulty plan on which "services" are constructed, that renders them comparatively uninteresting. Most English "service" music possesses neither unity nor developement, being merely a string of different commonplace phrases which can leave no definite impression. If, instead of labouring after a daily and unmeaning variety of "services," precentors and organists would condescend to take a hint from the "Hymnal Noted," and make a well-considered scheme for the whole year, appropriating certain "services" for particular seasons, and allow those of little merit to fall into utter disuse, we think cathedral worship would become much more impressive than it is at present. If this experiment should not succeed, some other might be tried, but, on account of its simplicity, we claim the first trial for this.

We by no means object to raising the salaries of organists generally; but at the same time we must observe that their condition is quite as good as, or better than, that of some thousands of the parochial clergy. Moreover, if the inducement for men of musical talent to devote themselves to the organ were greater than it is, we do not agree with Dr. Wesley in expecting that a great increase of valuable church-music would be the result. That the art of organ-playing has greatly advanced within the last hundred years is not to be denied; but it is evident at the same time that skill in playing implies that a large portion of time is spent in practising, and consequently the organist has the less time and energy to devote to other branches of musical art, such as the study of vocal counterpoint. If, besides this, it be considered that the German style of instrumental music, with which

skilful organists must in general be chiefly conversant, is of all styles the one least suited for voices, it will be admitted that a first-rate organist is not the person from whom to expect the best composition for quires. In confirmation of this conclusion, we need only refer to a volume of original anthems which Dr. Wesley himself has lately published. We willingly admit that they exhibit considerable talent, and contain a good many beautiful passages here and there, chiefly in the style of Spohr. But it would be hard to form a quire that should sing them effectively; nor, if this could be done, would the result repay the trouble. In the relish which he has for the crudest discords, Dr. Wesley presents a remarkable analogy with some human beings we have heard of, who had so hardened their throats and stomachs by habitual gin-drinking, that a dram of sulphuric acid was to them nothing more than an agreeable stimulant. As Dr. Wesley evidently considers the lavish employment of discords to be the greatest advance that has been made in music, we beg leave to suggest that in the next edition of his "Reply," he should add to that part of his "scheme" which relates to the University Professorships of Music, a proposal for the institution of a new degree, superior to that of Mus. Doc., the mark of which should be Dis. Doc. He himself ought certainly to be the first recipient of the honour.

But, to be serious, where the offices of quiremaster and organist are combined, the holder is so far in a position for producing church-music of the best description: but the former qualification is of more consequence than the latter, inasmuch as organs were made to accompany voices, not voices to accompany organs. With the increased study of music among the Clergy, and the desire, which now manifests itself in some places, to test the qualifications of men before they are appointed to responsible offices, we may hope soon to have a generation of precentors who will produce some first-rate compositions for the Church. Dr. Wesley very properly places the precentor before the organist in his "scheme" at the end of the pamphlet, and recommends that this personage should be one of the superior dignitaries, as in the old foundations before the recent enactments. We would suggest in addition, that, as some evidence of fitness ought certainly to be required before a person is appointed to a precentorship, and since the chief use of University degrees is to afford to all whom it may concern some evidence of a person's fitness for the employment he seeks, it would be well if a degree in music were made essential for holding the office of a precentor in any cathedral.

Several points of importance are brought forward in the pamphlet, among which are—

The propriety of having at least twelve men's voices at once in the quire. We have before expressed our decided concurrence in this opinion.

The payment of quiremen.

The desirableness of a music school, for the express training of Church singers.

The treatment of chorister boys.

Chanting and reading the prayers.

The form of churches : respecting which, Dr. Wesley differs widely from us and almost every church-architect.

The position of organs.

We must confine ourselves to one or two of these points at present. Respecting the desirableness of a music school for the training of church-singers, we think there can be only one opinion among all who feel the importance of church-music ; though of course there is room for much discussion as to the manner of carrying out the scheme, and the benefit resulting would depend very much upon how it was carried out. We have observed with regret that the education of English musicians is too generally very defective in matters which do not immediately relate to their art and yet have an important bearing upon it. The faults of many composers are chiefly owing to want of general intellectual cultivation ; and, without sound moral and religious principles, church-musicians will be sure to fall into a cold and irreverent performance of their sacred duties, and probably into idle and sensual habits at other times.

As to the appointment of "honorary vicars-choral," which is the question that has given birth to the pamphlet under review, we think that if it be meant only to make some amends for a shabby number of stipendiary singers, the plan deserves strong reprobation ; but if, as we would rather hope, the design is to turn to account whatever musical talent may exist in the place, *in addition to such a paid quire as is sufficient for the daily service*, so as to produce a greater solemnity on Sundays and other festivals, nothing can be said against it, where it is practicable, but that of course depends on the circumstances of the place.

## AN ARCHITECTURAL TOUR IN EAST-ANGLIA.

*(A Communication.)*

You may perhaps be surprised at my commencing an account of what I saw in the extreme east of England, with a reference to the proceedings of a Society very far towards the west. The fact is, that I am forwarding to the Somersetshire Archæological Society a paper on the points of resemblance and dissimilarity between the Perpendicular architecture of that county and the variety of the style prevalent in Norfolk and Suffolk. Of that paper some notice or analysis, in some form or other, may not improbably find its way into the pages of the *Ecclésiologist*. I mean, therefore, not to go over that ground again, but rather to lay before you the result of the observations on other points which occurred in traversing a very rich, and, to me, previously unknown, district of architectural topography.

I began my observations at Wisbeach. As I made a somewhat elaborate discourse on the very extraordinary church of that town, at the Cambridge Meeting of the Archæological Institute, I will not enlarge further on that point than to warn anybody not there present, especially any patriotic inhabitant of Wisbeach, that I did not abuse it

quite as much as the *Cambridge Chronicle* represented me. Local reporters seem incapable of analysing anything; so all the Cambridge oracle seized upon was a single sentence of depreciatory remark on the generally clumsy outline of the church, passing by my detailed examination of the most singular and interesting process to which that clumsy outline is owing.

While at Wisbeach I walked out to Leverington, which, when I compared the nave and the tower, drew from me the remark, that if my ecclesiological friends commonly saw such Perpendicular and such Lancet work in juxtaposition, I was less surprised at their depreciation of the former style. Yet I presume that no one can fail to admire the noble porch, Perpendicular though it be. The glory of Leverington, however, is undoubtedly its steeple: the first I saw of a class frequent in that neighbourhood. Some are Decorated from the ground, others have the lower part Early English, but, when this is the case, the later upper portion is always very skilfully added or replaced, so that all appears one general design. Some have, some have not, spires; but the spire, when it occurs, is not very important or very closely connected with the tower. A staircase-turret is commonly introduced at one corner, worked into the buttresses in various ingenious ways. With very great variety in detail, they all seem connected by a common feeling, and by a marked diversity from any of the types of towers found as we advance further into Norfolk.

That at Leverington is both loftier in proportion than the rest, and is more closely connected with the tower by four turrets which surround it. But these even rise within the battlement, and have no reference whatever to the buttresses or to any other portion of the tower. The staircase-turret here is introduced between the double buttresses at the north-west angle, and is supported on arches in a very singular manner. The Early English portion of this tower is of excellent work, and has a western doorway set in a shallow porch; a niche over it presents a curious specimen of early crocketing. There is, however, a great fault in the side elevations: a lower stage has an arcade of three, and that immediately above it of two only, contrary to the rule by which lightness and ornament should always increase towards the upper portion of a tower. The Decorated belfry-windows are some Arch and Foil and some Reticulated.

At Walsoken I entered Norfolk, and made my first acquaintance with the gigantic and magnificent churches of "Marshland." This first specimen is, in its main internal features, Norman of a very high class, though no one would expect it from its external appearance. A nave of seven bays, highly enriched, a still more enriched pointed chancel-arch rising from shafts banded over and over again, a choir with aisles and arcades continuing those of the nave, tells us what the church was originally. But the narrow aisles have given way to much broader ones, according to the ordinary parochial type of a later period: this has smothered the clerestory of the choir, which can still be traced inside, while that of the nave has given way to a large Perpendicular substitute.

The western tower is a more congenial addition. It is a tall struc-

ture with octagon turrets at each angle. The three lower stages are Early English, loaded with arcades, but unluckily they commence at the very bottom, and actually diminish in richness as they ascend. The west doorway is round-headed. At the top of the third stage the Early English work terminates, the belfry-stage being Decorated; the architectural design is continued, the turrets being carried up and finished with pinnacles, but the ornamental system of arcading is brought to a sudden stop. A small spire rises quite unconnectedly from within the battlement.

As if the Marshlanders had expressly designed their county to serve for a commentary on the writings of Rickman, the next church I came to proved to be as fine a specimen of Early English as Walsoken was of Norman. This was that of West Walton. Here I can hardly say which is the main object of attraction,—the nave and the detached campanile are each so perfectly admirable in their several ways. The arrangement at once suggests the remembrance of Berkeley church, which I described at length in your pages a few months back. I need hardly say that no fair comparison could be instituted between the two campaniles: between the two naves the competition is on very equal terms, and I think, on the whole, Walton must have the preference. The nave is magnificent in the extreme; the arcades are equal, perhaps superior, to Berkeley in detail, but certainly inferior in proportion. The arches are, to my taste, decidedly too wide for the height of the pillars, while at Berkeley the proportions are absolutely faultless; but the mouldings of the arches at Walton are much deeper. The pillars themselves, with their detached and banded shafts, may be considered preferable, and the floriated capitals, united under one large round abacus, are at least equal to their Gloucestershire rivals. But it is in the clerestory, where Berkeley fails, that the superiority of Walton becomes manifest. Here are no blank spaces, far less one whole side left without windows at all. A string runs immediately above the tops of the arches, and the clerestory itself consists within and without of a continuous arcade, three only in each bay, the central one of each being pierced as a window.

The whole interior of this nave is about the most elaborate and harmonious piece of Early Gothic that I have seen in any parish church. In point of size and ornament it surpasses many abbey churches, yet it exhibits scarcely any approximation to the character of a minster. The general plan has no transepts or central tower: similarly the elevation of the nave, magnificent as it is, has no triforium, no vaulting, not even a passage in the clerestory, which might have been introduced with excellent effect. Externally there is still less approximation to the cathedral type, except in the west front, which has evidently been a very elaborate design, but which is quite ruined by late and incongruous props and insertions. A very poor western porch conceals and mutilates a superb double doorway. The chancel-arch is of the same character as the nave; so also were the choir-aisles, which have been unfortunately destroyed, (at no recent period however,) the pillars and arches still remaining visible on the walls within. The windows are mostly Perpendicular insertions, with the exception of a single most elaborate two-

light window of incipient Geometrical work, in the south aisle. There is also a very bold south porch with large arcaded turrets.

The nave is certainly as grand in its way as the campanile in its, but the singularity of the latter renders it the most characteristic thing at West Walton. Of the other detached towers in the neighbourhood, Wisbeach actually touches the church wall with its buttresses, and Ter-rington S. Clement's leaves only a very narrow passage between the two buildings; but this at Walton stands far away, just as at Berkeley, only on the south side, instead of the north, and has more of meaning and purpose than at Berkeley, as it forms a stately gateway to the churchyard, standing on four open arches. Its angle turrets, its arcades, its immense incipient Geometrical belfry windows are all of the most striking character: unluckily its original finish, whatever it was, has given way to a very poor modern parapet.

Chronology and geography so obligingly conspire in this country that my next stage brought me after the Norman of Walsoken, and the Early English of West Walton, to the equally magnificent church of Walpole S. Peter's, where the principal features are decorated with some intermixture of Perpendicular. Many of these eastern churches exhibit some very curious features of transition between those styles, and traces of Decorated work, especially in the tracery of windows, often remain to a very late date in the Perpendicular period, mixed up with other peculiarities more resembling Foreign Flamboyant. This Walpole S. Peter's has a noble nave of seven bays with clustered pillars; the clerestory above of thirteen windows is a grand specimen of the arrangement usual in this district. The chancel, without aisles, is Perpendicular, and remarkable, among other things, for the immense elevation of the high altar, under which there is a vaulted passage in the churchyard. The long nave is finished at the east end with two turrets with spires, a frequent Norfolk arrangement, always productive of great dignity of effect: there is also a large Perpendicular porch on the south side. The small western tower—small, that is, for the immense building to which it is attached—is one of the Decorated type already mentioned. The turret is here at the south-west corner, the double buttresses rising out of it; as they finish just under the battlement, they suggest the idea of a spire having been designed.

This is certainly one of the grandest parish churches in England, and yet it is not a satisfactory whole. The magnificent nave might, for size and proportion, be the western limb of a second-rate cathedral; but the mere aisleless chancel, though a fine one of its kind, forms but an unworthy termination to the east, and the really beautiful tower at the west is thrown into utter insignificance. The fact clearly is, that this type is only satisfactory on a much smaller scale; such a nave as Walpole S. Peter imperatively calls for west front, transepts and central tower as its natural adjuncts.

The twin church of Walpole S. Andrew is a much smaller structure, but it is really felt as a relief among this succession of giants. The tower is not remarkable except for a small structure of brick attached to the south-west angle, and worked in to one of the buttresses. It is a sort of thing for the local antiquary or the professed ecclesiologist to

puzzle out ; the passing architectural student is more attracted by the nave, a fair specimen of the local Perpendicular on a smaller scale, four bays and *only* eight clerestory windows. The eastern turrets of the nave are very conspicuous and dignified.

The next church I saw, Terrington S. Clement, completed my chronological series with a Perpendicular building equalling, if not surpassing, in size and splendour, those which I had already examined in the earlier styles. This is another of these gigantic parish churches ; but it approaches far nearer than any other to the cathedral type, though it still remains quite as far from its complete realization. Its nave and west front externally fully realize it, and it is not fair to mention its central portion as failing, for the transepts have been mutilated, and the central tower, evidently designed, has been destroyed or never completed. But, as usual, the distinctive character of a minster is absent from the choir and from the internal elevations. It is, however, a most magnificent building, stately in itself, and valuable as a study of the peculiar transitional style of the district.

The west front is of extreme splendour, fully equalling, if not throwing into the shade, those of Yatton and Crewkerne. Like them it consists of the extremities of the nave and aisles, each supported by turrets, but the proportion of the whole seems better than in either of the Somersetshire examples. The windows, especially the great window of the nave, are fine examples of the local intermixture of Decorated and Perpendicular tracery. The west doorway, on the other hand, is singularly small and plain for the general character of the composition. This splendid front, however, loses much of its effect by the close proximity of the campanile, which stands just detached to the north of it. This is a bold plain structure, evidently of much later Perpendicular date than the church, and probably erected when the design of completing the central tower was relinquished. It is much to be regretted that its architect did not apply it to some such purpose as at West Walton, instead of making it, as it does, almost entirely ruin this noble façade.

The nave has seven bays and fourteen clerestory windows, and, especially on the south side, which is most enriched, is a grand and well-proportioned structure. The transepts are the full height of the nave, but they have been shortened, and thereby have also lost the western aisles with which they were originally furnished. The choir has no aisles, and is every way inferior, having only reached the height of the main building by the addition of a later clerestory of brick. The internal effect of the church is very noble, but much simpler and plainer than might have been expected from the splendour of the exterior. The piers are plain octagons and the arches quite plainly chamfered, but their proportion, which is extremely fine, takes away any notion of rudeness or imperfection. The roof is rather high-pitched, but does not exhibit the genuine East-Anglian character.

This was one day's work from Wisbeach, though I came again from Lynn to finish my survey of Terrington S. Clement. Returning to Wisbeach, I passed by the church of Terrington S. John, which I had not time to examine, but I perceived that its tower was on one side

of the west front, and that it had a singular clerestory of circular and pointed windows alternately. There is something slightly analogous at Wisbeach.

On the day that I revisited Terrington from Lynn, I saw the three small churches of West Lynn, Clenchwalton, and Tilney Islington, none of which I need stop to describe. Tilney All Saints, however, is quite a different matter; though somewhat smaller than the vast buildings of which I have hitherto been speaking, it is a church of very great beauty and interest. Unfortunately I cannot at this moment lay my hand upon the whole of my drawings of it, which hinders me from minutely describing a single bay, Decorated I think, added between the Norman nave and the Decorated tower. The former is an excellent specimen of a more elegant kind than Walsoken, though the arches are less elaborate. The pillars have floriated capitals, and one at least is elaborately clustered, in a way showing that it must be very late in the style. The tower is one of the Decorated class, with a small spire. There are octagonal turrets of great projection at the angles, with considerable buttresses again attached to them, forming altogether a most unusually massive "crutch" to support the haltings of Mr. Ruskin. The west doorway is canopied and crocketed; in the stage over it is what looks exactly like an interrupted series of shallow lancet panelling, like Walsoken, with two arches pierced for windows. It appears, however, to be contemporary with the rest of the tower.

These are all the churches I saw in the region of Marshland, a region which surpasses all parts of England I know of for the niggardliness of nature and the bounty of art. In a dead flat, stretching away to infinity, like Sedgemoor unrelieved by the prospect of distant Mendips and Quantocks, there has somehow arisen a group of churches, which, for combined proximity and magnificence, must, I suppose, be quite unrivalled. And it is very remarkable that they do not owe their origin to any sudden church-building impulse at one particular period: Norman, Early English, Decorated, and Perpendicular, supply examples of equal size and splendour. The great size of their naves is an admirable merit; it hinders the churches from being cramped or crowded, and leaves a large vacant space at the west end, which gives great dignity to the superb fonts which occur in some of them. I do not know how far it was my own fault, but certainly when I came into this district, I found myself far more ignorant of it than I commonly am. I had a general notion that it contained some very fine churches, but that was all. I do not know to what extent they may have been illustrated in any local publication: certainly engravings of and references to them in books on architectural subjects in general are far rarer than I should have expected.

The town of Lynn is one full of antiquities of various kinds, but of these many are of domestic, civic, or military character, and so do not come under your jurisdiction; possibly I may find an opportunity of treating some of them elsewhere. Others again have fallen within the scope of my Somersetshire paper; but, after deducting both classes, I find a good deal left for you on the present occasion. The principal church, S. Margaret's, is on an immense scale, and even now, after

many mutilations, retains many features of great splendour. It was, like many others, at once monastic and parochial,—I believe collegiate as well; in its outline, while it remained unaltered, it must have rivalled the greatest cathedrals; a cross church with a central octagon and two square western towers, it formed the first in rank, but first among many goodly rivals, among the ecclesiastical structures of Lynn. But unfortunately the central octagon is fallen, the nave, transepts, and aisles of the choir, have been rebuilt in a meagre style, some of the subordinate chapels are entirely swept away, so that the west front, the choir, and the lantern arches alone remain to testify to the original condition of S. Margaret's. The west front stands, I believe, since the building of the new tower of Canterbury and the fall of the southern one at Llandaff, a solitary example in England, though with many parallels on the continent, of a façade with two entirely dissimilar towers. The southern one is the elder and the smaller, and is an excellent study of various architectural styles. The lower portion is Norman, of which some ornamental portions remain without, as well as the arches into the nave and aisle within. On this is raised an Early English portion of two stages, the lower with lancets, the upper with large incipient Geometrical windows, something like those in the campanile at West Walton. This stage ranges with the original gable of the nave, and evidently was designed as the finish of the tower, which, as in some other examples, would not have risen above the apex of the roof. The massive buttresses however clearly point to a contemplated spire. But on this has been raised a smaller Decorated stage, with angle-turrets and two-light windows with panelling on each side. This formerly supported a tall wooden spire, which was blown down, and a battlement and pinnacles substituted. The rest of the front is Perpendicular, with a west porch, and a fine west window of mixed Arch tracery. The north tower, with the exception of some Norman portions visible within, is in the same style; it exceeds the other tower both in height and thickness. It is a plain, massive, well proportioned structure, but calls for no special remark. A chapel is continued from its north side in the same masonry, which has a fine west window, but is now used as an engine-house. A larger chapel, adjoining, but which must have been nearly detached, has been entirely destroyed, and shambles erected on its site.

The choir is Early English, with some Perpendicular alterations. Without fully realizing the cathedral type, it makes some approach to it in a tall clerestory with a passage; but Perpendicular windows have been inserted. The piers are good clusters with foliated caps; the lantern arches match; there is no sign of vaulting. The fittings remain, good Decorated stalls and a cinque-cento screen. The east end retains some earlier portions, but is mainly Perpendicular; it is flanked by turrets; the east window is a round one, and shows how entirely unsuited Perpendicular tracery is to that form.

The solitary hexagonal tower of the Grey Friars church I have carried elsewhere to compare it with the Somersetshire octagons; but I must mention some excavations to the south of it, which seem to have

revealed the position of the chapter-house. A little way on are the remains of the unfortunate church of S. James, of which the nave is gone, and what remains scandalously forms the workhouse.<sup>1</sup> This fragment is no other than the transept and eastern limb of a large cruciform church with a central octagon, Early English, resting on Norman arches. There are some very fine internal details in the upper portions.

S. Nicholas is called a chapel at Lynn; elsewhere it would be accepted as a very large and magnificent church, and a noble specimen of the local transition from Decorated to Perpendicular. It consists of a nave and choir (not architecturally divided) with aisles of eleven bays, with a single bay of presbytery beyond. Something has been lately done in the way of restoration and re-arrangement, but I do not exactly know what. Comparing its present state with what is described in the local guide-books, I perceive that a horrible mass of pews and galleries has been swept away, and a magnificent architectural effect recovered; but I suspect that some stalls and screen-work have gone also. Certainly the ritual arrangements are not what you would approve of; but you will not be surprised at my occupying myself rather in contemplating the extraordinary apparition of a *Berkeley arch* leading to the vestry, than in criticizing pulpits and reading-pews. Of the internal architecture of S. Nicholas I have made prize to compare with my western favourites, but I must say a little about its west front. This retains on the south side a massive tower of incipient Geometrical work, evidently akin to the similar portions of the south tower of S. Margaret's; consequently, just as at Redcliffe, the front is quite lopsided, and one yearns for another tower on the other side of the gable. But this tower is a very remarkable production in more ways than one. It evidently was originally added to the west end of a much smaller church, occupying the site of the south aisle of the present one, whose blocked west window may still be traced in its eastern wall. The lower part of this tower presents an appearance of having been supported on open arches, since blocked. Such however cannot be the case; it is simply that the shafts of the very fine window, rich with tooth-moulding, have, from some freak or other, been brought down to the ground. The remainder of the front contains a gigantic west window of eleven lights, which, as well as the eastern one, is an excellent study of the local transitional tracery, and below it a Perpendicular double doorway, a thing I do not remember to have seen elsewhere. The great south porch is also very large and elaborate.

The Chapel of our Lady on the Mount contains domestic as well as ecclesiastical work; I therefore resign it to Mr. Parker, for his third volume on Domestic Architecture.

From Lynn I made an excursion to Castle Rising, beyond which I could get no further in that direction, though I was sorely tempted both by the prospect of something more like hills than I had seen for a long time, and also by a distant view of what I imagine to have been Snettisham Church. The castle is not a piece of ecclesiology, but

<sup>1</sup> Since writing this, I see from the newspapers that this workhouse-church has fallen down.

close to it is a very remarkable monument in that line, the foundations of a small apsidal church, which the local antiquaries pronounce to be Anglo-Saxon, on the ground that it must have been disused when the Norman castle was built, as it is half smothered by some of its earth-works. I do not know how this may be, but it is sufficiently clear that the church was in use after the erection of the castle, as, unless my eyes strangely deceived me, there were the remains of a window with a splay and chamfer inserted in the south side of the chancel. The building consisted of a nave, chancel, and apsidal presbytery, all very distinctly marked, the chancel-arch being especially narrow. A bench-table runs round the nave, but there is no perfect architectural feature, except a very small round-headed slit at the extreme east end of the apse.

Of the parish church of Castle Rising I was of course, like the rest of the world, familiar with the west front, but I did not know how much the church contained besides. The church was a small structure of the liffey type, with an exceedingly low saddle-back tower, with its gable alone rising above the roof. An Early English transept has been thrown out to the south of the tower or choir, and since destroyed; its arch, cutting through the Norman window, and the line of the enormously high-pitched roof above, are both still to be seen. The presbytery has some remains of Norman arcades on the south side, but they are cut through by windows of later and very poor character, though one, I think, is Decorated, only it is blocked. The present east window is a good Lancet triplet. Now Castle Rising church, like others, has fallen into the jaws of "restorers," whose idea of "restoration" is, neither to keep the later windows, which are there now, nor to replace the Norman ones, which must have been there, but to stick in Early English ones, which never were there, to make it forsooth uniform with the east end! Again, the destroyed transept seems to have had some little chapel or other attached to its west side. Now instead of either rebuilding the transept or leaving it alone, an odd little structure, gabled east and west, has sprung up on the site of this chapel, for no obvious reason, and to the utter ruin of the appearance of the church. With the transept it would have been one thing, without it, it would have been another; at present it is just nohow.

Within, the tower-choir, vaulted at a great comparative height, is extremely striking, and the tower-arches, the eastern pointed, the western round, exhibit some good work. There are also some more strictly ecclesiological curiosities, on which I am less competent than some of your other friends to descant.

From Lynn the railway took me to Swaffham, where I expected to find a great deal, and was not disappointed, though what I found was not exactly of the kind for which I looked. I remembered that Mr. Neale, in his *Hierologus*, tells a wonderful tale about a pedlar and his dog, which is not likely to meet with many believers in this age. As far as I can make out, a certain John *Chapman* was a benefactor to the building, and carved a *chapman* with a dog, as a rebus on his name, among its ornaments, which the mythopœic vein of some East-Anglian sagaman has converted into the marvellous story related and credited

by our friend.<sup>1</sup> Mr. Neale also talks about the "huge tower," from which I expected to find my first specimen of a genuine Norfolk tower, like the immense structures of flint which I saw afterwards at Hingham and Wymondham. Swaffham tower, on the other hand, is of no very remarkable height, and is a beautiful specimen of ashlar masonry. Indeed its apparent is much less than its actual height, owing to the belfry-windows being set very low. Its turret, introduced between the buttresses at the north-west angle, reminded me of some of the Marshland towers. A small bulbous spire has a very odd effect. The church is a magnificent one; a grand Decorated arcade in the nave supports a genuine Norfolk Perpendicular clerestory of thirteen windows, with a superb roof of the local form. The chancel is nearly the full height, so are the transepts, though of course, as the tower is western, they are of little importance. But the "restorer" has been busy here too in the person of your friend Mr. Butterfield. Of course a Perpendicular east window could not be tolerated—I do not know if the roof and tower are doomed also—so an "Early-Late-Middle-Pointed" one has made its appearance. Here Mr. Butterfield has perpetrated the same strange piece of perversity against which, years ago, I protested in the case of my favourite Dorchester. The centre-piece is just the same κύκλος ἀκυκλος, a circle which has changed its mind at the top and become pointed; this seems to be in order to get in one enormously big quatrefoil which has shoved all the remaining figures out of their places, and sent them tumbling about the centre-piece in delightful confusion. My book on tracery contains some funny specimens, but I think nothing to equal this.

In the churchyard at Swaffham stands a domestic building, of whose use or history I could only learn that it was "something in the time of the Roman Catholics."

From Swaffham I made two excursions. The first was to Oxburgh, primarily to see the magnificent Perpendicular house, kept up in such perfect order and good taste by its present owner, Sir Henry Bedingfield, which made me wish that my own neighbouring lion of Berkeley could be either cleared of inhabitants, or transferred to the same hands. I came also on two good churches, Oxburgh itself, and Cockley Cley, on the road thither. The latter introduced me to my first Norfolk round tower, though my previous acquaintance with Lewes and Piddinghoe rendered the phenomenon less completely novel. Those, however, have spires, which seem unknown here; the present one has an octagonal battlement. The chancel is an excellent Early English one, quite after the South-Saxon type, and there are some pretty Geometrical windows in the south aisle. Oxburgh church is much larger, but hardly so pleasing; it contains both Decorated and Perpendicular windows, and a fine Cinque-cento screen, fencing off the private chapel of the Bedingfields. There is a prodigiously lofty western tower, crowned by a considerable spire; the style is Decorated, and contains

<sup>1</sup> [Mr. Neale simply relates a legend well known in Norfolk and Suffolk: and the more curious, as being almost identical with a myth current both in India and in other parts of the East. It was not therefore, as Mr. Freeman imagines, of East-Anglian invention.—Ed.]

some flint panelling in the belfry stage. This tower, like several others in Norfolk, is an exception to the accurate rule of Mr. Paley, that genuine Flowing tracery is seldom found either in towers or clerestories.

My other expedition from Swaffham was to Castle Acre. At this point I feel that I must begin to slacken, as a large proportion of the buildings I saw after this have been accurately described by Mr. Parker in the Norwich volume of the Institute. Everybody knows the west front of the Priory church; probably everybody does not know the adjoining Prior's house, which is quite as well worthy of attention in its own way. I had less time at Castle Acre than I could wish, and what I had was chiefly devoted to the domestic remains; but I think I made out that the transepts had originally had eastern apses, for which square chapels had been substituted during some elongation of the presbytery,—a fact interesting to me, as bearing on some recent studies of mine, to which the *Archæological Journal* can bear testimony. The parish church is also described by Mr. Parker: I found it impossible to persuade my guide that not only some screen-work, but some very ordinary open seats, had not been brought up from the Priory. It is passing strange that people seem incapable of realizing that houses and parish churches existed before the dissolution of monasteries, and that the whole of "our Popish ancestors" were not shaven monks.

My next point was East Dereham, with regard to which I can add little to Mr. Parker's account; and still less will I venture to say anything about Wymondham, so admirably illustrated by Mr. Petit. Both churches exhibit the phenomenon of two towers, and of a change in the position of the central one; but in every other particular of proportion and arrangement they are entirely different. As, however, I went from the one to the other by horse-power, on a rather circuitous road, I took in the noble church of Hingham, and two or three smaller ones, on which I will say a few words.

Between Dereham and Hingham, I first saw Yaxton, a church with a round tower, whose unmistakeable Perpendicular windows presented an odd appearance to one accustomed to connect the circular form either with military architecture or with a much earlier period. Garveston has a small, well-proportioned, square tower of the same style, with a little flint panelling in the battlements. At Thuxton, I found a tower more after a Somersetshire pattern, an octagon rising from a square base.

Hingham is a church of quite another character, being one of the noblest Decorated parish churches I know. Its style is very nearly pure Flowing; a few Geometrical elements may still be detected in the window tracery, but there is no approach to Perpendicular, except in the singularly ugly seven-light east window, which may perhaps be of later date than the rest. This church exhibits the common parochial type on about as large a scale as it will bear: we do not, as at Walpole S. Peter's, and similar gigantic buildings, wish to see something more like the cathedral outline attempted. It consists of a nave and aisles, chancel, and western tower, all uniform except the east window, the nave clerestory, and the roofs, whose lowering has been very prejudicial to the general effect. The chancel, with three tall

windows in the side, is especially grand—as grand as Claybrook or Cotterstock, and more in harmony with the whole church. The tower is of flint, extremely plain; but both proportion and workmanship are admirable, and I know hardly any which surpass it in dignity of effect. It has had pinnacles, and the projection of the massive buttresses immediately under the battlements suggests the idea that it was designed for a spire; but one cannot think that either spire or pinnacles would be any improvement. The turret is worked in between the buttresses at the south-west angle. The windows in the tower have good Convergent tracery.

The interior is especially grand; the clustered pillars and their beautifully proportioned arches, the chancel-arch rising from corbels, the tall side-windows of the chancel, and the enormous tomb on the north side of it, are all parts of a perfect and harmonious whole. Nor are the clerestory and roof particularly inconsistent; the latter is extremely elaborate: the clerestory being low, the common arrangement is forsaken, and there is only one window *to*—I cannot say *in*—each bay, there being no division into bays, inasmuch as the windows are set, as they often are in Sussex, over the pillars, instead of over the arches.

From Wymondham I hastened to Norwich, to examine as many as I could of its countless churches before my Lord Harrowby should have swept with the besom of destruction over the stately tower of S. Peter Mancroft, over the soaring roof of S. Stephen, and the elaborate panelling of S. Michael Coslany. While actually there, however, if I rightly remember, I had the satisfaction of learning that the rod of the oppressor was broken in pieces, and of transforming a more ordinary thanksgiving into an expression of gratitude for the existence of a House of *Commons*. You will not, however, expect me to compose an elaborate essay on all the rescued victims. Mr. Parker has described them every one, and all the use I could make of them I have reserved for my occidental friends. But though Mr. Parker has described the parish churches, Professor Willis has not, in print at least, described the cathedral, thereby taking the spring out of the year of the Norwich volume. Yet you will still less expect me to take up his architectural functions at the fag end of an article; and as to the ecclesiastical condition of this magnificent building, I will leave that to your facetious and unmerciful correspondent, who has chronicled for you the doings of the Cambridge Meeting. I will only jot down a few points which particularly struck me.

It is the largest church I ever saw which seems never to have been designed for more than a single tower; at least I could not discern any vestige of western towers having existed, or even having been contemplated. To this is probably owing the height of the central tower, which rises far above common Norman proportion. Again, it has the largest triforium I ever saw—a merit, in my eyes, rather than a fault. Both the cloister and the clerestory of the presbytery afford excellent specimens of the transitional tracery of the district. The latter, even if a little incongruous as the crown of a Norman apse, is glorious in the extreme, and suggests what a Perpendicular apse might be. Again, I was much struck by the divergent chapels; not mere apses, such as

we dug out at Leominster, but complete little round churches, each with an apse as its own little chancel. Altogether, though it lacks a west front, I have no hesitation in ranking Norwich amongst the very noblest cathedrals in England.

Of the subordinate buildings I may perhaps say something elsewhere; but I will point out the remains of the palace and the chapel near the west front of the cathedral, now used as a school, as excellent specimens—S. Helen's desecrated choir is another—of the local transitional tracery. The chapel is in fact one of the most beautiful objects I know, both in proportion and detail. Four equal pinnacles at the angles might render it, as well as that of King's College, amenable to the contempt of Mr. Ruskin; but a high roof between them hinders any resemblance to a table turned upside down, or, as far as I can see, to any of those domestic and zoological comparisons in which that gentleman's rhetoric is so fertile. The east window is blocked, but of the four on each side, the northern ones retain the tracery. It stands on a crypt, lighted by elegant circular windows, something like those in the west front at Waltham Abbey.

My tour stopped at Norwich. I had designed going on to Yarmouth, but I had not time to do so, consistently with returning westward for the Cambridge meeting. The excursion thence enabled me to see Bury and Saffron Walden; but what I might have said about them has been partly forestalled by your "own correspondent;"—by the way, I approve of Lord Braybrooke's *nephelococcygia* no more than himself—and partly must be read at Taunton, and not written in the *Eccelesiologist*.

My tour was a very pleasant one, and I desire to say all possible good of the East Angles. They are especially admirable for three things—1st, their inns are at once good and cheap; 2nd, their conveyances are let lower than elsewhere; 3rd, their roads are good, and free from turnpikes. Mr. Parker, in his domestic book, has gibbeted his inn at Corde; I am half inclined to do the same with mine at Wisbeach; but I think it will be more amiable to point out the merits of the Duke's Head at Lynn, and to add that his grace in question is *the Duke κυρ' ἐφοχῆν*, and not, as it might be at Chichester or Arundel, some private duke of their own, whose shadow antiquaries would rather wish to avoid. Nor have I anything to complain of the Swan at Norwich, or of I forget what sign at Swaffham. The second excellence, as far as I know, is confined to Norfolk and Pembrokeshire; the third is peculiarly acceptable to an inhabitant of Gloucestershire, who cannot conceive anything more acceptable for his own neighbourhood than a visit from Marshal Wade and Rebecca arm in arm.

EDWARD A. FREEMAN.

*Oaklands, Dursley, August 17, 1854.*

## ECCLÉSIOLOGICAL PROGRESS IN THE UNITED STATES.

WE have the pleasure of offering the most satisfactory evidence of the progress of ecclesiology in the United States in the description of three churches recently erected in important localities under decided ecclesiological influence. We extract the descriptions of the two first from recent numbers of the *Churchman*, (New York) and the third from the *Church Journal* (New York). The latter church (S. Mary, Burlington, New Jersey,) is one of peculiar importance, being the virtual cathedral of its diocese. It will be recollected that we extracted, some few years since, a notice of it, as originally designed, from an American paper. Since that period it has been much improved in its detail, although it was impossible to rectify the original error,—for so we must think it,—of its ground plan. We must echo our contemporary in the hope that painted glass, of more appropriate design, may adorn the east window of a structure, in which every particular is of so much importance as an example. We must also deplore the position of the font, “just outside the chancel arch,” and not at the west end. Our readers will remember that the canon of our Church, re-enacting the traditional Catholic position of the font, is not in force in the American Church. But we have a right to look to the leading friends of the Church movement there to show the same individual respect to so venerable an usage, that they do to other ecclesiological proprieties. In the case of the second church, we have to protest against the dedication. “*Zion church*” is not the name which should be given to a place of worship of the better covenant. Other criticisms we forbear from making upon buildings with which we are acquainted by description alone.

### *I. Holy Innocents, New York.*

“The church consists of nave and chancel, so placed that aisles may be added whenever they shall be found necessary. These can be built of the most substantial character, and the present building thus converted into a permanent church; the general plan being to erect a wooden church, as nearly as possible of the standard proportions.

“The ground plan shows a nave 62 feet 6 inches, by 30 feet, in the clear, with sittings for about 325, but by using all the room 375 can be comfortably accommodated. The church is orientated as nearly as circumstances would allow. The pulpit is in the north-east corner of the nave; the lectern in the nave just south of the chancel gate; a porch occupies the second bay from the west end; a font of the largest size (2 feet 6 inches across the bowl) stands in the nave near the porch: it is an octagon of Caen stone; the alternate panels being filled with bas-reliefs of appropriate subjects, (Baptism of CHRIST, CHRIST blessing children, the Holy Family, and the Presentation in the Temple,) presented by Edward Seibert, sculptor. The nave is lighted by single narrow lancets on the sides, and also by three of equal height at the west end; (a violation of architectural rules it might be hard to justify.) There is a simple triangular window in the western gable filled with a beautifully designed representation of the ‘seven candlesticks,’ presented by Frank Wills, Esq., the architect of the church. In order that economy may be studied, without interfering with the symmetry of the design, all of the church west of the porch is screened from the rest of the nave by a moveable

screen 6 feet high, in order to serve as a temporary schoolroom ; the church being not yet consecrated. This schoolroom has two separate entrances, north and south, westward of the porch.

"The chancel is 27 feet 6 inches in depth, by 22 feet in width, separated from the nave by a low panelling, surmounted by a very open screen of simple design. This screen is constructed by the aid of one subscription given for that purpose; and, having gates which can be closed and secured after service, it will prevent strangers from needlessly and irreverently straying into the chancel. This will be found the more necessary, because it is proposed to keep the church open more freely than is usual except in Trinity church, where a temporary screen is daily introduced.

"The choir is raised two steps above the nave; it has 6 stalls on either side. On the north it opens by a door into the sacristy; on the south is an organ chamber communicating with the choir by an arch of its entire width, and nearly of the same height; it has also a door opening into the nave. The sanctuary, elevated above the choir by one step, is about 11 feet in depth; containing an altar 6 feet by 3, on a footpace; there are two sedilia, set in the wall, on the south side; the credence is a bracket in the adjoining corner; while opposite in the north wall are an aumbry and piscina combined: the chancel is lighted by a triplet, the middle lancets being filled with a very appropriate group representing CHRIST blessing children, a vase of lilies beneath His feet, and above, an angel bearing the legend, 'Suffer the little children,' &c. The rest of the glass is plain enamelled with coloured borders.

"The ceiling is plastered, but the pitch of the roof being equilateral, an arch of very excellent height (39 feet) is obtained within; the principals are half shown, terminating in plaster corbels, and, being stained of a dark tint, relieve the monotony of the plaister; a plaister moulding or cornice is carried around the church. The walls of the church, by furring out, are made two feet thick, tending to secure warmth in winter, while it gives opportunity for an unusual interior splay of the windows of very fine effect; at the same time it must be confessed there is an architectural deception in the appearance of solidity thus given to a temporary wooden church. The exterior view of the church from the street is very picturesque. The chancel, surmounted by the cross, stands out boldly as the most prominent object, being directly on the street: the gable of the organ chamber on the south, the lean-to roof of the sacristy on the north, with the porch beyond, give great variety to the outline, while a small but picturesque bell turret, already occupied with a bell, surmounts the eastern end of the nave. The bell rope descending into the vestry room furnishes an additional reason for the arrangement, not to be overlooked in a free church having daily service with small means to sustain it. The cross on the bell turret is 76 feet from the ground; the ridge of the nave 53 feet, ridge of chancel roof 41; the nave walls measure outside, 22 feet in height to the eaves; the church is evidently disproportionately high; a circumstance which might seem to be required in the city by the height of surrounding dwellings: it must, however, interfere somewhat with the stability of a church; but this may have been a minor consideration in the case of a wooden church placed in a rapidly growing neighbourhood, and probably destined sooner or later, to be widened to twice its present width with walls of a more solid construction. The height of the walls would then perhaps permit the construction of a lean-to roof for the aisles directly up to the present eaves. Taken as a whole, we think that this simple church, in proportion and general arrangement, might well serve as a model for a country parish. When the church is intended as a permanent structure, without any probable enlargements, it ought not to be constructed so cheaply as this has been. For, inclusive of grading, fencing, and flagging, the contracts are for only 4,600 dollars, and this for a building whose exterior measurements are 94 feet 6 inches, by 34 feet 8

inches. For from 5,500 to 6,000 dollars, we do not doubt that this church might have been well built, and been one of the most beautiful specimens of simple wooden Gothic architecture which the country possesses."

## II. *Zion Church, New York.*

"The design of the church is of the style usually denominated by architects Third-Pointed Gothic. The tower is surmounted by a lofty spire, which, though not usual in this style, yet for it there is ample precedent in the present: the commanding position of the site, and the outline of the tower, renders it a feature absolutely necessary to the architectural effect of the building. The tower, standing at the north-west end of the nave aisle, is 19 feet square, with massive and boldly-projecting buttresses at either angle. The tower is of four stories, the lower one being used as a porch, the second as a vestibule or hall to the organ gallery, the third is intended by the rector to be used as his study, and the fourth for the belfry, which we are happy to see is quite large enough to contain a peal of bells.

"The tower is finished on the outside by pinnacles at each angle, and cornice battlements between. We notice grotesque heads carved at the angles of the cornice. The height from the ground to the top of the pinnacles is about 90 feet. The spire which surmounts the tower is octagonal, covered with slate, has four spire-lights of two compartments in each, and the whole is surmounted by a cross. The total height of the spire from the ground to the apex of the cross is 165 ft. Considering the site of Zion Church being on the highest ground in the city, and its commanding appearance at a distance from the North and East river, it must ever be one of the first objects that attract the stranger's attention on reaching this city.

"The plan of the church is nave, aisles and chancel, with sacristy attached. The dimensions of the former, on the inside, are 56 feet by 84 feet, the nave separated from the aisles by moulded pillars and arches, above which springs the clerestory and highly-decorated roof of open timber work. The aisle roof slopes from the sill of the clerestory to the eaves of the aisle, and the inside has the same rich style of decoration as the main roof. The chancel is separated from the nave by its appropriate archway, and its interior is probably more richly decorated than any church yet consecrated in this country."

We believe the last sentence refers to some bold aggression (for America) in polychromy, of which this church furnishes a specimen.

## III. *S. Mary, Burlington, New Jersey.*

"The new church is situated some twenty rods to the west of the old edifice, and is surrounded on three sides by rich and varied foliage. The church is built after the designs of Mr. Upjohn. It is cruciform, consisting of chancel and sacristy, nave with south porch, transept, tower, and spire. There is neither clerestory nor aisles. The material is brown stone, hammered. The style, First-Pointed, with a considerable sprinkling of Second-Pointed, in the tracery of the windows, and in the wood work and decoration. The chancel and transept are of the same height as the nave, being each two bays in depth; the nave being of five, with the south porch in the second. Each arm of the cross contains a triplet window at the end. The side windows are also alike throughout, being of two lights, with trefoiled head. The three doors—at the west end, in the south porch, and the end of the south transept, are all of pine, painted in imitation of black walnut. Buttresses of two set-offs divide the bays, all round the building. The gables are coped, and pointed with finials, except the chancel gable, which bears a cross flory of stone. The roof is of very good pitch, and is covered with tin painted a dark brown. The tower rises at the intersection of the nave and

transepts, about 24 feet square, of only one-stage above the ridge of the roof, perfectly plain, having one small single window on each face, provided with luffer-boards. These belfry windows are rather too small, and the tower strikes us as rather too low. The spire is a broach, boldly curved at the base, thus giving a remarkably vigorous effect to the up-springing lines of the spire, which is octagonal, with plain ribs on the angles, and two rows of single spire-lights. A plain cross of iron, gilded, (almost invisible, except in strong sunlight) crowns this slender and effective spire. At the angles of the tower, just rising above the roof, are short buttresses, the effect of which is rather unpleasant. They appear to rest upon the roof. At the north-west angle of the tower is the stair-turret, which is marked by a bold peculiarity of treatment, having a *double* projection, which is needed from the fact that the square of the tower on the outside is considerably less than the width of the nave and transept. Each division of this stair-turret is finished with a low pyramidal cap of stone. The sacristy is in the north-east angle, having square-headed door and windows, and awkwardly blocking up one window of the north transept. The interior shows more faults as well as more beauties than the exterior. The west end is blocked up by a gallery for the students of Burlington College, cutting across two of the lateral windows. The south transept is blocked up by a similar gallery, for the pupils of S. Mary's Hall, with similar obstruction to two more lateral windows. These galleries were reluctantly admitted, as unavoidable necessities, and the one is utterly invisible from the other. The north transept, at its north end, has a platform about three feet high, occupied by the organ, which almost wholly blocks up the northern triplet. The nave and transept are seated with open benches, with standard ends trefoiled at the top; and a central alley, paved with square blocks of brown stone. The lantern under the tower is a peculiar feature. The tower is supported on four huge piers, 7 feet in diameter, which project some four feet beyond the walls, having their square edges chamfered down to an octagon. These four piers bear equally massive arches, of equal height. The lantern above is lighted by four small single-light windows, with very deep splay, and filled with richly tinted glass. The ceiling of the lantern is in square panels, which are arranged to act as ventilators. They are painted in a style corresponding with the rest of the church. The walls and piers are finished, inside, with plain rough white plaster. The font is just outside the chancel-arch, on the south side. It is large, octagonal, on a step; the whole being of Caen stone. The eight sides of the bowl bear alternately, in panels, four angels with scrolls, and four emblems. On the scrolls are the words, 'By one Spirit we are all baptized into one body.' The emblems are the Hart drinking, the Pelican in her piety, the Lamb and the Dove. The carving of these is of remarkable excellence, boldly and beautifully undercut, and in the purest ecclesiastical style. The shaft of the font is also beautifully panelled, and the mouldings are in excellent harmony: It was designed by Dudley and Condit. The pulpit, a decagon, stands against the north pier of the chancel arch. Its sides are panelled, with angle-shafts, and it rests upon a short stem. It is surmounted by a sounding-board, of a low pyramidal shape, supported by brackets, and is of very good height. The preacher can be seen and heard by nearly every person in a full congregation. The choir is three (stone) steps above the nave, the sanctuary one above the choir, and the altar one more, extending across the chancel. The chancel is paved with Minton's encaustic tiles, (from the dépôt of Miller, Coates and Youle, 279, Pearl Street,) the pattern increasing in richness the nearer to the altar. The lectern is very plain, standing on the second step under the chancel-arch. It will be replaced hereafter by a richer one, of bronze. The choir is furnished on each side with a stall-bench against the wall, which will accommodate about six on a side. Before these are two other seats, one step lower, for the choir of men and boys; each having, at its western end, a separate

seat for one of the officiating clergy. The book-board is simply panelled. At the east end of the south stall-bench stands the Bishop's chair, (or throne as it used to be called.) It is elevated three steps above the choir floor, richly panelled below, and has a canopy of richly cusped and crocketed tabernacle work, supported on slender cluster shafts, rising from the four corners of the solid work below. This—the handsomest Bishop's seat in the country—was designed by Dudley and Condit, and presented by the Alumni of Burlington College. At its north-eastern angle stands a Bishop's pastoral staff, with which are connected very interesting associations. It is made of the old oak found in the ruins of S. Augustine's, Canterbury, at the time it was restored to the Church, and rebuilt as a missionary college. It is shod with metal, has an 'Agnus Dei' carved in the floriated head, and is adorned with colour and gilding. It was presented, several years ago, to the Bishop, by Mr. Beresford Hope. In the sanctuary are three *sedilia* on the south side, quite plain, the eastern one being on the upper step. On the north is a neat bracket credence, and a plain Bishop's chair. The altar is surrounded by an open arcade of detached shafts and cusped arches, the upper surface being inlaid with five crosses of holly wood. The sanctuary rail is rather slight. All the furniture of the church which we have enumerated—altar, *sedilia*, Bishop's chair and throne, stalls, pulpit, the panelled fronts of the galleries, the seats in the nave and transept, the low wainscot around all the wall, and the organ-case—are of solid black walnut.

"The glass is of very good manufacture, by Sharp and Steel, being of trefoiled and pointed quarries, with coloured borders and heads, in all the windows except the four triplets and the eight lantern windows. The triplets are filled with rich pattern glass, with emblems in medallions, in which the colours are very successfully harmonized. The altar window is the richest, having a red cross with golden glory, amid clouds, in the central light (not in the purest ecclesiastical style, however,) the Dove in the head, the wheat-sheaf and grape-cluster in the side lights. The effect of these richly coloured windows is slightly heavy for want of a little sprinkling of *white* light. The three side lights of the chancel are memorials. In a broad band across the centre (not in good taste) they bear the following legends:—that on the south side of the sanctuary 'In memoriam Rev. Johannis Talbot, A.M., hujus Ecclesie Fundatoris A.D. MDCCIII;' that on the north side, 'In memoriam Rev. Caroli Henrici Wharton, D.D., hujus Ecclesie Rectoris A.D. MDCCXCVI. MDCCCXXXIII;' that on the south side of the choir bears a similar inscription in memory of the Rev. Mr. Winalow, formerly the Bishop's assistant in the parish. These windows, except in their inscriptions, differ in nothing from the other side windows of the church.

"But the most striking feature of the interior is the polychromatic decoration, which is the most brilliant and successful specimen yet given us by Mr. Akeroyd, of his skill. The ciplings of nave, transept and lantern are of deep, pure ultramarine blue, the principals, purlines, braces and joists being adorned with plain red, white and green. The chancel roof is far richer, the blue being relieved with roses and lilies, and the beams being delicately picked out with flowers and foliage. The east wall, from the string-course under the window, is divided into three compartments, the two at the ends having a blue ground, the larger, in the centre, being of red; and the diaper-work in all being bold and effective. Over the altar appears the *throne* in a glory, very elaborately wrought out, a floriated cross being on either side. Under the string-course runs the illuminated inscription:—'God so loved the world that He gave His only-begotten Son, that whosoever believeth in Him should not perish, but have everlasting life.' S. John iii. 16. (The *reference* should never be added. It is to be taken for granted that good Christian people *know* the words to be those of Holy Scripture.) The front of the altar is the richest of all, being mainly of red and gold. A delicate sprig runs round the

chancel windows and door. The roof of the south porch is also very prettily picked out with white flowers on a blue ground; and over the south door is the illuminated text, 'Keep thy foot when thou goest into the house of the Lord.' Such truly beautiful specimens of ecclesiastical art as this—richly solemn yet with nothing gaudy or tawdry in effect—will speedily render wall decoration as universal in our new churches, as stained glass.

"The dimensions are as follows:—chancel 35 feet deep by 23 wide; transepts, 32 by 23; nave 95 by 23. Height of walls to eaves 20 feet: to ridge 40; to tower cornice 60; to top of cross on spire 174 feet.

"The cost of the whole of this beautiful new edifice has been about 50,000 dollars."

This church was consecrated on the 10th of August, forty clergy being present.

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### FETIS ON CHORUS SINGING.

*A Treatise on Choir and Chorus Singing.* By F. J. FETIS, Chapel-Master to H. M. the King of the Belgians; Director of the Conservatory of Music, Brussels; Knight of the Legion of Honour; &c. &c. Translated (with the kind permission of the author) into English by the Rev. THOMAS HELMORE, M.A., Priest in Ordinary, and Master of the Children of H. M. Chapels Royal; Precentor of S. Mark's College, Chelsea; Hon. Secretary, in musical matters, to the Ecclesiological late Cambridge Camden Society, &c. &c. London. Novello.

We cannot better introduce this work to our readers than in its own commencing words:—

"The colouring of the expression, and the shading, which add so much power to the effects of music, have been perfected with much care, for more than thirty years, in Orchestras; and we have in our days arrived at results which formerly were not thought possible. Why is it not the same in our choirs and choruses? Why in our churches and theatres are we scarcely able to mark in an imperfect manner some difference between the loud and the soft of the voices? Why are accuracy of tone, pronunciation, true rhythm, and accent, so much neglected by the directors of choral masses, especially in France and Belgium? Formerly all these branches of the art, united to the beauty of the voices, added an inestimable value to the beautiful compositions heard in the choir of the pontifical chapel at Rome. The true tradition still exists in this chapel, but the soprano and contralto voices have lost their power. The effect of these perfect traditions was so beautiful, that the compositions of Palestrina and other great masters do not seem to be the same when they are executed otherwise than in the pontifical chapel."

That the aim of the work, as far as relates to the perfecting of quire-singing, is thoroughly in accordance with the objects of the Ecclesiological Society, will be seen if we consider that the elaborate delicacy of vocal performance for which the Sistine Chapel has been justly celebrated is only an application of a principle held in common

by all mediæval church architects and workmen, *to make the best of whatever material they had to deal with, within the limits of practicability.* We need only look at the diligence displayed in their stone, wood, metal, and embroidery work; and we shall not doubt that the traditions respecting the performance of the music of Palestrina and his school are genuine, and deserving of close attention on the part of church musicians.

Some treatise, therefore, was needed in this country which should take up the subject where Hullah's Manual leaves off, and assist our quires in attaining that finished delicacy of performance which is a main part of the ideal of choral singing. A French work of this kind, by a musician of some eminence, having come under the notice of our Honorary Secretary in musical matters, it was an obvious step to translate it, which he has done faithfully. To quote the words of the translator's preface :

"Nothing in the original has been omitted, nothing altered; in the translation no attempt has been made to disguise its being primarily written in French, and for French use; the same figures of speech, and the same style of expression have been retained, as far as possible, in the English version."

We do not mean to express a wish that Mr. Helmore had taken a different course, and endeavoured to improve upon the work of M. Fétis, yet we must own that we are not perfectly satisfied with it. It is evidently calculated quite as much for the training of opera choruses as of church quires; and, from the way in which examples in various styles are mixed together, it seems that the author expected that the same quires, in general, would have to sing in churches and in theatres. This may be the case on the other side of the channel, but happily it is not so here. It seems to us almost an axiom, that in a work for the use of church quires, the first examples should be from the purest and best school of vocal music, and only moderately difficult exercises in the free styles given afterwards; whereas in the present work the very first examples in harmony are in a late style, and, though Palestrina is not altogether neglected, far the greater part of the exercises are from the later schools, and a good many of them next to impossible to sing. As a reason for giving such, M. Fétis says,

"Choral modulations into the least analogous modes may be executed without much difficulty, if the movements of each part present only diatonic and chromatic intervals, ascending and descending by semitones; but if these modulations contain such intervals as the imperfect fifth, the tritone or greater fourth, the augmented second, the augmented fifth, or diminished fourth, then the infonations become difficult. They are so in general to most singers, and become more so in choruses, where the uncertainty of one individual communicates itself to those near him. It is therefore the more necessary to overcome these difficulties by exercises, since the composers of the present day are so little careful in their manner of writing vocal music, that the instrumental style has passed into music intended for voices, and there the intervals of which we have been speaking are frequently employed."—(p. 11.)

It would be distressing to be obliged to say to a carpenter or stonemason, "Whereas architects of the present day are so little careful in

their manner of designing for wood and stone carving, that the metallic style has passed into designs intended for wood and stone, you must try to overcome this difficulty at the expense of a great deal of time and material": but this is exactly analogous to the passage just quoted. We have happily less to do with such ignorant composers in this island than many foreign quires have, and we hope for a time when no singer will have anything to do with them. The essential difficulties of good singing are so great that we ought not to tolerate the practice of burdening and discouraging singers with wantonly created difficulties in addition.

But it is to be remembered that this work of M. Fétis is intended as a guide for the quire-master, not as a book of exercises for the members of quires; and that which would do harm if forced upon their attention may become harmless through his superior knowledge. The author himself says modestly in his preface (and we can sincerely echo his words),

"I am far from thinking this work as good as it ought to be, for the subject is new, and imperfection is inseparable from a first attempt; but such as it is, I hope it will be useful, and that it will in time effect some progress in the art of duly executing the inspirations of composers of genius."

He adds—

"As for the exercises, which may lead vocal masses to a good execution of music, they are scarcely more than indicated in this work, because I did not wish to make it too voluminous. To complete its usefulness, I shall publish a collection of these exercises, arranged for different kinds of voices."

We hope that if (or when) these exercises are published, Mr. Helmore and Mr. Novello will again combine, in order to render them available for English quires, and also that they will be printed with fewer errata than we have observed, with regret, in the examples given in the treatise.

## CUTTS ON CHURCH FURNITURE AND DECORATION.

*An Essay on Church Furniture and Decoration.* By the Rev. EDWARD L. CUTTS, B.A., Hon. Secretary of the Essex Archaeological Association. London: Crockford. 1854.

THIS volume is a reprint of a paper that was published as a supplement to the *Clerical Journal*. It is difficult to notice it favourably, for there is nothing in it which has not been done far better before, and the compiler has not taken care to state very fully, in all cases, from what quarters he has borrowed his materials. It naturally happens that when so many persons have compiled papers on various points of church arrangement or church fittings, with a merely temporary purpose or to be read at local meetings, and so many of these compilations having injudiciously appeared in print, with their author's names indeed,

but without any pretence at originality of research or argument, that facts or theories may come to be credited to writers who have no claim whatever to their discovery or origination. But a compiler of so much pretence as Mr. Cutts should have sifted his authorities, and have gone to the fountain-head for his information. However, upon the whole, the treatise is fairly well done, and may disarm prejudice in certain quarters. But for ourselves we have no sympathy with æsthetics which are dissociated from a sound faith and an earnest religious practice; and we more than fear, from several indications in the volume before us, that its compiler has not accepted that high doctrine of the sacrament of the altar which is alone the key to, and the justification of, a correct ritual. Be that as it may, his ritual belief is curiously out of proportion. For example, though he decides in favour of screens, he insists on a reading-pew in the nave. He advocates altar-chairs facing west, and talks of the "communion-table" as if this were a correct or authorized term, and at the same time argues for the use of the proper eucharistic vestments. He is particularly strong as to the necessity of reviving polychrome, and often writes very sensibly on this subject. A considerable part of the book is occupied with discussing textile fabrics and encaustic tiles, which are largely illustrated by woodcuts borrowed from various tradesmen's catalogues. Other designs, for metal-work, &c., are exceedingly inferior, and this practical part of the essay—a kind of popular *Instrumenta Ecclesiastica*—is the worst executed of all. In discussing fonts, Mr. Cutts makes a theological blunder in constantly using the term "aspersion" instead of "affusion." After rambling over the whole field of ecclesiology, Mr. Cutts concludes with some good advice about funerals, quoting our own tract on that subject, not indeed from its own pages, but from an extract given in Mr. Pinnock's *Clerical Papers*.

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## SOME QUESTIONS ON CHURCH FITTINGS.

*To the Editor of the Ecclesiologist.*

DEAR SIR,—Being about to put my church in order, there are many small practical matters of detail on which I feel doubtful. I have sent you a string of queries, which if you would print and answer, you would much oblige me and afford aid, I am sure, to many others similarly situated to myself. If you will kindly answer these, I have more in store. I should possibly find most of these queries answered on a re-reading of the old volumes of the *Ecclesiologist*, but you will I hope save me this hunt. I think the time has now come when great good would be done, if you would take up each minute point of church arrangement and furniture distinctly, and with the advantages of all the discussion that has arisen since the first starting of your society give some simple and minute rules on each point, which would now come with greater authority, and be received with less prejudice.

Yours faithfully,

T. J.

1. In dividing the men and women, on which side of the church should each sit? Is there any strict rule in this matter?
2. Would you so divide the poor, unless you could carry it out through the *whole* congregation?
3. Do you object to a single stall on each side of the chancel, and of the low screen, for the rector and curate, or other two clerks, as may be? Which stall should the rector assume?
4. Do you object to cushions or carpets for the seats, if they are used uniformly throughout?
5. Ditto, to uniform cocoa-nut matting for floor?
6. Would you prefer a parclose at the tower-arch, or keep it entirely open?
7. Would you consider the panels of a low chancel screen a good place for elaborate figure wood-carving of Scriptural subjects?
8. If only one altar-cloth, which is the preferable colour?
9. Can gold be used effectively and without more than common tarnishing on Utrecht velvet?
10. What form of kneeling hassock should be used at the altar-table?
11. What is the best form of vessel to collect the offertory alms in a small village church?
12. Is it advisable to have fixed and marked seats for the churchwardens? If so, where should they be placed?
13. Would stamped leather hangings of ancient pattern be good for a vestry?
14. Do you advise a desk for books, according to the canon and injunctions? Where should it be placed? and what should the books be?
15. Will you give a list of appropriate texts for different parts of the church?
16. Would you place a text over an alms-box? If so, on the wall or on a plate of zinc, or otherwise?
17. Is there any objection to a credence in the form of a small moveable table, where the erection of a stone one might give needless offence?
18. Of what form and kind should the carpeting of the sacrarium be?
19. Should there be a small desk before the sedilia?
20. Of what form and stuff should the hangings at the back of the sedilia be?

#### ANSWERS.

1. The men ought to be placed on the *south*, and the women on the *north* side: or, in case the division is made across the axis of the church, the men should sit eastward, and the women westward, of the line of separation.
2. We think so. Practically, the poor still retain the practice in many parts of England.
3. We are not sure what our correspondent means by this question. We think that two single stalls as he speaks of are better than an unoccupied chancel. If however the chancel is filled with a number of

stalls, we should prefer them to be uniform, rather than distinguished into two classes. But there may be cases in which it may be expedient to add greater height or ornament to the stalls occupied by the clerical members of a choir. The proper place of the *parochus* is the westernmost stall or seat on the south, or *Decani*, side. The whole theory of a choir, even in a parish church, seems borrowed, *mutatis mutandis*, from the cathedral model.

4 and 5. If the cushions, carpets, and matting be indeed *uniform*, the only objection to their use can be an æsthetic one, arising from the particular circumstances of the church. No arbitrary rule can be propounded on this matter.

6. The answer to this question must depend on the nature and use of the tower. In many churches a parclose across the tower-arch would injure architectural effect; and, in cases where there is a separate ringing floor, would be quite needless. In particular instances, where the bells are hung from the floor, and where the ringers cannot be kept in order, a parclose may be a good thing. But even in this case, we think we should prefer a curtain, which could be drawn aside when not wanted. The ancient custom was to leave the tower-arch open.

7. If such carving can be had, we should think the panels of the screen an excellent position for its display.

8. We have always said that, assuming the old English custom of colours for altar-hangings, *green* was more often right than any other colour.

9. Gold itself, especially unless it be of the best kind—which is not easily procurable in England—is sure to tarnish in time. But where it can be had, it is better than yellow silk, its ordinary substitute.

10. If any hassock be used at the altar, we think it should be a small softly-stuffed oblong one, with its upper side worked or embroidered.

11. It has always seemed to us that, reserving the alms-dish for the reception of the bags, the actual collection of alms is best made in small velvet bags, which allow the donors, especially the poor, to conceal the amount of their offerings. It was an almost universal practice in English churches to collect in wooden boxes, which were half covered, so as to hide the money placed therein.

12. We much doubt whether it is necessary as a general rule to appropriate seats for the churchwardens. But of course there may be places where it would be very expedient to have some such officials placed, to keep order, near the door, or near that part of the church where the laity of the parish are wont to congregate.

13. We see no possible objection to the plan proposed.

14. We have always thought that the present multiplication of cheap books, and the diffused knowledge how to read, had antiquated the custom referred to, and made it unnecessary to restore the practice where it has fallen into disuse.

15. 16. We will consider our correspondent's suggestion of giving a list of suitable texts. We are not sure that this practice has not been carried in many modern restorations to a needless extent. We

have a strong objection to inscriptions on zinc-plates—*purpurei passi* as they have often been made to the dilapidated walls of a long-neglected church. An inscription should be painted either on the ornament to which it belongs, or on the wall itself.

17. A credence-table may be of any kind or shape, moveable or immovable, as may be found most convenient.

18. If the sanctuary be laid in encaustic tiles, it will scarcely need carpeting.

19. The sedilia, if properly used,—that is, only during the Eucharistic service,—will require no desk before them. It is against all precedent to have such a desk.

20. This must depend on the form, and material, and place of the sedilia. There are now many fabrics of good material and design, manufactured for church hangings and similar purposes.

### S. MARY REDCLIFF, BRISTOL.

It is with great concern that we hear of difficulties that have arisen in this parish which threaten to hinder, at least for a time, the works of restoration in progress under the energetic vicar, Canon Madan. It appears that Mr. Madan has printed and circulated a very temperate letter, stating that, when the re-arrangement has advanced sufficiently, he proposes to make some alterations—not, we may add, before they are needed—in the way of performing the public services. We extract a sentence from his letter.

“The alterations then, which I propose to make, and which I will enumerate more particularly hereafter, may be thus generally summed up. They are,—‘Whatever is required to bring our public worship into simple, full, and honest conformity to the rules of the Church of England contained in the Prayer Book. Whatever is plainly and unquestionably ordered, that I desire to do. Whatever is plainly and unquestionably forbidden, that I desire not to do. And as to all other things, which are left open by the Church, to be done or not to be done, I truly desire to consult your interest and your wishes, reserving only that right which belongs to me,—the right of deciding what is to be done, according to the best of my judgment, but subject always to the approval of him, whom God has set over us in the Church—the Bishop of the Diocese.’”

After some argument, characterised by great moderation, the proposed changes are thus enumerated.

“1. There is only one place in the morning and evening prayer, where singing is positively appointed;—I mean after the third collect. At that place we do not sing. But after the Nicene Creed, where it is not appointed, we do sing.

“There will be an anthem or psalm sung after the third collect, and not after the Nicene Creed.

“2. The rubric, after the Nicene Creed, says, ‘Nothing shall be proclaimed or published in the church, during the time of divine service, but by the minister,’ &c.

“Therefore I, or my curates, will give out the psalms instead of the clerk.

"3. The next rubric says—'Then (that is, immediately after the Nicene Creed,) shall follow the sermon,' &c. And the next—'Then (after the sermon,) shall the priest return to the LORD's table, and begin the Offertory,' &c.

"This I shall simply obey.

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"4. The rubric, after the Communion service, says, 'Upon the Sundays and other holy days, (if there be no communion,) shall be said all that is appointed at the communion, until the end of the general prayer, (For the whole state of CHRIST's Church militant here in earth,) together with one or more of these collects last before rehearsed, concluding with the blessing.'

"This will be simply obeyed.

"5. The rubrics at the beginning of the public baptism of infants, say, that 'It is most convenient that baptism should not be administered but upon Sundays and other holy days,' &c. &c. 'Nevertheless, (if necessity so require,) children may be baptized on any other day.' Also, that baptism is to take place immediately after the last lesson at morning or evening prayer.

"At one service on Sundays, and holy days, baptism will be administered, after the second lesson. But, 'if necessity so require,' it will be administered on other days.

"6. On all saints' days and holy days, for which services are appointed in the Prayer Book, those services will be used.

"In the preface Concerning the service of the church, it is directed, that 'all Priests and Deacons are to say daily the morning and evening prayer,' &c. &c.

"At present there is morning prayer only on Tuesdays, Thursdays, and Saturdays. There will be morning and evening prayer every day for the future.

"With regard to the wearing the surplice throughout the whole service,—in the pulpit as well as the prayer-desk—the case, I believe, stands thus:—

"1. The 58th canon begins as follows, 'Every minister saying the public prayers, or ministering the Sacraments or other rites of the Church, shall wear a decent and comely surplice, with sleeves, to be provided at the charge of the parish,' &c. &c.

"2. No authority whatever, as far as I know, is to be found in the authorized rules of the Church for wearing a black gown during any part of the public worship.

"3. In every parish of the land, the churchwardens are required by law to provide, at the charge of the parish, every thing necessary for the decent performance of divine service. And they are required to provide a surplice, and do provide it universally. But they are not required to provide a black gown, and never do provide.

"4. In the Prayer Book, the sermon is appointed to follow the Nicene Creed, and after the sermon the minister is to return to the LORD's table and begin the offertory, &c.; no word being said of any change of dress, or time allowed for it."

We understand that in consequence of the publication of this letter, the vestry have passed a resolution threatening to put a stop both to the re-pewing and to the restoration of the church. The Vicar, however, will be firm, and it remains to be proved what power a select vestry, self-elected, really has to put a stop to works which are in progress under a legal faculty. It is a very important case, and we earnestly hope that so well-meant and necessary a restoration—though, as our pages would show, we have not been able to express an unqualified approbation of the works—will not be hindered by this most preposterous opposition.

## MEETING OF THE OXFORD AND WORCESTER DIOCESAN ARCHITECTURAL SOCIETIES AT COVENTRY.

THE first joint meeting of the above societies was held at Coventry, on Tuesday, June 20th. Although the Worcestershire Society had been originated in this city (chiefly through the exertions of the Hon. F. Lygon and E. A. H. Lechmere, Esq.), it was deemed desirable to attach the Coventry Archdeaconry to the undertaking, by holding the first meeting in that ancient and very interesting city.

The initiatory meeting was held at S. Mary's Hall. In the hall was exhibited a choice collection of books by the Oxford Architectural Society; spurs and swords dug up in the bed of the river near Coventry; plate and specimens of stained glass from Messrs. Skidmore's, with gas standards for Newark church; a crosier for the Bishop of Graham's Town, designed by Street, and manufactured by Messrs. Skidmore; a service of Communion plate, enriched with jewels and *champ levé* enamels, for Aston church, Birmingham, &c. Letters of apology were read from the Bishop of Worcester, Lord Lyttelton, and others pleading unavoidable absence.

The Ven. President then delivered his opening address. He said—  
 "I have been asked by Mr. Lechmere, the founder of our Diocesan Architectural Society—which I am glad to see inaugurated to-day, in S. Mary's Hall, in the city of Coventry—to preface our proceedings with some introductory remarks; and feeling, as I do, how much we owe to men like him, for their devotion to our Church and their efforts to promote its efficiency, I am only too glad to be in any way instrumental in furthering his views. But I was alarmed to find myself advertized to deliver an address on this occasion. For me, in the presence of some whom we see amongst us, who are famous for their acquirements in ecclesiological science, to attempt to deliver any thing didactic on the subject of ecclesiastical architecture, would be the height of presumption. This is not, of course, what was intended. What may be claimed from my office and standing in the Church is a plea, which I shall endeavour to urge simply, though earnestly, for those sacred fabrics—the holy and beautiful houses of God in our land,—some of them time-honoured structures, the heirlooms of ancestral piety; some the works and monuments of more recent munificence, of which, as an Archdeacon, I am one of the conservators, and which it is the object of this excellent society to secure from mutilation and disfigurement, and to stir up our countrymen to restore, to beautify, and to emulate. Now what it appears to me we want above all things to cultivate, as church-builders and church-restorers, is reverence, earnestness, and devout affection. We want to revive the spirit of David, and Solomon, and Josiah, and Hezekiah, and Nehemiah, and of the widow whose praise is in the gospels—yes, and of our own Alfreds, and Edwards, and Hookers, and Herberts. We want to give ourselves to God, and then we shall give readily of our substance to His sanctuary. It was well said, that no one can be a good

poet who is not a good man. I am sure no one is fit to engage in the work which we have in hand who is not religious—who has not a sense of God, and a love for the Church which He has planted amongst us; whose object in the erection and renovation of His house of prayer is not to show honour to God Himself. I am not going to enlarge upon the neglect—I fear I must call it the profanation of our sacred edifices in former days, on the then debased state of Christian art, on the disfigurement to which our churches were exposed, on the selfish encroachments and sordid appropriations by which they have been disgraced. All this is fresh in our minds: of all this we have instances not many miles from where we stand. We could tell of churches, and that perhaps within sight of noble residences, of which the dirt and desecration would hardly be credited in another age; of chapels used as lumber-rooms, of chancel arches blocked up with huge and hideous galleries, of family pews with fire-places and glass shutters; in short, of pens and snuggeries, and a wretched system of exclusiveness in the place where rich and poor meet together, in the presence of Him Who is the Maker of them both. We could tell of rich and elaborate church carvings used as scrapers for the feet, of ancient fonts converted into pig-troughs, or when retained in the sacred fabric employed as receptacles for all unseemly things, for clouts and bits of tallow candles, and odds and ends of all sorts; of Communion boards, used to pile hats and hassocks on, or even, as I believe was the case at S. Michael's, recently so beautifully restored, as a perch from which a young miscreant used to shoot the swallows which found free ingress through the broken windows. It may be said that this was the natural reaction from Popery. So men said when they picketed their horses in our cathedrals, when they hewed down the carved work thereof with axes and hammers, when they polluted our village churches with their foul and sacrilegious orgies, when they defiled the dwelling-place of the sanctuary of the Most High. So they justified the licentiousness which succeeded on the Restoration, as the revulsion to be expected from the moroseness and hypocrisies of Puritanism. But the real cause was impiety—the instinctive profaneness of the human heart—the old spirit of Sennacherib and Antiochus Epiphanes—which is innate in every heart, and indigenous to every clime—yes, and as characteristic of ungodly Romanists as of ungodly Protestants. Those who dislike the Church because they dislike control, and are alarmed at its quickened life and energies because they tremble for the reign of mammon, are pleased to ascribe our greater care for its fabrics and more devout observance of its ordinances to what they call 'Romanising tendencies.' . . . . Church architecture necessarily revived amongst us when the doctrine and spirit of our Church were understood and felt. When our hearts warmed to God, we learnt to take a pious interest in the house of prayer. We learnt to delight in worship, and therefore, in the place where we worship. And the way to secure sympathy for our present undertaking is to be devout, to be in earnest, to be religious, to deal with church architecture not as mere ecclesiologists but as Christians, not as affording scope for the gratification of our taste and the indulgence of our fancy, but as a venerable

service, an oblation of ourselves, an act of adoration. Why should we hold up a former generation to derision? We can all now have a fling at warden's wash and warden's gothic. How long have we been such ecclesiologists ourselves? Were we never in our own persons on somewhat intimate terms with Messrs. Compo and Cheap Church? Did we never connive at the erection of a gallery—never turn an old font out of doors, and substitute a tea-caddy in its stead—may, never perpetrate that culminating atrocity, the erection of a high deal pew? I remember our excellent friend, Mr. Cooke, of Cubington, once saying to me, with a shiver, 'Why I put up those horrid galleries myself.' And in turning over the other day the pages of the *Ecclesiologist*, I found a trenchant article on my own church restoration; and my only comfort was that the reviewer was somewhat indiscriminate in his strictures, and noted with special reprobation what happened to be a work, not of mine, but of Pugin's. In fact we were then all beginners, and had not Bloxam and Poole to go to, and such like authorities to consult; but had to feel our own way, and then to teach our architects. Well, we have most of us now got enough of science to detect the blunders of others, and smile at our own; have almost all got a sense of the architecturally ludicrous. May I be permitted to say that what we chiefly want is a greater sense of religious reverence—more awe for sacred places—more of the patriarch's veneration when he said, 'How dreadful is this place; this is none other than the house of God, this is the gate of heaven,'—which was inculcated in the words, 'Put off thy shoes from off thy feet, for the place on which thou standest is holy ground.' There is nothing our countrymen more resent than shams. Tell them that you reverence God's house because He has set His Name there, and they will understand you. Show them by your air and manner that you are devout, and they will respect you. Let your charities keep pace with your ecclesiological expenditure, and they will sympathize with you. Make them feel that in restoring and beautifying churches your object is to promote decency and devotion, and the more seemly celebration of the worship with which they are familiar, and to which they are attached, and they will co-operate with you. But let them suspect you of unreality, and you lose your hold on them altogether. They will respect what they may consider even the enthusiasm of the religionist, but they have no toleration for the whims of the dilettante. We must eschew above all things *unreality*, both in our buildings and in our services. Plaister to counterfeit stone, imitation woods, paint and stucco, florid ornamentation when the fabric it bedizens is unsubstantial, doorways like that of Hartshill church, of which the size and pretensions are out of all keeping with the interior—in short, whatever is counterfeit and fictitious, is essentially inconsistent with an architecture which ought to be the expression of a religion, the characteristic glory of which is truth. So to be intent upon what, after all, are non-essentials, while perhaps we neglect positive obligations—to be punctilious about the form while the substance escapes us,—what is this but to prejudice the Church's cause, and stultify its profession—to attach an air of imposture to religion itself? On this topic may I

be allowed to speak less as a connoisseur than as a clergyman, not so much as the member of an architectural society, but as an officer of the Church? Well, then, I am afraid that we in holy orders are not always sufficiently alive to the sensitiveness and keen-sightedness of others, as to what may appear perfunctory and merely professional in our religious services. At the risk of being thought to sermonize, I will instance what I mean. An irreverent way of entering and leaving church; voices heard from the vestry, while the congregation is waiting for worship; less of devotion in the reading-desk than of earnestness in the pulpit. All these things mar our usefulness. 'I have seen,' said to me a pious layman, whose tastes, I may observe, would be considered mediæval, 'I have seen some of the younger clergy attach great importance to postures and processions during the time of Divine service, who could hardly be kept from wearing their hats, and talking loudly in the church, in the absence of the congregation.' A word to the wise. So in constructive and decorative art, as applied to ecclesiastical buildings, what appears to me ought to be the paramount aim, as it is the characteristic excellence of the great masters of church architecture, is the seriousness, the reality, the religious fitness, which consecrates a work. No one, I think, can have visited either the splendid church now erecting in Margaret-street, London, or the village-church of Helidon, in a neighbouring diocese, with the parsonage recently erected there by the same architect, without feeling what I mean. In all these buildings, though one of them has been constructed almost without regard to expense, the object having been to give of the best to God's house, and the others with an exact attention to economy, there is the same earnestness, the same truthfulness, the same reverential sense of religious fitness. It may provoke a smile when I say that to me these buildings are full of holy teaching—they preach the beauty of holiness—they proclaim, 'Holiness becometh Thine house, O God, for ever.' The forms, the proportions, the materials, the colours,—each brick and stone seem to have been arranged, as I doubt not they were, with a reverent solicitude to glorify God and foster veneration in the human soul. Some will call this a rhapsody; but I can tell you, and there are those who will echo what I say, that it is possible for an architect, as it is for a painter and a poet, to be a great religious teacher. Ladies and gentlemen, I have detained you too long from more attractive observations. I will only say in conclusion, that it is this reverence for God in the place where His Honour dwelleth, this reality and truthfulness in construction and detail, this severe and sacred attention to the minutest particular in the appointments and services of religion, which I trust it may be the end of this Society to foster. It is such an aim that will stamp it with value and secure its success. I fervently hope it may be the means of cherishing in many hearts the love of the true, the real, the beautiful, the holy; of drawing our souls to the sanctuary, of enkindling devotion to God Himself, and causing us to exult to honour Him with the best and choicest we possess. I hope that this will be especially the case in our great towns, where such multitudes congregate together, where the influence of the temporal and the mundane is most felt, where consequently men are most in need of outward objects

to recall God and things divine, and where, if there be the will, there are more abundant means to place the house of God at least on a par with the dwellings of man. The Church's work is to be done in great towns: in great towns of old were its triumphs won. Must I not add with grief and shame that of later days it is in great towns that the Church has done least, and is least felt? Who will do her work in the great cities? The rich, the intelligent, the energetic, the men of the finest minds, the acutest sensibility, the largest powers; the great capitalists, the professional practitioners, the cunning artisans, are there: those who are mightiest for evil. Yes! and there, too, the most untaught, and untutored, and embruted; the most open to temptation, and the least prepared to resist it; the multitudinous throng of our sentient, suffering, sinful fellow creatures. We can hear the tread of their feet, the hum of their voices, the roar of their machinery, the cry of their necessities. And shall not Christian art, Christian science, and Christian philanthropy flourish there? Shall not the throne of God be planted where the throne of mammon is? Shall not those to whom God has given most do most for Him? And if I may be allowed a word of more local and therefore appropriate application, will not the men of Coventry work out their own task, and by doing so provoke the emulation of others? What they have done for S. Michael's will they not effect for Holy Trinity and S. John's? Shall the beauty of the church they have already restored not be surpassed by the beauty of its sisters? And may we not hope that even Birmingham will at last learn a lesson from Coventry, and the churches of that stirring and populous city furnish one day to the rest of the archdeaconry something else than a negative example."

The Rev. G. Ayliffe Poole, Vicar of Welford, next read a paper on Baginton church.

The Rev. W. K. R. Bedford, Rector of Sutton Coldfield, then produced his paper on "Heraldry in Churches."

The Hon. F. Lygon was next called upon to read his paper "On the influence of detail on general design." He said—

"It is, I believe, a principle now almost universally admitted, that all works of art, whether consciously or unconsciously to the mind of the artist, do nevertheless in their style and design set forth the tendency of his mind; and when a similar result occurs in works of the same date, we conclude that it indicates some similarity of temper in the tone of the artists and their employers, and thence we are able to deduce with more or less accuracy the prevailing temper and spirit of the age. And, as this is true of other arts, so especially of architecture, which embodies and absorbs all other arts, the principle will hold true in a more remarkable manner of Christian art in our own country. The enduring and quiet simplicity of Saxon architecture acquired a richness not its own when the accomplished Norman brought more decorative skill to layish on the ruder structures of his conquered foe; and the pointed arch realised that which both Norman and Saxon struggled to achieve, namely, the developement of vertical lines, when the Second-Pointed style exhibited the perfection of Christian art, and expressed 'the beauty of holiness' in the ages of Faith. So, again,

in the Third-Pointed style, the monotony of human worldliness and selfishness is produced and reproduced, and its stiffness and secular character creep out through all the gorgeous details, which shed a borrowed lustre over its decaying life, and at last the debased style of Elizabeth and James is no less the natural result of the splendid meagreness and unspiritual bombast which belonged to Tudor architecture, than the subsequent outbreak of Puritans against Church and State legitimately resulted from the loosening of belief and pandering to the pride of human intellect, which was the immediate result of the Reformation. And yet later, the classical taste of the last century is announced by the affectation and pseudo-imitation of the ancients; which induced our grandfathers and great grandfathers to destroy and neglect, as barbarous, those triumphs of mediæval faith and skill which it is our proudest boast to imitate, cherish, and restore. And still more recently the lesson is not less instructive: mediæval artists had exhausted their skill, and left none behind to hand on the great principles which guided them. Wren and his coadjutors had striven to infuse life and spirit into reproductions of foreign art, at once alien from the character of the English and unsuited to a borrowed home, but they had striven in vain, and so their efforts to renovate architecture languished and failed. Some however there were, even then, who discerned the absurdity of reviving in England the exploded beauties of the Pagan world, but yet they had not earnestness or power to summon from the tomb the spirit which animated the great men of the middle ages, and so arose the school of modern Gothic, whose apostle was Wyatt, the devastator of Salisbury. And thus we have gone stumbling on, till Mr. Pugin, whose loss we can never sufficiently deplore, sounded the trumpet, and raised a crusade against the modern Gothic. Any work of art is only valuable so far as it proceeds from the mind, and this qualification cannot be said to belong to those accumulated masses of parts for which the reputation of highest artistic excellence is so boldly challenged. It is far better to have a simple and correct design than to borrow the most beautiful details, and to foist them on an ugly carcase. Consistency and truth require this at our hands, and it is the very foundation of all that is magnificent and noble in architecture. Detail should always be subservient to the general design, and not unduly exalted at the expense of all symmetry and propriety; the neglect of such would seem to be the chief cause of modern failures. We have not learnt to distinguish as rigidly as we ought between what is essential and what is merely superadded ornament, and since this is the prevailing fault we should combat it by every means in our power, and regard with jealousy all irrelevant ornamentation. The florid taste which has prevailed of late must be met and compensated for by proportionate severity, so only may we hope to preserve that combination of convenience and beauty which so admirably distinguishes mediæval art, and I have insisted more particularly on what is termed mediæval art because experience has fully shown that in England, at the present day, we can adopt no other style than that which our forefathers brought to such perfection, unless we have recourse to most ludicrous

expedients to soften down incongruities and discomfort. And it is the boast of England that in no other country did mediæval art reach such perfection. Westminster and Ely, Winchester and Worcester, when unmutilated by the spoiler, might safely defy all comparison. English embroidery was famed throughout Christendom, and Professor Cockereil has satisfactorily shown that the unrivalled sculpture of Wells was in the main the work of Englishmen, and that too, says Flaxman, 'two years after the birth of Cimabue, the restorer of painting in Italy, it seems to be the earliest specimen of such magnificent and varied sculpture that is to be found in Western Europe.' Shall we then import from distant lands and other climes unfitting ornaments and detail, whose individual beauty cannot compensate for their unreality? Shall we covet distant forms of beauty merely because they are not and never can be ours? Although we may mock their shape and proportions and imitate their minutest graces, they will still be strangers in a strange land, and will plead silently indeed, but the more earnestly, and bid us repent of the neglect and contempt we have shown to the choice treasures we possess of native art. Mediæval architecture shall even yet fulfil our wants, and if treated with bold honesty and reality will yet enable us to revive the faded glories of the past. Not that everything Gothic is to be an object of admiration and imitation, but of examination and inquiry. The principles of design, which guided the great mediæval architects, these we should seek out—we should work as they worked, in the same spirit of truth and sacrifice, and so may we hope to be further lighted on our ways by brighter rays from the lamps of power and beauty."

After the business of the morning's meeting, the whole party, under the guidance of the Rev. W. Drake and Mr. Skidmore, and accompanied by the Mayor, went to view the "lions" of the city. The embattled wall of the city, which had thirty-two towers and twelve gates, and was forty years in building, was pulled down by the second Charles, because Coventry had set his father and his army at defiance. There are, however, some fragments of it still in existence. A magnificent cathedral and priory was taken down at the Reformation. A beautiful Gothic cross, for which Coventry was formerly celebrated, was suffered to fall into decay, and the last fragments of it were removed in 1771. The Gray Friars, or Friars Minors, and the Carmelites, or White Friars, had each a monastery here. There are three ancient churches in Coventry, chiefly of the Perpendicular period, and one modern church, built under the Parliamentary Commission. The steeple of S. Michael's church, was begun in 1373 and finished in 1395. Trinity church is smaller than S. Michael's, and contains, on the wall above the principal arch, a painting of the Day of Doom, discovered and cleaned of accumulated white-wash some fifteen years ago. S. John's church is also ancient, but is still smaller, and greatly dilapidated, and is said not to have any two of its walls parallel with each other. All these churches have the line of the chancel inclining from the nave. The old hospitals, however, formed the greatest attraction for the exploring party. Bond's hospital, with its ancient external gallery and cross in quadrangle, and the

remains of the White Friars' monastery, with its interesting ambulatory and chapel. We must not, however, forget the ancient and beautiful civic hall, with its gems of art and its old associations. S. Mary's hall is twenty-one yards long, ten yards wide, and eleven yards high, and was built about the beginning of Henry the Sixth's reign. The most remarkable relic of the past to be seen here is perhaps the tapestry. This is in one piece, occupying the upper wall beneath the window, where the dais, or place of honour, was for the principals of the Guild. The tapestry is divided into six compartments: one was devoted to the figure of the Trinity, which has been cut out and a figure of Justice substituted, probably in the reign of Elizabeth, and which figure was made expressly for the situation it occupies, as appears by the border. A figure of the Virgin occupies another compartment; two others are filled with saints and angels; and the most important are the two lowest side compartments, representing Henry the Sixth and his Queen, Margaret of Anjou, attended by their court in attitudes of devotion.

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#### ARCHITECTURAL SOCIETY OF THE ARCHDEACONRY OF NORTHAMPTON.

THE usual bi-monthly Committee Meeting was held on Monday, August 14th, the Rev. Lord Alwyne Compton in the chair; and several members of the Society being present, the minutes of the last meeting were read, and the Rev. Charles Belgrave, rector of North Kilworth, and the Hon. and Rev. L. Irby, rector of Whiston, were elected members.

The following books were presented: *Archæologia*, vol. 34, from the Society of Antiquaries; *Transactions of the Institute of British Architects*, *Archæologia Cambrensis*, Catalogue of MSS., privately printed, from F. Worship, Esq.; the first numbers of two new *Archæological Magazines*, of the Wiltshire and Buckinghamshire societies, were presented by the respective societies, and the first number of a similar publication for the Midland Counties, entitled the "*Midland Counties Collector*," was laid on the table. It combines the features of an *archæological* magazine with those of a local "*notes and queries*." It is published at Leicester, and will be found a useful local medium for those shorter papers and inquiries, which are excluded from the volume of reports. An engraved copper-plate of a portrait of Lewis Dyve, connected with the parish of Harlestone, was presented by the Rev. J. M. Traherne; and a number of *Vitruvius Britannicus*, containing Woburn Abbey, by the Rev. G. A. Poole, who also presented a most valuable collection of his own very beautiful and correct sketches of Churches, and other buildings, and Architectural details within the Archdeaconry, upwards of 140 in number. For this interesting collection, which Mr. Poole hoped might be the commencement of yet larger contributions, the special thanks of the Committee were heartily given, and the

Librarian was desired to procure a large book, in which every parish of the Archdeaconry might have space assigned for Architectural illustration. In this way a very valuable foundation might be laid for a future County History, as it was proposed that notices of the different parishes might accompany the illustrations. If one person in every parish would undertake to collect drawings and engravings relating to it, and members of the Society and others would contribute from their portfolios general sketches or details, a series of volumes might be composed which would not be equalled in England. A sub-committee was appointed to endeavour to carry out this work. Mr. E. F. Law produced plans for the re-seating of Broughton church, at present encumbered with high square pews. The proposed arrangement met with the full approbation of the Committee; some suggestions made as to the position of the organ and the pulpit, were acquiesced in by the architect, and there is every reason to expect that this church will be added to the large number already in this county, where correct and commodious arrangement will tend to the greater devotion and solemnity of our admirable service. It was stated that great additional expense will be incurred in the restoration of Islip church, owing to the parishioners having determined to put up new oak roofs; the excellent spirit and taste with which this work has been entered into have led the Committee to recommend it strongly to the liberality of those who are not immediately connected with the parish. Mr. Law reported that it had been finally determined to open the east and west arches of the central tower of S. Giles; this communication of the carrying out of an object in which the Society had taken so strong an interest was received with the greatest satisfaction. The Rev. H. J. Barton exhibited the plans of the new church nearly completed at Deanshanger, in the parish of Passenham. The design is by Mr. B. Ferrey, of London, and the Committee expressed the opinion that, considering the sum to be expended, they had never had a more approvable design before them. It is in the style of the thirteenth century, the west front carrying a triple bell-turret on a recessed arch, with very massive buttressed abutments. The plans which from inadvertence had not earlier been laid before the Society, were so far advanced as to debar any considerable amendment, if any could have been suggested, but the only point which the Committee were disposed to criticise was a slight alteration in arrangements which it is not too late to carry out. The Rev. T. James exhibited a design for a new church, by Mr. G. G. Scott, at Shirley, in Surrey; he also stated that the substantial repairs in his own church of Theddingworth were being commenced by the parish. Mr. James exhibited from the Rev. J. Wetherall, a very good and simple specimen of fourteenth century woodwork, forming part of a parclose to the north chancel aisle lately opened in Rushton church. The rail appeared to have been rudely turned.

Owing to the Industrial Exhibition about to be held in the hall used for the Society's public meetings, the autumn meeting was obliged to be fixed some time in September, and Wednesday, the 27th, was the day named. It was proposed that, after the reading of the report, one paper only should be read on some architectural subject of general

interest, and a discussion afterwards invited; and Mr. James agreed to prepare a paper on "the present prospects of architectural development, as indicated by recent legislation, new materials, architectural literature," &c. A discussion ensued on the best materials for church roofs, some useful facts having been communicated by Mr. Poole and Mr. Law on the ill effects of lead laid immediately upon oak. The meeting then adjourned to see the new altar and rails at S. Peter's, and the state of the work at S. Giles.

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## NEW CHURCHES.

*S. Matthias, Bristol.*—This is a new church of unusual merit, built from the designs of Mr. John Norton. It has a chancel with a north-western sacristy, (clerestoried) nave of five bays, and two aisles, western tower, and a south-western porch. The style is Geometrical Middle-Pointed. The chancel is rather too short, but is well arranged as to its steps and levels, and has longitudinal stalls. There seems to be no screen, and there is a needless reading-pew, opposite to the pulpit, on the south side of the chancel-arch. The nave seats run through from an alley next to the side walls to the middle passage of the nave, which middle passage is inconveniently narrow. The roofs are good open specimens; the font has a pyramidal cover; the tower-arch has corbelled shafts. Externally the chancel has a pierced parapet, and pedimented buttresses, while the nave has a simpler ridge-crest, and plain buttresses of great projection. The clerestory is composed of five couplets of foliated spherical triangles. The windows are of good tracery. The tower is of three stages, surmounted by a spire. Its lowest stage contains a small west door below a fair west window; the middle stage has simple foliated lights. The buttresses, of four stages, of which the second and fourth are richly pedimented, die off below the belfry-stage, each side of which contains a couplet of adjacent lights in a recessed panel. Slender shafts, at the angles of the belfry-stage, support the corbelled bases of projecting angle-pinnacles, each of which is pierced with a niche containing a statue, and the four niched pinnacles are connected by a small embattled cornice. Above rises a lofty octagonal broach spire, enriched with three rows of pedimented spire-lights. This is the best work we have seen by this rising architect.

*S. Anne's Bedehouse Chapel, Lincoln.*—To the pretty and unpretending bedehouses built at Lincoln by Mr. Pugin, a chapel has lately been added from the designs of Mr. Butterfield. A lithographed view of the group, which we have before us, shows the new chapel to be of brick, a parallelogram in plan, with a south-west porch. It has a high roof, with a coped gable to the east, but (unless the drawing is wrong) a gable without coping to the west. From the ridge of the roof, about the middle, rises a very elegant octagonal turret, holding one bell, and surmounted by a slender *fîche*. The side wall shows a projecting cornice in moulded bricks, and two recessed constructional arches, within which are the windows, of three and four trefoiled lights respectively. The porch is pretty, and has a niche with statuary over

the door. We shall hope to see the building itself some time or other. The sketch before us shows that the new chapel harmonizes very well with the rest of the group.

*S. —, King's Sterndale, Derbyshire*, is a very small church, consisting of nave, south porch, and chancel, in First-Pointed, the side windows being single lancets, and the east window a triplet. There is also a bell gable. We can literally say no more, for a building more utterly devoid of all character we never saw. The prayers are said in the nave looking westwards, and the chancel is quite unfurnished; the seats are open.

*S. Bettws-Garmon, Caernarvonshire*.—This new church is composed of a nave, with bell-cot and apse, in Romanesque. The windows of the latter are single, those of the nave coupled, and connected with a sort of heavy semicircular discharging arch of cut stone in the masonry. The church seems well-intentioned, but not very successfully carried out.

The design for a proposed *Clergy College*, which has been put forth by Mr. E. W. Gooch, architect, is—we quite agree with the correspondent who sends it—a most inferior specimen of debased Perpendicular. It would be truly lamentable were such an institution, should it ever be founded, to be provided with collegiate buildings of so unsatisfactory a character.

*Trinity College, Dublin*.—This large building, as our readers may be aware, was rebuilt in the last century in the heavy cold classical style then in vogue. The provost and fellows are building a large pile to serve as lecture-rooms and a museum, which the university building wanted. While not departing from the general classical type of the remaining structure, they have sanctioned a courageous attempt, not only in the adoption, inside and out, of various coloured Irish marbles, but also in the use of foliated capitals, strings, &c., of a mediæval variety of ornament. Indeed we noticed the beakhead and billet mouldings employed. We shall be very anxious to see the result of this bold experiment to give life and variety to a mass of buildings now peculiarly sombre and heavy. The plan of this new building is by Mr. M'Curdy, a young architect of talent in Dublin. The elevations and decorations are designed by Sir Thomas Deane. The new campanile which the Lord Primate (Chancellor of the University) has given, is nearly completed. It stands in the centre of the quadrangle, and will also contribute much to the architectural improvement of the college. The design is a square rusticated basement story, which rises into an octagon, with four sitting female figures emblematic of the sciences at the angles. The whole is crowned by a cupola. The architect is Mr. Lanyon, of Belfast.

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#### NEW PARSONAGES.

*Halstead, Essex*.—Mr. White has built a parsonage-house for this parish, which is remarkable for its unusually picturesque appearance. It is of red brick, covered with old tiles; with horizontal lines of head-

ing bricks in black, and diagonal lines of white bricks. There are also projecting strings of bevilled bricks. We have seldom seen a perspective which looked more like a mediæval building. We believe, however, that internal comfort has not in this case been sacrificed to outward appearance.

*Langford, Bedfordshire.*—Mr. Norton has built a vicarage-house in this parish, on a somewhat large scale, and in an ambiguous style. The general effect is good, though the French gable on the oriel is scarcely in character with the rest of the building, and the feature itself is rather too small to be so treated.

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### NEW SCHOOLS.

*Ilam, Staffordshire.*—A very picturesque school has just been finished in a commanding situation in this beautiful village from the designs of Mr. G. G. Scott. It is a large single room, divided into two separate schoolrooms by a moveable oak screen. A single porch, in the middle of one side, is divided within into two separate entrances, and a bell-gable, instead of crowning the principal roof, surmounts the inferior ridge of the porch. The barge-boards are rather over-elaborate, but are intended, we imagine, to suit the ornate character of the cottages in the village. Within there is a dado of oak panelling, and the floor is most judiciously laid in blocks of wood. The offices are separated, and masked by high walls.

*Rode Heath, Cheshire.*—Mr. White has built here, for Mr. R. W. Wilbraham, a very simple dame's-school and school-house. The schoolroom is 26 feet 6 inches by 14 feet 10 inches, and at right angles to it is the dwelling, containing two living, and two bed, rooms. One of the schoolroom gables has a two-light window, with wooden tracery. The perspective is very picturesque, but without pretension. The gables of the dwelling-house are hipped.

*Haslingden, Lancashire.*—We have seen an engraving of new schools built in this parish by Mr. T. Holmes. They are rather ambitious, having two parallel roofs, of high pitch, with large windows in each gable, respectively of four and five lights, with tracery of foliated circles in the head. The side windows are of three foliated lights. A very ugly side porch is surmounted by a still uglier bell-turret, carrying a heavy stone cross. A clumsy chimney shows itself between the two gables. We are glad, however, to see, towards the top of the roof, five pierced dormer-like lights for ventilation.

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### CHURCH RESTORATIONS.

*All Saints, Hathersage, Derbyshire.*—This church, very beautifully situated on a bold upland in one of the finest valleys of the striking county of Derby, has recently been restored by Mr. Butterfield. The

design is that of a Third-Pointed church, somewhat imitative, as mountain churches often are, of earlier forms, consisting of western tower crowned by a spire, clerestoried nave with aisles, and chancel with a large northern chantry. The fittings, it is hardly necessary to state, exhibit correct ritualism, and in their design are indicative of the boldness which is the peculiar characteristic of the very able architect who drew them. Unfortunately, however, the woodwork also manifests the tendency to heaviness which is found in Mr. Butterfield's later designs in that material, and which we have already had occasion to point out. Mr. Butterfield is an artist of real and eminent talents, a fact which from our early association with him, it was our privilege first to proclaim, and which we sedulously upheld till we have found, to our great gratification, the general judgment of the architectural world accepting our foregone conclusion. We have therefore the greatest right, as it is the foremost duty for us, to criticise truly and impartially the works of this architect. In his reprobation of frippery and effeminate prettiness in wood carving, we entirely sympathise. But it is not surely necessary to become heavy and stiff in order to avoid these faults; and yet in the pulpit, the lectern, the stalls, the sanctuary-rails, the font cover, &c., of Hathersage, which exhibit the forms and the massiveness of stonework, the tendency towards these defects is very manifest. "*Decipit exemplar vitiis imitabile.*" We should dread copyists of Mr. Butterfield's style as there exhibited without Mr. Butterfield's abilities. The screen and stalls of S. Augustine's College Chapel were not so designed, and they are accordingly very beautiful. We should earnestly entreat Mr. Butterfield to return to his earliest style, in which he there showed himself such a proficient. The levels of the chancel proper and the sanctuary are well adjusted, and the flooring of encaustic tiles and stone is very felicitous. Mr. Butterfield always succeeds remarkably with his flooring. We wish we could approve the reredos, but honesty compels us to say that it is far from being a successful design. In the panel above the altar, tracery in relief is introduced of a flamboyant character, with no peculiar beauty or symbolism in its own design, and of course quite precluding the future introduction of any more suitable reredos in painting or carving. The whole is coloured,—rather coarse gilding, and heavy green, being the principal features. The panels right and left of the altar up to the window sill are inlaid with a tile pattern, consisting on either side of two square panels superimposed upon each other, having a S. Andrew's cross of green tiles, with a buff central one, in each; all four just alike. The design is heavy and the colour inharmonious, and the *motif* in no way accords either with the tracery above the altar or with the remaining church. The fact is that Mr. Butterfield's talent in floors crosses his way when he designs wall patterns. The panels in question would have looked very well as portions of a floor; where they are they are quite out of place. On the north of the sanctuary is a high tomb which has been very prettily restored, the original brasses being set into a new slab of black marble. Facing it are the sedilia which have been, as they should be, restored for use; and yet within the last year they have been masked by two arm-

chairs, frightful and enormous, in a sort of upholstery renaissance, which, as we heard, were occupied by royalty at Liverpool, and are therefore to be introduced into the chancel of a parish church, which neither in scale nor character is suited for them. We entirely sympathise with the annoyance which the architect must feel at the scale of his work being so seriously injured by such an incongruity, introduced so soon after it was completed. The ritual arrangements comprise a solid sanctuary screen of wood, while there is no division between the chancel and nave. We wish there had rather been a low chancel screen according to the accepted traditional use of the English and remaining Western Church. The stalls stand on stone platforms. Ought not these to be of wood both for acoustic reasons, which to a choir are of importance, and also because they form a portion of the stalling, and ought therefore to be constructed in its material rather than in that of the entire building? The east windows of the chancel and south aisle are filled with painted glass by Mr. Wailes, who has also put armorial glass into the south chancel window. We understand that two additional painted windows will shortly be added; the one the result of a local subscription, the other the munificent gift of Mr. Butterfield.

*S. —, Sompting, Sussex.*—Our readers will remember the fears we expressed some months since lest this most interesting, and in some respects unique, church, should be injudiciously restored by a non-professional architect. It is with unusual pleasure that we have now to announce that the works have been entrusted to the able hands of Mr. Carpenter, who will treat the building with all the care and tenderness that it deserves. We are unable in this number to detail the works that are contemplated.

*S. Moren, Lamorran, Cornwall.*—This small church, which when rebuilt some years ago comprized a chancel and nave of equal height and breadth, and a south transept, with a south porch adjoining the western wall of the latter, is about to be re-cast and enlarged by Mr. White. He proposes to add a north transept, matching that on the south side, and to build a small vestry between the new transept and the north side of the chancel. As the existing chancel is not larger than a sanctuary, and the building cannot be extended eastwards, Mr. White treats the present chancel as a sanctuary, inserting a sanctuary arch which will spring from detached circular shafts, and forming an ample *chorus cantorum* in the eastern part of the nave. We do not know that this arrangement could be improved. The new chancel will be guarded on three sides by low screens, and will be properly fitted. The pulpit will stand against the south pier of the sanctuary arch—an unusual position—but one very fit for a church of this plan. The seats, in the two transepts as well as in the nave, all face the east. Mr. White has raised the roofs to a good pitch, and has altered the windows into good Pointed ones of early tracery. The vestry is a mere lean-to, opening into the north transept, and not—as would surely have been better—into the chancel.

*King's College, Cambridge.*—The ancient brass lectern belonging to the chapel of this college is now being repaired by Mr. Skidmore, of

Coventry, at the expense of one of the members of that society, and will shortly be restored to its place in the choir. This lectern, which has a small statue of the founder on the top, was given to the college by Dr. Robert Hacomblane, who was provost from 1509 to 1528; he lies buried in one of the small side chapels on the south side, where there is an effigy of him in brass. The lectern, which stood in the choir on a raised platform, was removed by a vote of the college in the latter part of the last century. Some time since, the paint was removed from one or two panels of the doors of this chapel, and the panels varnished, as an experiment. It has now, however, been resolved to repaint them. It is much to be wished that the paint could be removed from the doors of the side chapels, some of which are very good specimens of Third-Pointed wood-work.

*S. Patrick's Cathedral, Dublin.*—We are glad to see that the Lady Chapel is now again roofed in, and has therefore again become externally a component feature of the cathedral. Inside it is still a mere shell, the arcades that ought to divide it into choir and aisles not having yet been commenced. The desk front and subsellæ in the choir are completed. The re-establishment of the daily service ought therefore to be ere long looked for. At present there is only Sunday worship. We hear a well-founded and general regret that the Dean persists in carrying on the works without the assistance of a competent architect.

*S. —, Grange, Armagh, Ireland.*—This church was built some years since as a chapelry of the parish church of Armagh, from which it is distant about two miles. The design is a sort of conventional style intended for Third-Pointed, supplied we believe by the Irish Ecclesiastical Commission, which exercises that monopoly of architecture which the kindred body in England was compelled some years since to desist from. The structure is cruciform, the chancel being very shallow, the transepts longer, and all the limbs broad and low, with a flat cieling, the tower and spire standing at the west end. The side galleries were such that, as we heard it expressed, one might almost shake hands across. Now, thanks to the exertions and liberality of its zealous clergy, the incumbent and curate, many gratifying ameliorations have been made; the side galleries have all been cleared away, that only at the west end being unavoidably left; the sanctuary has been neatly fitted with seats sedile-wise, and a gilt reredos bearing a text; the prayer-desk is low and open; the lessons are read on an oak lectern; the pulpit stands at the north-west angle of the chancel-arch. The seats are all open, of a very commodious design; the font, by Mr. Hardwick, to the left of the west door, is octagonal, richly carved, of Caen stone, with serpentine shafts round the base. The lighting is effected by a remarkably pretty corona of brass with coloured ironwork in the chancel, and rods bearing brass standards with the sockets for three candles on each throughout the body of the church. Mr. Skidmore has supplied these. The plate is by Mr. Keith. The churchyard has been very nicely planted. This church is, we understand, referred to by the venerable diocesan as a model church for his diocese.

## NOTICES AND ANSWERS TO CORRESPONDENTS.

*To the Editor of the Ecclesiologist.*

SIR,—Can you or any of your correspondents give any explanation of a word that has lately become popular in the *Ecclesiastical Gazette* and elsewhere—for what we used to know as the “*first*” or *corner* stone of a church—I mean “*pillar stone*.” We all know *what* reference “*corner stone*” carries with it; why it should be discarded for this new compound it were difficult to say. Is it a mere blunder of some one who confounded the old term with an indistinct recollection of Jacob's pillar?

Yours truly,

QUEERIST.

*To the Editor of the Ecclesiologist.*

SIR,—In looking over some old numbers of the *Ecclesiologist*, I find it stated, in a communication “On the Romanesque Style in Cornwall.” (Vol. IX., p. 202,) that the tower of S. Nicholas, Saltash, “is of early Norman, if not ante-Norman architecture.” I do not wonder at the mistake, for at the first glance it strongly resembles the Norman style; but so far from giving it the antiquity ascribed by your correspondent, I do not consider it a day older than late Third-Pointed. Round-headed windows are very common in late Third-Pointed towers in Devon and Cornwall; besides which, the masonry is not of a Norman character, being much too slight. Amongst the documents of the borough of Saltash, there are some relating to the foundation of this church; and though I cannot remember the exact date, I think it would be found to tally with the style of the west end of the building, which is Middle-Pointed. A paper in the Transactions of the Exeter Diocesan Architectural Society, by the Rev. H. M. Rice, on “Certain Cornish Churches,” will, if I remember rightly, be found to confirm my statement.

Your correspondent is also mistaken in giving S. German's church credit for so many Norman remains. The south tower is of late Third-Pointed date, but stands on its original Norman piers and arches, and has some of the Norman windows rebuilt into it. There are only two genuine Norman columns, (and not five, as he states,) and those which he mistook for such are granite imitations of about 1592. The octagon of the north tower is First-Pointed.

He further says, in a note, that the south aisle is Middle-Pointed, and Mr. Street, in his paper on “Middle-Pointed Cornish Churches,” says the same; whereas three-fifths of the aisle, measuring from the west end, are late Third-Pointed. Mr. Street adverts to the peculiar arrangement of the windows at the east end of this aisle, (viz., two below and a third above them,) as if he considered them in their

original position. As the lower two have internal shafts, while the upper one is plain, I should like to have his opinion, should he again visit the church, as to whether the latter is not an insertion. A paper in the Exeter Transactions, by Mr. Furneaux, is accompanied by a coloured ground-plan, showing different styles from Norman to De-based. The sedilia, or rather sedile, (for its companions are concealed behind an immense Pagan monument,) is a beautiful specimen of Middle-Pointed work, and well worthy of being repeated in some new church.

AN ECCLESIOLOGIST.

*To the Editor of the Ecclesiologist.*

*Bury S. Edmund's, August 12, 1854.*

SIR,—Will you allow me to correct one or two little errors in your correspondent's account of the excursion of the Archæological Institute from Cambridge to Bury S. Edmund's?

"This piece of folly," as your correspondent designates it, was not "owing to an inconsiderate, however kindly meant invitation from a local society in that town." The Suffolk Society addressed, in the usual way, an invitation to the Institute to hold one of its annual meetings in Bury S. Edmund's. This was, however, declined; but an intimation was subsequently given that, during the Cambridge meeting, a day would be devoted to Bury S. Edmund's. The Suffolk society did not hesitate, on this, to assure the visitors of a most cordial welcome.

Your correspondent is also in error as to the collation. There were no "reserved seats," except for the presidents of the two Institutes, and a few others whom their guests while at Cambridge had delighted to honour,—not exceeding half-a-dozen in all; and instead of the "unknown quantities" who "played the epicurean deity" being "local grandees," the company were nearly all excursionists. Out of the one hundred and eighty persons who partook of the collation, less than thirty were connected with the local society; many of that body having cheerfully given up their tickets to accommodate, as far as possible, the unexpectedly large party of guests. I say unexpectedly, for it is incorrect to say that "our hosts, having issued tickets, might have known how many were coming." Only one hundred and twenty-five persons had intimated their intention to join the party at the expiration of the limited time (Wednesday night), but no fewer than one hundred and eighty-six persons did us the honour to come by the train; and notwithstanding some little discomfort was necessarily occasioned by such a friendly and gratifying irruption, I am happy to say that few indeed concur with your correspondent in remembering their visit to Bury as a "senseless expedition."

I have the honour to be, sir,

Your obedient servant,

SAMUEL TYMMS,

Hon. Sec. to the Suffolk Architectural Institute.

S. JOHN'S, CHESTER.

*To the Editor of the Ecclesiologist.*

SIR,—I had recently the opportunity of visiting that beautiful fragment of a noble church, S. John's, Chester. The design of the triforium and clerestory particularly struck me, consisting in each of an arcading of four in each bay. The two are extremely similar, only that the details of the triforium are rather bolder, and more transitional in their character,—that of the clerestory being complete First-Pointed. The triforium, for instance, has square abaci; while those of the clerestory are circular. The point I wish to throw out for your consideration is, whether, in this case, we should take the usual course of setting down the clerestory as "later;" or whether we are not to give one architect of both the credit of designing them at the same time, and purposely adopting the bolder forms, square abaci, &c., of the lower member from a feeling of proportion. Certainly they do fulfil the requisites of proportion, as they would not have done if they had both been exactly resembling, either according to the patterns of the one or of the other.

VIATOR.

*To the Editor of the Ecclesiologist.*

SIR,—Permit me to make a few observations on the subject of an article in the last number of the *Ecclesiologist*, which has reference to the proposed recumbent figure for Bishop Kaye in Lincoln Cathedral. The episcopal costume since the Reformation has certainly had little to recommend it as regards gracefulness of form, and that little has been rendered less by that enlargement of the sleeves of the rochet, which is sanctioned by modern usage. It may easily be conceived that any attempt to express its present dimensions in stone would produce a most awkward and unpleasing effect. If we look at any portraits of Bishop Fox, the founder of Corpus, we shall see that the sleeve of the rochet was then made of comparatively "narrow dimensions," so that in a recumbent figure thus clothed, the arms might be represented as raised without any extraordinary ungracefulness. I remember when quite a boy that Dr. Beadon, then Bishop of Bath and Wells, always wore the rochet thus narrow and of the finest lawn, which effectually distinguished him from his clergy. If Mr. R. Westmacott were to revive this form in the proposed figure, it might not be very graceful, but it would be at least simple and comely. Should the hands be represented as "joined," the tasselled gloves might be added, which are always worn by the Irish Bishops, and, I believe, by our own when preaching before the Queen. The appearance of a velvet cap might also be given. This mode of treating the subject appears to me to obviate the whole difficulty, and to be infinitely preferable to the adoption of the Doctor's gown, in which no episcopal act is ever performed, or to the "cope," which is now disused.

I remain, your obedient servant,

A MEMBER OF THE OXFORD ARCHAEOLOGICAL SOCIETY.

## THE ORIENTATION OF CHURCHES.

*To the Editor of the Ecclesiologist.*

SIR,—I have just stumbled upon the following, in Chauncy's "Historical Antiquities of Hertfordshire," Vol. I. p. 88.

"And one end of every church doth point to such place where the sun did rise at the time the foundation thereof was laid, which is the reason why all churches do not directly point to the east; for if the foundation was laid in June it pointed to the north-east, where the sun rises at that time of the year; if it was laid in the spring or autumn, it was directed full east; if in winter, south-east; and by the standing of these churches, it is known at what time of the year the foundations of them were laid."

I have a suspicion that this theory was noticed some time ago in the *Ecclesiologist* as preferable to that noticed in the "Handbook of Ecclesiology," p. 40, which determines the orientation by the feast-day of the Patron Saint; but I have not been able to discover it in your pages: should the latter theory be the only one hitherto promulgated, perhaps you will think the former not unworthy of mention.

I am, Sir, your constant reader,

Lincoln's Inn, Sept. 1st, 1854.

HUGH PARNELL.

We have to thank the churchwardens of S. Michael-le-Querne—of whom one is the publisher of our *Instrumenta Ecclesiastica*—for the copy of a ground-plan of that parish. It is enriched with a view of the ancient church, destroyed in the great fire of London, as it appeared in 1585; and also with a sketch of the Wrennian church of S. Vedast Foster, which now serves these united parishes. It was a very different thing to abstain from rebuilding all the churches that perished in the great fire, and to destroy churches in the sacrilegious way contemplated in the happily defeated bill of Lord Harrowby.

The *Architectural Institute of Scotland* have published, with illustrations, their proceedings for the session of 1853—1854. (Edinburgh: Lizars.)

A correspondent suggests that the architect of S. Matthias, Stoke Newington, may have taken the idea of the west window of that church from the west window of Ratisbon cathedral rather than from the east window of Dorchester, as hinted in our number of April last. Of course this is possible; but, as the window of Dorchester was made what it is by the same architect, our own suggestion seems the more probable one.

During the last week meetings have been held by the Architectural Society of the Archdeaconry of Northampton; and, at Worcester and Malvern, by the Worcester Diocesan Architectural Society. Both bodies issued attractive programmes of their proceedings.

We have not received in time for our present number the paper in continuation of the series of "Portuguese Ecclesiology."

Received, T. G. F., H. M., H. B.

# THE ECCLESIOLOGIST.

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"Furge igitur et fac: et erit Dominus tecum."

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No. CV.—DECEMBER, 1854.

(NEW SERIES, NO. LXIX.)

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## A JOURNEY TO CHESTER AND RUTHIN.

(A Communication.)

I HAVE an old grudge against the *Ecclesiologist*, which I have long been anxious to pay off. I was twitted a good while ago with having "transferred my earlier Saxon love to a Llan-this or that." I cannot help thinking, melancholy as is the avowal, that even the *Ecclesiologist*, of that day at least, shared in the general disinclination of Englishmen to believe that Wales contains any thing worth seeing in an architectural point of view, or even in the notion, as a witty dignitary of the Welsh Church once put it, that there is only an imaginary distinction between S. David's and S. Asaph. Yes; the *Ecclesiologist* is not exempt; it is not so very long since you announced that Mr. Jones and myself had just published the third part of our "*History of Llandaff*." Also, at an earlier time, when I, without Mr. Jones' aid, did really publish the single part of that work, you libellously asserted that my ground-plan had no scale of feet, though there it was, staring you in the face. I also remember that, a little earlier still, you ventured, in defiance of all mensuration, on the assertion that Bangor was the largest of the four Welsh cathedrals. I do not say that you have not partially made up for all this by diverse reviews and notices, in which you begin to acknowledge that we have proved S. David's and Llandaff, Brecon and Llanthony, to be really grand churches, and that even many of the smaller buildings of the Principality are well worth examination. But I have determined to do something with my own hand also, and to cause you to publish my own account of one of my own Welsh tours. I think you will allow it not to have been quite unprofitable, even though I put myself at a certain disadvantage. S. Asaph is, you may take my word for it, widely different from S. David's, and generally I cannot extract so much from the buildings of Flintshire and Denbigh as from those of Monmouth, Pembroke, and Glamorgan.

The final cause of my going into those regions was to attend the  
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meeting of the Cambrian Archæological Association at Ruthin, which, as usual, passed off very pleasantly and profitably. Now the general denseness which involves English vision of Welsh subjects is so great, that perhaps I ought to tell some people what the Cambrian Archæological Association is; the more so, as I met a man in Worcestershire on my return, who thought I had just come from an Eisteddfod, because I had just come from a meeting in North Wales. Now the meeting at Ruthin was not an Eisteddfod, nor have I assumed any designation different from those which I received at my birth and baptism. I never aspired to be a Druid, and my enemy in *Fraser* has laboured hard to show that I have no right to the minor degree of a Bard. The Cambrian Archæological Association is simply a local *μνησις* of the Archæological Institute, a gathering of Englishmen and Welshmen alike, who are interested in the antiquities of a part of the kingdom which is the richest of all in primæval and military remains, and is by no means barren in the ecclesiastical department. It holds an annual meeting in some one of the chief towns of Wales and the Marches, and publishes a quarterly journal called the *Archæologia Cambrensis*, which often contains articles not alien from the purposes of the *Ecclesiologist*.

With this laudable intention I journeyed direct to Chester, rejoicing in the blessed results of competition, which carried me first class from Wolverhampton to that city for six shillings. Arrived at my journey's end, I set foot, you may be surprised to hear, for the first time, in the modern province of York. Yet I had before visited the old home of the northern Metropolitan at Southwell, and my present day's journey would not in old time have removed me beyond my native diocese of Lichfield. Chester I examined partly at this stage of my travels, partly at three several points of my return. I will therefore reserve it for the conclusion of my discourse, and at present request you to accompany me into the land of the Cymry, on my own first expedition into its north-western angle.

The Chester and Holyhead railway proved a valuable auxiliary in the early part of our journey. Our first stopping point was Holywell, to inspect S. Winifred's Well and the ruins of Basingwerk Abbey. The chapel over the well is so familiarly known as one of the most perfect gems of late Perpendicular architecture in the kingdom that I need scarcely descant upon its beauties. The well itself we found in full request, and many staves, crutches, and the like, were suspended as votive offerings.

The neighbouring abbey of Basingwerk is much less known, much less indeed than it deserves to be. A description of it was given in an early number of the *Archæologia Cambrensis*, but the authors do not seem to have been quite aware of the destination of the different portions of the monastic buildings, which are what now chiefly remain. Of the church about enough stands to determine its general dimensions and character, as an Early English cruciform building; the south transept, where the domestic buildings are attached, is the only part at all perfect. The arches of the central lantern sprang from corbels. The other buildings are chiefly contemporary with the church, but some of the less im-

portant portions are Perpendicular additions. The chapter-house is very marked, and in the usual position; it is a rectangular building, approached by two round arches from a plain pillar; within, it has lancet windows and signs of vaulting. The only remaining doorway in the church, in the south aisle, also retains the semicircular form. But the gem of Basingwerk is certainly the refectory, my investigation of which ought, I think, to obtain for me some credit as an instance of the pursuit of knowledge under difficulties. The building was locked, and no living soul could we find to procure the key or to inform us as to its whereabouts; so, as all the windows are built up, my inquiries were of necessity made through the key-hole. Yet I could discern that the west side at least was enriched with an excellent Early English arcade, of which such members as were required were pierced as windows. The remainder go through the wall as arches of construction, which produces an odd effect outside. The whole abbey is well worth study, as an instance of conventual buildings of a moderate size in a fair state of preservation.

From Holywell station, which is very near the abbey, but removed from the well by a mile and more of weary and dusty road, the railway took us to Rhyl, a place in no wise directly attractive to the antiquary or ecclesiologist, but very much so indirectly as the key to the Vale of Clwyd, which is rich in ancient remains. To say nothing of mountains covered with primæval antiquities, which do not come within your scope, the vale itself would take a respectable architectural position in most parts of England. It contains, at S. Asaph, a cathedral, which if it were not a cathedral, would pass as a fine church; the remains, at Ruthin, of a very fair collegiate church, with its adjoining domestic buildings; an extraordinary group of churches at Denbigh, of all sorts and in all conditions; and finally a class of parish churches, which, if far less interesting as curiosities than those of the South Welsh coast, generally contain better detail, and are especially rich in woodwork of all kinds. Numerically too it is not poor in military structures; castles, or portions of them, occur at Rhuddlan, Denbigh, and Ruthin, but I cannot say much for their state of preservation.

I will now mention the principal buildings in the vale, according to their several kinds, without regard to the order of my visiting them, whether on my road to Ruthin, or during the excursions of the Association thence.

S. Asaph's Cathedral was the subject of a discourse of mine during the Ruthin meeting, which I expect will appear in an early number of the *Archæologia Cambrensis*, so that I will refer your readers thither for as minute an account of its architecture and history as its present appearance, combined with documentary evidence, enabled me to put together. I have however some things to say about it specially appropriate to your pages. First of all, I believe that the comparative insignificance of the two North Welsh cathedrals has done much to prejudice the reputation of the two magnificent structures in the south. Bangor and S. Asaph lie far more in the way of ordinary travellers than even Llandaff, much more than S. David's. People see Bangor and S. Asaph, they leap to the conclusion that a Welsh

cathedral is a poor little thing, and do not stay to consider whether the description is equally applicable to S. David's and Llandaff. S. Asaph is the least of the four; Bangor I have not seen, but I imagine that, in every thing but mere size, S. Asaph has greatly the advantage of it. S. Asaph is, at all events, a perfect cruciform church of very noble outline, while Bangor has, at present at least, nothing but a low western tower. The first appearance of S. Asaph is disappointing in two respects; first because, even with those who previously know what it is like, its title of cathedral causes an involuntary comparison with buildings of an altogether different class; secondly, because of its state of over-neatness and its faulty arrangements. But, when these feelings are got over, there is much to admire in S. Asaph. If any one came upon it suddenly as the parish church of a small Welsh town, it would excite as much rapture as it now does disappointment. Its outline, from most points of view, is perfect, and its details, though very plain, are highly interesting. The church with which it most naturally occurs to compare it, is Brecon Priory. To that noble building it must, even in its best days, have been decidedly inferior; but, while its old choir and chapter-house were standing, it was probably by no means so immeasurably inferior as it appears at present.

But I want, for once in a way, to turn distinctively ecclesiological, and to talk to you about the present condition and arrangements of the cathedral. First of all, let me observe that no corporation aggregate in the kingdom has less to be said against it on the score of repairing and keeping clean of churches, than the Dean and Chapter of S. Asaph. No church was ever in more perfect repair, or in a more perfect state of cleanliness. In fact it is overdone; the church is too neat and trim, the churchyard is too much like a garden, and too scrupulously kept under lock and key. Indeed, I did hear a witty friend remark that some of the superfluous dirt of S. David's might be advantageously translated to S. Asaph. The repairs too, though evidently always done with the very best intentions, have often been very prejudicial to the character of the building. For instance, the nave in its original state was a good plain simple building, with arcades, clerestory, and timber-roof, but without triforium or vault. But it was apparently thought that a cathedral nave ought to be vaulted, so a plaster vault was stuck in, *which conceals the clerestory*.

But it is the arrangements of which I want chiefly to talk. I need not go about to convince the *ecclesiologist* that cathedral naves should not be left empty, nor the congregation crammed perforce into the choir. But in buildings like Canterbury and S. Alban's, which could never be filled by any congregation, and where magnificent ancient screens form the division, something may very reasonably be said from a practical point of view, in favour of the arrangement, however theoretically objectionable. Again, in the other Welsh cathedrals, where distinct services have to be performed in different languages, it is probably necessary to divide the church into two for the purpose. At S. David's the nave was formerly used for this purpose, as I believe it still is at Bangor. Now at S. David's it is the south transept. At

Llandaff the service has been in the Lady Chapel during the repairs. But to S. Asaph neither difficulty applies; it is just the place where your views of ecclesiastical fitness are supported by every æsthetical, and opposed by no practical argument. In a church only 170 feet long, it is really ludicrous to find the nave, in all its dreary neatness and emptiness, blocked off by a solid screen at the western lantern arch, while the choir and presbytery are stalled, pewed, and benched, right up to the east wall. The aping of the existing state of the great cathedrals becomes perfectly grotesque on so small a scale. There is really no reason on earth why S. Asaph should not become your model cathedral. Leave the stalls under the tower, divided by a light screen from the nave and transepts; clear out the presbytery, probably advancing the altar a little westward; place your congregation in the nave, with benches, chairs, or whatever you and your correspondents may at last agree upon. The church is not at all too big for the purpose, and as it is not a parish church, the peculiar difficulty of the other Welsh cathedrals is not presented. The parochial Welsh service is said in a little church at the lower end of the town. The cathedral has prayers twice daily; on Saturday evening we found the service choral, but this is not the case throughout the week. Many strictly architectural changes might also take place with advantage. My own ideas would even go so far as to substitute a facsimile of the beautiful Early English choir, which still exists on paper, for the wretched modern Gothic of seventy or eighty years back.

After the cathedral, the most important ecclesiastical building in the vale is the collegiate church of Ruthin, which, by the way, is in Bangor diocese. Collegiate it was anciently in the stricter sense, and it still lays some claim to the same character, on the strength of the singular foundation established by Dean Goodman in the time of Elizabeth. The old foundation, for seven priests, founded by Lord Grey de Ruthin in 1310, was of course suppressed along with other similar institutions. Dean Goodman revived it in a form more directly combining educational and eleemosynary with ecclesiastical purposes. There is a body of almsmen, a grammar-school with its two masters, and two chaplains for the parish church; the whole being under the management of a single warden, and subject to the ultimate government of the Bishop of Bangor as president. At present the warden holds one of the chaplaincies as well, so that practically there is a rector and curate. The church is, in fact, collegiate only in name, and at present makes no pretence to collegiate character or arrangement. Of this church also I have written a minute account for the *Archæologia Cambrensis*, to which I would again refer your readers. I will here only mention, that it is an excellent study of a church with attached collegiate buildings all of a piece; the whole must have been gradually built soon after Lord Grey's foundation. It is also very remarkable for its ground-plan, which resembles that of Woodspring Priory, in Somersetshire, and that of no other church with which I am acquainted. It had a central tower without transepts, but it is distinguished from Iffley and similar churches by two arches north and south under the tower, which any one would at first sight take for the arches of destroyed transepts,

but which have plainly never been more than arches of construction. The choir is destroyed. The nave follows the example of the smaller churches of the vale in being double, or having a single aisle as large as itself. The roofs are very fine Perpendicular; but the greater part of the external walls, and the upper part of the tower, have been rebuilt in a meagre Italian style. At first sight the church seems wholly modern; the ancient work remaining only within and on the north side, to which is attached the warden's residence, which, though much modernised, is contemporary with the church.

To the character of the small churches of the vale I have just above incidentally alluded. They consist of two equal bodies with high roofs; which is the principal and which is the subordinate one, how much is nave and how much chancel, is left to be entirely determined by arrangement; the position of the tower commonly marks the real nave. They are mostly of late date, but Ruthin carries back the tradition into the fourteenth century; and at Llanfwrog are some anomalous pillars, which may possibly be Norman, though I suspect that they also are quite late. The details are generally very fair, and the timber-work admirable. The roofs are of excellent character, and, with the single exception of Llanfair, which is cieleid, in excellent preservation. They are quite a study in the variety of forms they present: to my taste, by far the best is the genuine form of central Wales, with the bold trefoils and quatrefoils cut in the solid. Nor is the roodloft always absent. At Llanrhaiadr is a sumptuous one, but thrust westwards to form a singing gallery. The like is the case at Efenectyd, a little mountain church, far smaller and plainer than those of the vale, and remarkable for what, as far as I know, is unique, an ancient wooden font.

I mentioned that at Denbigh the visitor will find a singular collection of churches in various conditions. The first, on approaching from Ruthin, is the real parish church of the town, though standing at some distance out of it. At present it is quite forsaken, except for purposes of burial, another church in the castle precincts having taken its place; yet I cannot but think that, distant as it certainly is, it must be more accessible for the inhabitants of the lower part of the town than the latter, which stands at the top of a long and steep hill. This church, which bears the name, common in Wales, of Whitchurch, is one of the local type as far as regards arrangement, but differs in being a somewhat elaborate specimen of late Perpendicular. The next is a desecrated fragment of a church of Carmelite friars, locally magnified into the "Abbey." Like so many other friars' churches, it is without aisles; being, in fact, much more like a large chapel than a regular monastic church. It has some remarkable details in its piscina and north window which I can hardly explain on paper, but which should be compared with the piscina in the parish church of S. Asaph. In the upper part of the town is S. Hilary's, the present parish church, a mean structure, much disfigured, but worthy of some little attention. Its precipitous site gives room for a school—such at least is its present use—beneath the chancel; the elliptical arches of its single north aisle should also be noticed. But in its immediate neighbourhood is one of the greatest ecclesiological curiosities in England, namely, the remains

of a large church, commenced, but never completed, by the famous Earl of Leicester, in Queen Elizabeth's time. As a specimen of a great cinque-cento church in this country, it would have been almost unique. It consists of a body with aisles prolonged to the east end; the outer walls are in many parts nearly perfect, though the ashlar has been picked away; the windows, a long range without buttresses between, are fairly proportioned with four-centred arches, but the tracery is gone, and we may infer, from the single remaining doorway, that the arches had keystones. The interior appears to have Italianized more than the outside. Of the arcades only a single respond and some bases remain; but we can see from these that the piers were rectangular, and we may guess that the arches were round.

This is about as much as I have to tell you about the Clwydian churches, which I think you will confess are not altogether contemptible. Another of the excursions from Ruthin gave me a sight of Valle Crucis abbey and Llangollen church. From incidental circumstances I was not able to examine the former magnificent ruin with anything like the attention it deserves; but I think I saw enough to establish the fact, that the church is a specimen of the native Welsh style of the thirteenth century,—a form of Lancet Gothic, easily to be distinguished alike from common Early English, and from the style which the Norman lords and prelates introduced from Somersetshire into South Wales. This Welsh style may also be studied at Cymmer Abbey—I may perhaps add Strata Florida—and at Llanaber and Llanbadarn-fawr. There is also a doorway of the same sort at Llangollen. Brecon is common Early English. Of the other style I cannot quote a more typical instance than my own neighbour at Slymbridge; it approaches nearer both to S. David's and to Llandaff than they do to one another. The conventual buildings, chiefly Decorated, are extensive and singular.

On my return from Ruthin, I saw the three great Perpendicular churches of Wrexham, Gresford, and Mold, which, from their proximity to the English border, are better known—Wrexham at all events is—than most Welsh buildings. Indeed, Welsh they are not in any architectural sense, nor—unless they resemble anything in Cheshire, where I have seen nothing out of Chester itself—do they seem to have much localism of any kind, or, in strictly architectural matters, any strong resemblance to one another. They belong to what I should call the *κοινή διάλεκτος* of Perpendicular, without exhibiting the marked peculiarities either of Somersetshire or of East Anglia.

The first part of the three which I visited was Mold, whither I betook myself, after the conclusion of the Ruthin meeting, on the day which so many of our victorious countrymen spent in so widely different a manner in the Tauric Chersonesus. Mold church in its present state is a singular structure; I suppose we must allow that

“*Dimidium facti, qui bene cœpit, habet;*”

but its founders can hardly lay claim to a higher commendation. Arcades of extraordinary magnificence carry the most beggarly of clerestories; the tower was, I suppose, never added, as the present one is a modern erection; and the eastern finish, evidently designed and com-

menced, is being at last brought to perfection in our own day. The interior has seven arches; in point of richness of detail, they equal, perhaps surpass, Saffron Walden; but they cannot be compared to it for a moment in the more important point of proportion. At Walden, the arches and the whole church are narrow, lofty, and aspiring; at Mold everything is broad, low, and depressed. The arches, for instance, are four-centred, a form which I hold to be often not only allowable, but absolutely required for windows and doorways, but which is generally quite out of place in a pier-range.<sup>1</sup> But the details are exquisite; the piers have a good, though not elaborate, section; the octagonal floriated capitals are very good, the spandrels are skilfully filled up, and a gorgeous range of quatrefoiled circles and other figures runs over them. Still, had the whole design been carried out, this horizontal ornament would have proved immeasurably inferior to the vertical panelling of Walden and Redcliffe. But the building is evidently incomplete; the wretched clerestory and roof could never have been designed as the original finish for these superb arcades.

The aisle windows have very ordinary Supermullioned tracery, which seemed still more commonplace to an eye accustomed to the beautiful forms of Somersetshire, and more recently to the extraordinary freaks of East-Anglian Flamboyancy. But the details of the aisles are very good, and in the interior very singular. The windows are set under arches rising from shafts, which at first sight look like a vaulting system, but which are merely decorative, the real shafts of the rich timber roof rising from their capitals. This and other analogous arrangements are common in Norfolk. Here a blank light is inserted on each side the window under the arch.<sup>2</sup>

But the strangest thing at Mold is the east end. A large, wide, sprawling chancel (or rather presbytery) arch shows that something was designed to be added to the present church; and indeed, on looking outside, it is easy to see that the continuation was actually begun. But it must have been relinquished very soon, as the arch is blocked and filled up with a large east window, which is pretty much of a piece with those in the aisles. Now this fact must be taken in connection with the no less singular, though exactly contrary, appearances at the east end of Wrexham church. Mold has not been carried so far eastwards as it was designed to be; Wrexham has been carried farther than it was designed. The chancel (or presbytery) arch of Wrexham is a very singular object indeed; it is no other than the arch of the original east window, with fragments of the tracery dripping from it. This now opens into an apse, which must have been added in this singular manner not very long after the window was made, both being Perpendicular, and the apse not seeming remarkably late. There can be no doubt that Mold was designed to re-produce the arrangement which had been recently introduced at Wrexham, only from some cause both this and the clerestory were left unfinished.<sup>3</sup> Both churches would

<sup>1</sup> See *History of Architecture*, p. 350.

<sup>2</sup> The arrangement of the windows at Winchelsea, at a much earlier period, is strictly analogous.

<sup>3</sup> There is another instance of an apse in the chapel over S. Winifred's well.

thus be instances of that kind of ground-plan in which the presbytery is divided constructively from the choir, while the choir is left to be divided from the nave merely by arrangement. Of this Llandaff, as being without transepts, is the simplest and most intelligible example on a large scale,<sup>1</sup> though the arrangements of Westminster and some other great churches are identical in principle. Whatever Mold and Wrexham may have had in the way of screenwork has departed. At Gresford the aisles run to the extreme east with no architectural break, the choir being marked by excellent screenwork all round. If any one were to cut through the east window at Gresford, and throw out an apse, he would be doing exactly what the Perpendicular architects did at Wrexham. You will not suppose that I recommend such a course; but I cannot speak against the carrying out of an original design, which is now taking place at Mold. Whoever looks after such matters there has had the sense to intrust his work to the first architect of the age; and the apse, so long interrupted, is at last rising to perfection under the care of Mr. Scott. I hope I am not sinning against my own doctrine of conservative restoration in expressing the wish that he may some day be called upon to complete the clerestory also.

The day after my examination of Mold, I visited Wrexham and Gresford. My inspection of the former was made under circumstances not altogether propitious. Railway arrangements hurried me at Wrexham, and gave me more time than I wanted at Gresford; also I was driven to study and, as well as I could, to draw, the magnificent exterior of the former church, during an extremely inconvenient shower of rain. Some of its more important peculiarities I have already described, while speaking of Mold. But the glory of Wrexham is of course its famous tower, which is well known as one of the grandest in England. Its general effect reminded me a good deal of S. Mary Magdalen at Taunton, but there is no special resemblance to Somersetshire work in detail. Like the tower at Taunton just mentioned,<sup>2</sup> it has the fault of not presenting a sufficiently gradual increase of ornament toward the top. Nor are the belfry-windows made sufficiently prominent and distinctive. Yet it is a stately, and, though it has pinnacles and buttresses, though its battlement still remains unrent, probably every one but a declaimer about "Lamps," and "Stones," and "Sheepfolds," would add, a really "noble" tower. But perhaps Mr. Ruskin, whose "pilgrimage to the English shrines" was cut short by their cold, and—tell it not in Exeter Hall!—their lack of incense, would hardly have endured so much rain as I did, in an attempt to qualify myself to judge of it. As it was, I could not undertake to decide what beast or what form of government might be shadowed forth by four big pinnacles with sixteen little ones round about them; also, whether it has "wrathful crest," "visor up," and "dark vigilance seen through the clefts of it"; whether it at all resembles "the

<sup>1</sup> Llandaff Cathedral, p. 26.

<sup>2</sup> I speak thus to distinguish S. Mary Magdalen from its neighbour, S. James, a tower much smaller and, therefore, much less celebrated, but, to my taste, a far finer work of art.

tower of Lebanon, which looketh towards Damascus," my ignorance of the meaning conveyed by the former set of metaphors, and my lack of all data, save the singular comparison which Mr. Ruskin does not quote, to determine the form of the latter, make me altogether incompetent to decide.

I do not know whether the interior of Wrexham church is a specimen of "savage Gothic," but it certainly exhibits the "detestable Perpendicular" style in a much ruder form than either of its fellows, or than its own exterior. Its roof is rich, but the piers are plain octagons, and the general effect is bald and meagre. But the apse should be well studied, within and without. It shows very remarkably how completely alien the apsidal arrangement was to the minds of our English architects, so that, even when they did employ it, they seem hardly to have known what to make of it. The ideal of an apse is perfect equality in its windows: without, a roof rising conically without gables, or else with a gable over every side; within, the altar standing on the chord of the apse. But the enlarger of Wrexham, though he made an apse, could not get rid of the insular tradition of the altar against the wall, and the large east window over it. The apse is trigonal; each of the slanting sides has a three-light window, but the eastern face has one of five lights, rising considerably higher, and, as if completely to destroy the apsidal notion, this side alone is finished with the low gable common in the Perpendicular style. Within, too, the position of the sedilia, and the whole arrangement, shows that the altar stood at the extreme east end. It will be at once seen that, while the position on the chord is by far the most majestic of any, such an one as is here adopted is much less so than a flat east end. Yet, with all this, such is the inherent superiority of the apsidal form, that no one could regret its presence at Wrexham within or without. Few architectural effects on a moderate scale are grander than this lofty apse soaring above the picturesque street immediately below the east end, and the steeple, at once tall and massive, soaring yet again above all.

The remaining church of the three, that of Gresford, was very minutely described by Mr. Parkins, in a paper read before the Oxford Architectural Society, as much as nine years ago.<sup>1</sup> It is a handsome building, although less elaborate than I had expected to find it; and, if it has nothing to set against the arcades of Mold, or the tower and apse of Wrexham, it decidedly forms a more complete and harmonious whole than either. Except some small portions at the west end, including the base of the tower and a Flowing window in the south aisle, it is throughout a good specimen of late Perpendicular, of medium character as regards ornament. For its details, I cannot do better than refer to Mr. Parkins's paper, only adding a few remarks of my own.

The tower is rather low and massive, and there is a want of unity of design about it, partly owing to the retention of earlier work in its lower portions, partly to the character of the belfry-stage and battlement, which seem suited to a much loftier tower. But this belfry-stage and battlement, taken alone, are, both for design and execution, as excellent as anything can be. Few Somersetshire examples surpass them, and yet

<sup>1</sup> See the Society's Proceedings for Easter Term, 1845, p. 27.

they have quite a character of their own, and do not belong to any of the Somersetshire classes. Nor can any special resemblance be discerned to the neighbouring tower of Wrexham. Gresford has much less of grandeur and boldness, but it has on the other hand a certain elegance which Wrexham does not possess.

The exterior generally is good; the ranges of windows and buttresses are well-managed, though there is a lack of pinnacles, especially in the clerestory. The east end too is a good design, though somewhat marred by too low a gable. But I must confess that the interior disappointed me. The side elevations are bare; there are no shafts running up to the roof, nor even a string between the arcade and clerestory; and we see here, what does not strike so forcibly without, that the large windows of the latter are very meagre. The piers and arches are very strange: the section of the former is a cluster of eight shafts united together by hollows without angles, and the whole is somewhat awkwardly grouped under a single octagonal capital.

The only other ancient church in Wales,—for I cannot call it a Welsh church,—which I saw during this journey, was that of Hawarden. But as that is a church closely connected with the *Eccelesiologist* in a more direct manner than through my visit, and as certain changes for the better are at this moment going on therein, I shall leave it to those more immediately interested to give you a minute record of them. I will only make a few of my usual desultory remarks upon its general character. It is a large church, with a central tower, without being exactly cruciform. Within, it has the four lantern-arches of a regular cross church, but externally it has merely aisles prolonged alongside of the tower. Now, as the nave has neither clerestory nor high roof, the external effect is very odd: the tower seems to belong to nothing; it rises suddenly out of the middle, with no more special connection with one part of the church than another. The style is chiefly Decorated, and, though there is little ornament, some of the details, especially of the lantern arches, are very remarkable. There is also an elaborate roof, apparently of the seventeenth century.

Chester, as it was the beginning, was also the ending of my North-Welsh journey. That city, as you know, may be said to have two cathedrals: S. John's must, when perfect, have been a finer building than S. Werburgh's, and, if I do not greatly mistake, it actually was the cathedral church at the time when Chester divided the episcopal title with Coventry and Lichfield. However, Henry VIII. thought good to select S. Werburgh's as the seat of his new bishopric, and the consequence has been that that church has remained in a state of tolerable preservation, while S. John's has been overtaken by grievous degradation and ruin.

Of the three cathedrals which I have seen for the first time this year, Chester comes about midway between the magnificence of Norwich and the poverty of S. Asaph. It is a church of the second order, and, notwithstanding a good deal of beauty in parts, it cannot claim a high rank among churches of its own class. Its detailed architectural history I found extremely hard to unravel; so much so that, having no special call to master it, I contented myself with a more general survey, and

confined my minuter investigations to S. John's, which I found at once easier and more interesting. I suspect that Chester cathedral contains a good deal of work in imitation of earlier portions. This is very conspicuous in the Perpendicular additions to the aisles on each side of the Early English Lady-chapel.

The outline of this cathedral is very strange. I cannot understand the central tower, which looks quite massive and grand at a distance, but appears as conspicuously slender and insignificant when you get near to it. Anyhow, both it and the whole church would have been utterly overshadowed by the western towers, had they ever been brought to perfection. Though the nave is very short, preparations have been made for two gigantic Perpendicular steeples, rivalling Wymondham at least, if not Ely itself; but they do not rise above the height of the nave, and as the northern one has been taken into the Bishop's palace, there is nothing deserving the name of a west front. But the great wonder of Chester is the enormous south transept, as big as the choir and nearly as big as the nave; one of those freaks to which it is hardly possible to assign an explanation. Five bays with regular aisles on each side, with handsome Decorated arcades and clerestory, make a considerable church running north and south. At present it forms a distinct parish church. I presume you do not carry your reverence for the points of the compass so far as to approve of the arrangement which, under these circumstances, has placed the altar in the middle of the east wall. The effect is of course simply that of hiding it altogether. In the parallel case of S. David's it stands, much more rationally, at the south end.

This transept is the best part of the cathedral, and forms a grand whole of itself, so far as it can be imagined apart from its modern barbarisms. There is something uncomfortable about the rest of the church. The nave is so palpably unfinished. S. David's and Brecon have pretty well accustomed me to designs for vaulting which have never been carried out; yet, from some cause or other, there is a much more distinct feeling of imperfection about the nave of Chester. Not that matters are much mended in the choir by the sham vaulting. This choir is very strange, having the two sides unlike, like New Shoreham; there is also a very unpleasant effect in the dissimilarity of the lantern arches. The eastern pair of arches in the nave are quite unlike the rest, being without capitals, like those at S. Asaph.

The north transept, which is as remarkable for smallness as the opposite one is for size, is the only part of the church which retains any Norman work. There is here a singular little group of alterations. A Norman arch, which must have originally opened into an apse east of the transept, now opens, or rather, being blocked, does not open, into a little square Transitional chapel, which has taken the place of the apse, and moreover a little Decorated doorway has been cut into it from the choir aisle, which has involved the cutting away of half of one of the Transitional capitals, and no more.

The conventual buildings are, to my mind, more attractive than the church itself. They occupy its north side, and very extensive portions remain. There is a curious Perpendicular cloister, and the original

Norman doorway into the church still remains. The chapter-house, an Early English parallelogram, reminds one at first sight of that at Oxford, but its details are not so pleasing. Its vestibule has some curious pillars without capitals. But by far the finest thing about S. Werburgh's is the refectory, now the grammar school, a noble Early English room, with inserted Perpendicular windows. There is also a remarkable Norman vaulted substructure to the west of the cloister, which must have been under part of the Abbot's house, a rude precursor of such noble series of vaults as we see at Battle and Anglesey. The Abbot's quarters are now transferred to the Bishop, but whatever stood over this vault has been destroyed, and it now forms the substructure only of the episcopal garden.

In quitting the subject of Chester cathedral, I ought in fairness to add, though several things might be improved, the building is evidently cared for by its present guardians. A large portion of the church and other buildings may be studied at any moment without let or hindrance, and the virger, who is necessary for the remainder, is in no way troublesome or officious. I may add that the afternoon service at which I was present was attended by the largest week-day congregation I ever saw.

I turn with satisfaction from the cathedral and even from its domestic appurtenances, to the noble structure of S. John's, which I studied much more in detail. It is the remains of a large Norman cross church, but it has gone through so many mutilations of various kinds, that at first sight its appearance is very puzzling. The whole eastern portion is in ruins; the central tower has vanished, and the transepts are mutilated; the nave also has been shortened; and some parts are concealed by houses. Add to this that the church, like the cathedral, is built of a very crumbling stone, so that the parts which remain untouched are in a very ragged state, and that whatever has been attempted by way of repair has been of a very bungling kind; and the result is that the first appearance of S. John's is very far from a pleasing or an intelligible one. But when the key to its plan has once been obtained, there is no great difficulty in tracing out its arrangements and history.

The church is essentially Norman, all that remains of the four principal limbs being chiefly in that style; and the massive and simple architecture of the nave and lantern, the huge round pillars, and perfectly plain square-edged section of the arches, refer the building to an early period of the style. The existing church comprises the four bays of the nave which remain, the lantern, and one bay of the presbytery. The transepts do not now project beyond the aisles, and the rest of the presbytery and the eastern chapels are in ruins. The one remaining bay of the presbytery is of the same early Norman work as the nave, but its extreme east end has palpably undergone alteration much later in the style. The arcades of the presbytery have been destroyed, and but little remains of the original outer walls, but at its east end we find a large arch, semicircular indeed, and resting on Norman shafts, but shafts with capitals of a much richer and more advanced character than the nave, while the mouldings of the arch itself, with their rounds and hollows, might almost be called Early English. This leads into a Lady

chapel, with smaller chapels on each side, the northern one of which is approached from the north aisle of the presbytery by a pointed arch, certainly rising from Norman shafts, though unluckily I do not remember whether the arch itself is contemporary or has been rebuilt. But anyhow it is plain that, late in the Norman period, the presbytery and its aisles were continued to the eastward in the form of an aisled Lady chapel. It is almost impossible to avoid the belief that this supplanted some earlier apsidal arrangement. The chapels have been almost wholly reconstructed in later times; the southern side is Decorated, but there is some Perpendicular work on the north. Only a small portion remains, but enough to make out the general arrangement, which must have resembled that of the cathedral, a main central chapel, with subordinate ones attached to its western portion only. There are several details and small matters of arrangement worth studying in this ruined portion: among them are an Early English doorway on the north side; a solitary Norman aisle window to the south, and an elegant three-light Foil window which has been built up again.

In the nave the plain, massive Norman arcades remain untouched in all their grandeur, but the triforium and clerestory have been recast in Early English, but apparently without any actual rebuilding. The division of the elevation is purely horizontal; there is hardly any division into bays, the triforium and clerestory each forming an almost continuous arcade, four over each pier-arch; vaulting was never designed. In your last number, your correspondent "*Viator*" has raised a question whether the clerestory, with its round abaci, is, or is not, contemporary with the triforium, which has square ones. He is perfectly right as far as he goes, but he has failed to see that his description applies only to the two eastern bays, as in the two western the abaci are round in both ranges. But his remark is still correct; throughout, the details of the triforium are different from those of the clerestory, and of a bolder character. In the two eastern bays, the triforium has a cluster of three shafts, standing very distinct and with marked square abaci; in the clerestory the shafts are brought close together, and a single round abacus embraces them all. The capitals are floriated. In the two western bays the abaci are all round, but the clustering is much bolder in the triforium than in the clerestory. Here too the capitals in the clerestory are none of them floriated, while some in the triforium are. The arrangement of the eastern bays extends to the adjoining respond of the western ones. There can be no doubt but that, as your correspondent supposes, the clerestory in each part is contemporary with the triforium over which it stands, but it is equally clear that the recasting was done gradually, and that the two eastern bays are earlier than the two others.

I mentioned that the nave had been cut short; but I cannot say when. It was certainly done at the time when the present detached tower was built, but I do not feel clear whether that was before or since the Dissolution. At Winchester the nave was shortened in the best times, but there the shortening may have been fairly considered as an improvement, while here it produces great disproportion. It is clear also from the appearance of the tower that there was no intention of

rebuilding what was pulled down. If it was destroyed at the Dissolution, we shall have to suppose this fine tower to be of that date, and also the mode of mutilation will be odd. Generally the eastern portion of the church was destroyed, and the western arch of the lantern built up;<sup>1</sup> here we have part of each limb left standing, and the extremities of each destroyed. Ruin of this sort almost looks more like subsequent neglect than like the systematic destruction of the Suppression. It is a matter for local evidence either way.

The nave, as I said, now terminates after the fourth bay. A sort of west front has been made to the nave and south aisle, while a wall is continued from the northern arcade to the tower which stands in a line with the north aisle a little to the west. This wall contains a doorway and window. This space is thus inclosed because of the magnificent Early English porch on the north side which stands westward of the point where the nave is cut short, and which otherwise would have opened into nothing. The wall joins the tower at its south-east angle.

The tower occupies the place which a north-western tower might easily have done, but it evidently was designed to stand quite free to the south and west, having a stair turret at the south-west angle. It is a tall, bold Perpendicular structure, with a good belfry stage of two large windows: but the whole is much injured by the crumbling of the stone and by injudicious repairs.

I have now done with Chester. My next point was Malvern; my proceedings there I leave to the Worcester Society to recount. I finally saw several Herefordshire churches, especially in the north-eastern part of that county, where I had never been before. Bosbury and Bromyard are fine buildings; the former a good specimen of Early English or advanced Transition, with a detached campanile, a common Herefordshire feature. Bromyard is a large cross church, with arcades something like Bosbury, and some fine Norman doorways. But most of the churches are of the smallest possible kind, without aisles or towers; but the outline is always picturesque, and they often retain portions of plain early work, especially simple Norman doorways with tympana. Castle Frome is probably the best; the wooden bell-cot and spire rests on a bold original framework of timber like a rough screen. Tedstone Delamere has a prodigious cinquecento gallery half-way down the nave: I suggested that it should be sold to the nearest borough for a permanent hustings; or, if that be deemed sacrilegious, that it be employed for a similar purpose at the election of proctors in convocation. Tedstone Wafer is, I really think, the smallest church I ever saw.

From this region of dwarf buildings, one wholly impervious to railways, and nearly so to coaches, I emerged again into the civilised world at Worcester, and thence returned home for the winter months.

EDWARD A. FREEMAN.

<sup>1</sup> At Waltham this mode of destruction was adopted: the church thereby lost its central tower, which was supplied by the addition of a western one, but one very inferior to this of S. John's.

## STAINED GLASS.

*To the Editor of the Ecclesiologist.*

MY DEAR EDITOR,—I hoped that the "Thoughts on Stained Glass," printed in your number for last February, would lead other qualified persons to write on the same subject; but as it has not hitherto had that effect, perhaps you may think the following remarks worth inserting.

It is generally agreed that stained glass is not adapted for representing objects just as they exist or have existed in the visible world around us. What, then, is its province? Does it not possess certain advantages as well as disadvantages compared with opaque media? The analogy which appears to me to exist between glass-painting and a certain department of another art may assist us in giving a true answer to this question; and since the very highest authority can be alleged for illustrating sacred things by profane, I hope that none of your readers will think the comparison unsuitable.

The musical drama, or opera (according to the name which it has curiously appropriated to itself,) differs from the more natural drama in that it represents a world of its own, the personages of which, instead of speaking in the ordinary manner, sing to a quasi-invisible accompaniment. The operatic world is not so entirely different from the natural but that it borrows from the latter not only its characters, with their human passions and sentiments, but even the tones of voice, whether loud or soft, high or low, prolonged or abrupt, gently or strongly varied, with which those sentiments are expressed. So glass-painting must have a world of its own, and the only question is, what that world is to be like. Is it to retain all the conventionalities in use among medieval artists? If we take this course, we not only invite a great deal of ridicule, but also fail to make so deep an impression upon the men of our own and succeeding generations as we might. If not, to what extent is conventionality to be admitted? For we may take for granted that it must be admitted to some extent. The solution of the problem (or rather, the step towards a solution) which I beg to offer, is as follows:

Stained glass being a medium for transmitting light, is peculiarly adapted for representing *a world of light*. This, we know, is not a mere imaginary world, though, from our ignorance of it, many details in any pictorial representation must be supplied by imagination.

While agreeing in general with the "Thoughts on Stained Glass," above referred to, the view just expressed leads me to differ from the writer as regards representations of niches and other architectural ornaments. I do not regard them as supplementary to the tracery of the window, but as views of the architecture of the Heavenly City, supposed to be seen *through* the window, and therefore quite allowable.

It may seem that the principle I have laid down is irreconcilable with the practice of representing in windows, scenes that have taken place

on earth. My reply is that we do not aim at representing them *as they occurred in this world* (it has been repeatedly shown that glass is not a suitable medium for this purpose), but that we should endeavour rather to express (very imperfectly it must of course be) the eternal ideas of those transactions,—ideas which certainly exist in heaven more vividly than anywhere else, and which we may well suppose to be invested, as it were, with some of the glory of that place. Wherever space allows it, I would recommend the introduction of scenes from Holy Scripture, or authenticated events from the lives of the Saints, in preference to single figures; because such scenes convey their own meaning more than single figures, and are better calculated to give lessons to those for whom pictorial representations are of most use. At the same time I am not an advocate for the early medallion arrangement, because the effect of such pictures upon persons who are not sufficiently near to distinguish the figures, is chiefly to awaken a curiosity which cannot be satisfied. Each figure in a stained window should, I think, be so large that its action may be distinguishable from every part of the church whence the window can be seen; but I can perceive no good reason for disproportionately magnifying the extremities of the body. To be very anxious to observe the finger-nails of an eminent living person would surely indicate a little mind.

The reason alleged against strong shadows, namely, that they obstruct the light which windows are made to admit, is not applicable to all churches; since there are a good many which, but for stained glass or curtains, would be painfully light. The main argument, it seems to me, is as follows:—In windows, and in transparencies generally, it will not do to represent the light as coming in front of the picture, because that is too *transparent* a deception: it is impracticable, except in a few scenes, to represent it as coming either from the background, the centre, the top, or one side; it only remains then that there should be a generally diffused light, and this is irreconcilable with dark shadows.

I think also that the writer of the paper above referred to, insists too strongly on the balance of colour. It is true that a predominance of red or yellow in windows is generally displeasing; but who does not like a predominance of a cool tint, as in the early glass at Canterbury cathedral, at least on the south side of a church?

I am, &c.,

A. T. R.

## NAUMBURG CATHEDRAL.

*To the Editor of the Ecclesiologist.*

MY DEAR MR. EDITOR,—I think it is only a fair return for the many benefits conferred on them by the pages of the *Ecclesiologist*, if the members of your society give, when they are able, such ecclesiological notices as they can, of interesting and not generally known churches.

And I propose now therefore to put at your disposal, in payment of this kind of well-earned tithe, descriptions of two churches of surpassing interest, which it was my good fortune to visit two or three months since. They are the cathedrals of Naumburg and Marburg: the first at present in the hands of the Lutherans, the other still in the hands of Catholics.

I reached Naumburg late at night in a tremendous storm; but the sun rose cheerily, and I started early for the cathedral fearful of disappointment, as I had spent half the previous day in a mistaken attempt to find something interesting at Merseburg,—a place against which it is only right to warn all ecclesiologists. At Naumburg my fate was happier. The first view of the exterior is not very striking. A fair apsidal choir with a tower rising on either side, Romanesque at the base, and finished in late Third-Pointed, does not rise above the picturesque, and gives but small promise of the excessive interest of the interior. The plan is curious. A late Romanesque, or very Early Pointed nave finished with eastern and western apsidal choirs, and separated from both of them by roodscreens; that to the eastern choir Romanesque, that to the western of most exquisite Early Pointed, and both of them coeval with the portions of the main fabric to which they belong. The eastern choir extends across the transepts, and is raised considerably above them, with solid stone parcloes, arcaded on the faces towards the transepts with semicircular arches, a kind of parclose not uncommon in the churches in this part of Germany.

Under the whole of the choir is a crypt entered from the transept, and in the angles between the transepts and the choir are towers, the lower stages of which are open to the transepts and form chapels, whose altars stand in small apsidal projections on the east face of the tower. A door on either side of the sanctuary leads by a staircase in the thickness of the wall to rooms above the chapels in the tower. The entrance to the choir is through the old roodscreen by doors on either side of the altar, and by doors in the parcloes, reached by long flights of steps in the transepts. The nave is divided into three groining bays, each bay subdivided and having two arches into the aisles. The western choir has one bay and a five-sided apse. On either side of it is a narrow passage leading to staircases which lead to rooms above some chapels, which have now to be mentioned. They form the base of towers at the west end of the aisles, but projecting considerably beyond them: only one of these towers has been built; the other is carried up and finished externally as though it was a transept, and produces at first some confusion when seen from the exterior. These tower chapels are very curious. That on the south side has a circular central shaft, decreasing in size to the capital, and the vaulting has four ribs springing from corbels in the angles of the chapel in a semicircular arch to the cap of the column, and there are no other ribs. In the *east* wall is a small semicircular recess, in which still stands the original altar with a double footpace. The north tower chapel is almost exactly like the other, save that it has a polygonal central shaft, and that the recess for the altar is rectangular. Both chapels

are lighted with small round-headed windows in their western faces. From this description it will be seen that the ground-plan of this church is so curiously alike at its eastern and western ends, as to be somewhat confusing at first.

And now to describe this most interesting church in detail. The eastern choir-screen is most remarkable. It has admirably carved capitals, and its three western arches (which are semicircular) rest on delicate clusters of shafts. The original doorways still remain, and in front of them steps arranged in semicircles radiating from the centre of the door which lead up into the choir. No doubt an altar once stood under this screen, but this has been destroyed in order to convert it into a pew! The front of the screen too is so much obscured by a modern gallery, and by the reredos of the Lutheran altar, that it is impossible to say how it was finished: there seemed to be traces of a vesica with sculpture just over the centre arch. Entering the choir by this screen, one finds all the old arrangements undisturbed. Between the two western doors there are three stalls with canopies, and on either side against the stone parcloes eleven stalls and ten subsellæ. In the midst stand three ancient, heavy square desks for office books, and upon these five most magnificent books, well bound and of astonishing size, still maintain their old place. They are all manuscript on vellum, and two of them have very large illuminations of subjects, and foliage of very admirable and bold character. I never saw such magnificent books on their own proper desks,—never, I think any of such grand size any where. The stalls are not particularly good, and are of late date, with immense finials, of a kind I had met before at Halberstadt. A rise of several steps divides the choir from the first bay of the sanctuary, which is long and without furniture, save some late stalls, which do not seem to have any business where they are placed. This bay of the choir terminates the transitional work, which is carried throughout the whole church, with the exception of the eastern apse and the western choir. It is of the earliest Pointed, very simple and bold in all its details; the piers looking rather like Romanesque in their section and capitals, carved in the most admirable manner. The foliage is all disposed in circles being regularly and geometrically and invariably kept severely and carefully to a regular outline; it is an example of the very perfection of that kind of conventional foliage, of which some of the early capitals at Venice are such admirable specimens, and I think in no way inferior to them. The groining throughout is very simple with diagonal and transverse ribs. The eastern apse is an addition in most admirable Middle-Pointed, and (save the upper stages of the towers) the latest work in the whole fabric. The section of the groining shafts is particularly elaborate and good; corbels of foliage inferior to the rest of the carving throughout the church, supported figures under canopies at a height of about eight feet from the floor, but the figures are all gone. A very bold string runs round the apse at this point under a passage-way in the wall, which is reached by a staircase between the choir and the tower-chapel apses. The windows are of three lights, and have good geometrical tracery, and the apse is well groined with boldly moulded

ribs, the boss in the centre being four ivy leaves. In the sanctuary stand four oak sedilia of the thirteenth century, with open arcaded backs and carved ends, the carving peculiar, but the whole a very remarkable work and very perfect. The chapels in the towers on either side of the choir are not in the old state, one being used for rubbish, and the other as a vestry: above the former a room in the tower is used as a receptacle for hardware! Perhaps the prediger deals in it! The crypt under the choir is very perfect and fine. We had an illumination of it, and consequently a careful examination. The capitals are all carved, and the arches all semicircular. It is divided by shafts, some of which are clustered, into three spaces in width, and in the length there are two bays under the choir, then a solid wall with a doorway, and then five bays, and an apse of three bays. The old altar still remains.

In the transepts there is little to notice, save that there is an old altar in each. The well-like effect of these German transepts, in which the choir is continued across with heavy stone parcloles of great height, is most unpleasant. In this case the parcloles are no less than 16 feet high from the floor of the transept; and, owing to the great elevation of the choir, the floor of the crypt is only 4 ft. 6 in. lower than the transept floor.

No one, going into the nave of the church as now arranged, would believe that he was in a church of more than very mediocre interest. Between all the columns are small tenements, painted white, carefully roofed in and glazed, and papered with whatever paper the fancy and good taste of their several proprietors suggest. In front of these are rows of pews, arranged longitudinally, and all painted white; and as the aisles are by this arrangement practically lost to the church, galleries are built in them, to supply the created want.<sup>1</sup> A white wooden screen behind the Lutheran altar conceals the eastern roodscreen; whilst another white wooden partition, out of the centre of which projects the pulpit, serves also to conceal the roodscreen of the western choir. The whole arrangement is, in short, just the most judicious that could possibly be imagined for the entire annihilation of the architectural effect of the interior.

This western choir-screen is certainly the most striking I have ever seen even in this land of screens. No description can, however, do justice to its exquisite beauty, dependent as this is, to a great extent, on the exceeding originality and beauty of the foliage, which is all varied, and all executed from natural models. The doorway is double, and rather narrow; the doors of iron, cross-framed; and they form the only openings in the screen, the rest being quite solid, arcaded on the eastern side and on the western (that is, on the inside, or choir side), remarkable chiefly for the exquisite open staircases on each side of the door leading to the loft. On the eastern side, against the doorway, are a crucifix and SS. Mary and John; but these seemed to be of later date than the door. The figure of our Lord seated in the tympanum

<sup>1</sup> It is owing to this arrangement of the nave, and the consequent uselessness of the aisles, that several of the old altars still remain, one in each bay, against the north aisle wall, and one or two against the south aisle wall.

above is no doubt original ; it is very curious, being partly painted, partly carved, and reminded me of an early picture, managed in the same way, which I saw in the gallery at Berlin. Above the arcading, on either side of the doorway, are a series of subjects, the execution of which (with the exception of the two last, which are not original) is marvellously good. They are, beginning at the south—the Last Supper, the Betrayal, ditto (S. Peter smiting Malchus), the Denial of S. Peter, Our Lord before Pilate, the Scourging, Bearing the Cross. The open staircases on the western side of the screen are remarkable for the beauty of the succession of detached shafts, with finely carved capitals, which support them.

There are no fittings in this western choir save the altar, the mensa of which is 8 ft. 5 in. long, by 5 ft. 11 in. wide, and 3 ft. 8 in. high ; and this faces west, as all the altars throughout the church do : so showing its back (in the centre of which is the usual closet) to any one entering through the door of the screen from the nave. It has a double footpace. The detail of this choir is earlier and bolder than that of the eastern choir ; the windows of two lights, with very bold monials, and circles sexfoiled, with soffit cusping in the head. The groining-shafts are good ; and, as in the other choir, there is a very bold string under a passage-way in front of the windows, at about 8 feet from the floor. The windows do not fill up the whole width of the bays, and on each side have small open arches, which add very much to the richness of the whole effect. Against the groining-shafts are figures, very well sculptured, and standing under canopies of very varied design, finished at the top with what seem like models of churches. Some of the windows retain some exquisite stained glass. The mouldings throughout this apse are exactly like those of the screen, and the foliage was evidently carved by the same hand,—that of as great a master in his day as was the artist who carved the Early capitals in the nave. I think I have now described the whole of the interior.

On the exterior there is a large cloister (partly ruined) on the south of the nave ; half of this is Pointed, the other half late Romanesque. It opens into the church with a small round-arched door, in the third bay from the west ; and on its east side into a large kind of porch or narthex, south of the south transept, from which there is a particularly grand doorway, with five shafts in each jamb, into the transept. This porch is groined in two bays, and communicates with other buildings to the south, one of which seems, by its apse and pointed windows, to have been a chapel. These old buildings group picturesquely with the east end of the church. The southern was not, however, the only cloister ; the good men of Naumburg seem to have been specially fond of duplicates, and as they had two choirs, two roodscreens, and two towers at each end, so they thought right to have two cloisters. The northern cloister seems to have tallied in size with the southern ; but all that now remains of it are the groining-ribs against the north wall, and the springers of the groining throughout. The base-mould of the western tower is continued all along this north wall, and the groining springs from corbels ; all which makes it look as though it were a subsequent addition : but its arches are nevertheless round, whilst, as we

have seen, pointed arches are used throughout the main arcade. There are two doors from this destroyed cloister into the church—one into the north aisle, the other into the north transept.

The western apse is remarkable, on the exterior, for the excessively beautiful carving of its cornices; these are varied in every bay, and, I think, the best I have ever seen. They are of that exquisite imitation of natural foliage, springing upwards, and filling a large hollow with its ramifications, which commends itself to my mind as the most perfect type of cornice foliage. There is a somewhat similar carved string under the windows, equally good, but much more simple. The buttresses finish at the top with delicate pinnacles.

At the east end the detail is also good, the windows being well moulded, and the buttresses finished with good simple niches and figures. The apsidal projections on the eastern face of the towers finish with pyramidal stone roofs against the towers, at a low elevation.

The north-west tower is late, and has open turrets at its angles, beginning at the second stage; it is picturesque, but not very good. The upper stages of the eastern towers are also octangular, but without pinnacles; and what ornament they have is of a very late kind, and not effective.

Such is the cathedral of Naumburg—little known to, and scarce ever visited by, English tourists; and yet undoubtedly one of the most interesting and least altered churches in Germany: its two roodscreens would be alone sufficient to give it high claims upon our admiration, since they are, so far as I know, the two earliest examples remaining, and certainly older than any quoted by Mr. Pugin in his work on Screens. Besides this, the architectural value of some parts of the building is so pre-eminent, as in itself to repay a long journey.

But I am ashamed to see to what a length my account of Naumburg has extended, and I must reserve what I have to say of the equally interesting, but better known, church of S. Elizabeth at Marburg for some other time.

I am, yours very faithfully,  
GEORGE EDMUND STREET.

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### COLOMBO CATHEDRAL.

WE extract from the *Ceylon Examiner*, of the 23rd of September, a description of Christchurch Cathedral, Colombo, which was consecrated on the 21st of that month—S. Matthew's day. We give this as we have other notices of colonial churches, without committing ourselves to the criticisms which it contains. It is obvious that the building itself is built on the plan of a parish church and not a cathedral; still a good parish church is in India a great acquisition. We must however regret that the good old plan of building a *portion* of a true cathedral

design was not had recourse to. There are modern instances of its adoption in Mr. Scott's cathedral of S. John's, Newfoundland, as well as at S. Ninian's, Perth. There was every reason therefore for this course to have been followed in the Mother Church of the magnificent island of Ceylon, rather than that a completed building on so small a scale should have been constructed in a land still rich with the splendid remains of aboriginal and Mahommedan art. We wish that the name of the English architect had been stated; we should be curious also to see the designs of Corporal Moore. It will be noticed that no attempt has been made to give a *speluncar* character to the architecture. The building indeed appears, material and details apart, to be simply a reproduction of an English country church. Our readers will notice some confusion in the measurements given. The *internal* length is stated to be nearly 100 feet, but on investigating the details, we find *four* arches in the nave of 15 feet wide, and a chancel 20 feet deep. But as *five* windows are mentioned in the clerestory, we conclude that the "four" is a misprint for five.

"In our last issue we briefly announced the completion of the cathedral of Christchurch; we have now the pleasure to state that it was consecrated to its sacred purpose on Thursday last. But before giving an account of the services of that day, it may not be altogether unacceptable to our readers to have laid before them a description of a building which, besides its own importance as cathedral church of the diocese of Colombo, certainly merits notice on architectural grounds. It is the first church in the colony, on any large scale, that has been designed in strict correspondence with those principles of Gothic architecture so peculiarly adapted for sacred buildings, and so intimately associated with our English habits and ideas of what a place of worship ought to be. If hitherto it has been a matter of doubt, whether, in the midst of so many difficulties, and defects of so many kinds as surround the architect here, it were possible to complete a temple of God according to the strict propriety of ecclesiastical art, and reproduce under a tropical sky the church of our English homes; or, if possible, whether such would be the best adapted to the climate, and convenient in other respects; that question, it appears to us, is once and for all set at rest. In point of beauty, there can be no comparison between the cathedral of Christchurch, and a square room with low tiled roofs and projecting eaves, or erections of stucco and cabook, which, however economical or suitable, can certainly lay no claim to beauty; and in point of strength, convenience,—and what here is another very material consideration, in point of temperature,—we imagine that the cathedral has as little reason to fear a comparison. On the whole, we cannot but confess that, notwithstanding many apprehensions to the contrary, and in the face of many and serious difficulties, the cathedral is an eminently successful completion. It must have been no easy matter for European art to accommodate itself to native means and native materials; it must have been a task demanding great energy and patience to indoctrinate native workmen, so loth to depart from old and adopt new fashions, in strange designs and unaccustomed methods of work; and any one, who knows but little of the pains and pleasures of building, is well aware how much labour and trouble, how much judgment and skill must have been expended, to produce even one tenth part of the appearance of strength, beauty, and completeness, so visible in Christchurch. . . . We are, we believe, right in attributing a very great share of the credit, due to all who have brought this work to so successful a completion, to Corporal Moore, of the 15th Regt., who all along has been the resident architect, and superintended every stage of the operations, from the first laying of the

foundation-stone, to the last finish given to the delicate tracery of the seats. The original design came from England, but various circumstances and difficulties of one kind or another have compelled many departures from it, in which Corporal Moore was left to his own taste and ingenuity. However, his genius seems to have been equal to his task, and the effect has proved that Her Majesty possesses, in a corporal of her 15th regt., a skilful architect as well as a loyal servant.

"The proportions of the church are good, and harmonise well with each other. The internal length of nearly 100 feet from east to west end, corresponds very well with a breadth of some 40, and the height and very graceful pitch of the roof, rising at an angle of 45 degrees from the side walls, give the whole church an appearance of lightness and freedom which cannot fail to strike on the first entrance. The body of the church is a nave and two side aisles, with a height of 26 feet at the side walls, and in the centre 50 feet. The nave is separated on either side from the aisles by a row of four arches, supported on pillars of plain octagonal shafts, with simply yet richly moulded bases and capitals, in the First-Pointed or Early English style, which is strictly maintained throughout the whole cathedral. Above the arches, which have a span of 15, and height of 22 feet, is the clerestory, marked off by a string-course, and pierced with five double-light windows, which add much both to the height and comfort of the building. The windows in the aisles have each three lights, uniform in breadth, but the height of the centre is the greatest. There is also a very beautiful two-light window, filled in with stained glass, above the west entrance. But perhaps the pride of the whole building, in an architectural point of view, is the chancel-arch, with a height of 32 feet, and span of  $17\frac{1}{2}$  feet; at present, we believe, exceeding, in both dimensions, any pointed arch east of the Cape—even those in Calcutta Cathedral. The chancel itself is about 20 feet square, paved with encaustic tiling from Minton's, of rich colouring and good design, with a platform for the communion-table, paved with tiles of a different design, and elevated some few inches above the rest of the flooring. The east window is one with three lights, at present unglazed; but we hear that stained glass for it is shortly expected from England. The side windows of the chancel are two single-lights on each side, filled in with stained glass, of simple design and well harmonised colouring. The blankness of the walls, so unpleasantly striking in most tropical buildings, is much relieved by the effect of the glass, and also by the effect of coloured texts, in decorated scrolls, painted in the spaces between and below the windows. Another extremely beautiful feature in the cathedral is its furniture; and here Ceylon, by her riches in one respect, fully compensates for her poverty in another. Asphalt is a poor substitute for marble, chunam for freestone; but that ebony and satin-wood are great improvements on deal or elm, and even oak, no one can doubt. Nothing can be more beautiful in its kind than the rich massiveness of the ebony furniture of the chancel, or the graceful form of the satin-wood furniture in the nave. Everything displays very great taste in its design; as an illustration of which we may notice especially the selection for ornament of such forms of foliation, in finials and bosses, as correspond with a tropical rather than a temperate clime. Everything, as regards its execution, is finished with the greatest nicety and care; and it is very pleasant to see as much skill, labour, and expense devoted to the house of God, as is selfishly lavished upon our own dwellings.

"Externally the church is no less worthy of praise than within; the gneiss or granite of which it is built, while it impresses you with an idea of solidity, contrasts very well in its rich yet sober grey tint, with the fresh bright green of the surrounding foliage. The tower, which rises from the north-west angle of the church, is nearly 70 feet in height, and must be a commanding object from the sea. We are not altogether without hope that, at some future time, a spire may be added, in which case the beauty and general effect of the

whole building will be much increased; and it will form a conspicuous and useful landmark, visible for many miles out at sea. The massive buttresses which flank each angle of the church, and support the walls of the nave, relieve the uniformity of its outline, and add very much both to its real and apparent strength: as, independent of these, the walls themselves have an average thickness of  $2\frac{1}{2}$  feet, we may reasonably hope that the cathedral will remain in undiminished strength and beauty, a pattern and evidence of zeal and perseverance to those who shall come after for many generations."

The cathedral, we perceive, is also to serve as the chapel of the college of S. Thomas, as well as for parochial purposes. This is making a practical use of opportunities. Accordingly, at the consecration, after the Bishop had been enthroned by the Archdeacon, the Rev. Joseph Baly, warden of the college, was installed dean of the cathedral; after which, at a later service, the dean for the bishop installed the archdeacon and two honorary canons into their respective stalls. Thus the diocese of Colombo now not only possesses its cathedral church, but also its capitular body, duly constituted under canonical designations, and solemnly inducted according to ancient usage. It is needless for us to express our satisfaction at this intelligence. We have always held and always proclaimed that the cathedral system, duly carried out, is necessary for the well-being and perfect action of the Church. Much more must it be needful in a country where the artificial organisation of the Buddhist priesthood has so long held sway.

## MOVEABLE BENCHES OR CHAIRS.

*To the Editor of the Ecclesiologist.*

DEAR SIR,—I have been much interested in the discussion on Moveable Benches v. Chairs, carried on in your pages between "Londinensis" on the one hand, and "A Committeeman" and "A Curate" on the other. My sympathies, I confess, are entirely on the side of "Londinensis," and I hope earnestly that in the present number he may favour your readers with a reply to the letters of his opponents. Should he not have done so, perhaps you will kindly afford space for a few unconnected remarks from a bystander.

The first observation I have to make is this. Quite agreeing with your other correspondents that, speaking generally, in a given area, exclusive of gangways, a larger number of persons may be accommodated on benches than on chairs, provided that each sitter has the same extent of elbow-room, I am not at all convinced but that, in cases where on special occasions it is desired to accommodate a crowd, a larger number of persons may find room on chairs than on long benches. For, first,—as "Londinensis" well remarks, when describing the state of Notre Dame at Paris, on the occasion of Lacordaire's preaching,—upon such occasions, each individual will gladly concede a little space

to his neighbours, so that a larger number will be crowded into the same area, though, I admit, with some sacrifice of individual comfort. And again, in a chaired church, it is quite unnecessary to reserve gangways or alleys; so that, when necessary, these parts of the internal area may be, without inconvenience, crowded with chairs. This would not be possible in a benched church, even if the gangways were filled with chairs; for the congregation—generally benched, but the gangways filled with chairs—would be at a dead-lock. Whereas, even in the thickest crowd of chairs, a person may thread his way out; because, like a fluid, the dense mass will give way a little in every direction, if it be not confined within too narrow limits by the fixed obstruction of heavy benches. So that, I believe, on special occasions, a larger crowd might assemble, to hear, for instance, a celebrated preacher, in a church with nothing but chairs, than in one with both benches and chairs.

But “*Londinensis*” is perfectly right in saying, that, after all, such unmanageable crowds are rarely collected, and perhaps not very often wanted, in our churches. If, then, we get rid, to some extent, of the question of accommodation, we may discuss the matter more allowably on the grounds of convenience and æsthetics.

It is, of course, only a matter of feeling; but I, for one, cannot understand how “*A Committeeman*” can gravely argue that it is less disagreeable to “jam” oneself into close personal contact with one’s neighbours on a bench, than to bring adjacent chairs into contact. For my own part, I should feel no difficulty whatever in making my *chair* join my neighbour’s chair, whenever necessary. This, indeed, seems the common right of each individual—to have the full use of the space occupied by his chair, but no more. One has no right to additional space on each side of the chair; and, in the very thickest press, you do not unfairly encroach on your neighbour, and yet you preserve your own independence, by placing the chairs in close contact. On the other hand, anything more disagreeable than close *personal* contact with strangers, I cannot imagine. “*A Committeeman*” must have had, I should think, but little acquaintance with the special discomforts of an omnibus or a second-class railway carriage, or he would hardly have ventured on this opinion.

That each worshipper should have his own chair seems to me to hit the exact mean of comfort and propriety in church arrangement. It secures to each person a certain independence and isolation, which seem necessary for one’s individual acts of worship; while at the same time there is nothing like pew-doors or pew-walls to cut one off from the common prayer of the congregation.

I am sure also that nothing will be found so convenient in actual use, as for each individual to be able to range or shift his chair at his pleasure. I can see no kind of necessity for an attempt to maintain *right lines* in chair arrangement, such as “*A Committeeman*” seems to dream of. Pews or benches being practically immovable, (for nothing can be more convincing than the argument by which “*Londinensis*” shows the unreality of any notion that heavy benches would be, or could be, ordinarily removed on week-days,) must of course be arranged in regular lines; but the essence of the use of chairs is, that they

cannot possibly form part of the fabric, or even of the regular furniture of the church; and the greatest possible irregularity and confusion, *during the time of actual use*, could hardly be thought an eyesore by the most fastidiously æsthetical critic. One could only rejoice to see a large area occupied, however confusedly, by worshippers arranged as convenience and freedom may have dictated; in fact, the chairs become actually invisible when a nave is densely crowded by a closely-packed congregation. But the greater the confusion of the chairs, the greater is the certainty that they will be arranged, if not removed, after service.

And this brings me to speak of the outcry made by "A Committeeman" against the untidy appearance of a large pile of chairs not in use, such as one often sees in a foreign church. No one can say, of course, that such a pile is what one would desire to see; and no one can deny that the perfectly unencumbered naves of Southern Europe, or of our own native churches in India—as described, for instance, in Tinnevely—would be, if not forbidden by our habits, much more delightful than even a chaired nave. But, at the same time, a pile of chairs, however unsightly, is so obviously temporary and easily removed an obstruction, that, whatever the eye may suffer, the mind at once perceives that they form no part of the essence of the building, and consequently abstracts them at once and without difficulty from its conception of the interior. This objection to piled up chairs comes with the less reason from "A Committeeman," because he advocates not fixed, but moveable, benches. Has he ever pictured to himself the barricade that a hundred moveable benches would make, if packed up at the west end of a nave or aisle? It would be a thousand times worse than a pile of chairs. If it were possible to have a separate building for receiving the seats when not in use, it would of course be as good for chairs as for benches; with all the advantage of ease in moving in favour of the former. Indeed one of the greatest advantages of chairs over benches is that the latter must be carried into their places before Service; whereas, if need be, each person on entering may carry his own chair and put it down wherever he can find room on the skirts of the congregation already assembled.

I must confess that I pine, with "*Londinensis*," for more "freedom and elasticity" in our method of attending public worship. I feel acutely what he so well describes as the grim necessity of at once finding a seat in a benched church. Whatever may be true of the "respectable" classes, I am quite sure that the poor will not be attracted to our churches until they find therein a perfectly open area and a perfect equality of seat and place—which can only be attained by the use of chairs. I am accustomed, myself, to worship in a church with quite open benches, with (nominally) no appropriated seats, and with the sexes divided. In spite of this, I observe the poorer people, when they attend, instinctively avoiding benches which they imagine to be appropriated, and, as a general rule, slinking into the furthest seats, and leaving an unoccupied space between themselves and the rest of the congregation. In fact they do not realise in a stiff and formally benched church that equality which their Christian neighbours, higher in the social scale, wish to establish. But summon a meeting in (for

instance) a schoolroom, with no seats at all, or the children's benches ranged "promiscuously" as people may place them for themselves, and, unless my experience is wrong, you will then find a real equality established and recognised.

One more remark before I leave the instance of the church, with the practices of which I am most acquainted. I observe the universal preference of the end seat of a bench,—the outside seat. It is a very rare thing for any one to go in at once to the middle or the furthest end. I can quite enter into this feeling myself; for I hate the sensation of constraint, of inability to get out without disturbing a whole bench full of people, and I feel infinitely more independent in the outside seat than in any other. The practical result of this is that the people are most inconveniently scattered over the church; the more bold alone venturing to push by a person who may already have taken the end seat; and, in one particular instance, a bench, even when the church is crowded, has often only a single occupant, whom, being of higher social station than the rest, but quite unconscious of the effect upon others of the natural habit of choosing the end seat, no one is willing to disturb in order to get to the other end of the bench. Anyone may observe the same thing in railway travelling. Most people will greatly prefer an empty compartment, and a single head put out of the window at each station will often, except in a popular or crowded train, secure a compartment from the invasion of others for a whole journey.

Doubtless this has much to do with that shyness and reserve in the national character, of which both "A Committeeman" and "A Curate" have spoken very ingeniously and instructively in their letters, though I cannot accept their conclusions. I believe that this feeling, so far at least as concerns the common worship of the congregation, is bad, and that it ought to be, as it easily *can* be, got rid of by the entire equality of a perfectly open area, in which each person will take, and place where he chooses, his own chair. The bench plan, though infinitely preferable to closed pews, is after all only a half measure, and accordingly fails. I am not aware indeed that the experiment of chairs has ever been fully and fairly tried; so that I can only speak theoretically. But judging from my own feelings,—which in these matters are the best test one can have,—I should say that nothing could make me altogether shake off the reserve of which I speak but the absolute freedom of an unencumbered area, in which I should feel that I could not possibly interfere with, or trench upon the rights of, any one else. I am sure it is so when any one visits a crowded foreign church. I believe that the Englishman is truly glad when circumstances favour his abandonment of his excessive national *mauvaise honte*: and I have often noticed the pleasure and the facility with which our countrymen in foreign travel fall in with the particular custom of which I am speaking. Nothing, I confess, would please me more than to see the experiment fairly tried—not as a half measure—but in its completeness.

I expect but little quarter from "A Committeeman," if he condescends to answer this letter. But he would really be able to say that I had shirked the most important part of the subject, if I did not add a word about the *kneeling* difficulty, raised by him and allowed by

"Londinensis." What will he say, I wonder, when I tell him that I cannot, do all I will, perceive any great evil in each person having *two* chairs, one to sit upon and one to kneel upon, provided always that the area and the number of the congregation permit it, without injury to other worshippers? I for one should always be an advocate for much larger churches, and for much more frequent services; so that the space of two chairs might perhaps be allowed for each worshipper. But where this could not well be, I cannot, and never could, see the force of objections made against the practice of turning round the chair when needed for sitting upon. It is only for the Lessons and the Sermon that any one needs a seat; and the noise and bustle of turning the chairs—only *four* times altogether, for between the Lessons no change is needed—would be no great inconvenience. Besides which, the act of kneeling is so much more easy on a *prie-dieu* chair than in any open seat ever yet devised, or to be devised, that I doubt not people would be found to kneel in their private devotions, as they do abroad, much longer with chairs than in benches; and the disagreeable spectacle so often witnessed, of a whole congregation *sitting* staring about, waiting for the service to begin, would be less frequently exhibited. Of course, it would need the goodwill and energetic co-operation of the Clergy to surmount the difficulties which would attend the introduction of the exclusive use of chairs in our churches.

Hoping that this discussion will not be allowed to drop,

I am, dear Sir,

Yours faithfully,

RUBICOLA.

## MONE AND FALLERSLEBEN ON HYMNOLOGY.

*Hymni Latini Medii Ævi. E Codd. MSS. et adnotationibus illustravit* FRANC. JOS. MONE, Archivii Carlsruhensis Præfectus. Tomus Secundus. Hymni ad B. V. Mariam. Friburgi Brisgovie: Herder. 1854.

*Niederländische Geistliche Lieder des XV. Jahrhunderts. Aus gleichzeitigen Handschriften herausgegeben von* HOFFMAN VON FALLERSLEBEN. Hanover: Carl Rümpler. 1854.

WE have classed together the two most recent works on Hymnology; each, in its way, deserving attention. We noticed, on its first appearance, Mone's first volume: the present, if inferior in interest to that, is so rather from its subject than from any other cause. It is better edited, founded on more MSS., and enriched with a far larger number of vernacular—particularly Italian—hymns. But there is a great and wearisome sameness throughout, which it was not in the editor's power to obviate.

The most curious compositions are the *hymni glossati*. Thus, in those on the Annunciation, each verse begins with a word of the Angelic Salutation; sometimes repeated four times: e.g.,

"*Ave, Dei genitrix et immaculata  
Virgo, cœli gaudium, toti mundo nata  
Ad salutem, hominum in exemplum data,  
Dignare me laudare te, Virgo sacrata.*

"*Maria, miseria per te terminatur,  
Et misericordia per te revocatur;  
Per te navigantibus stella maris datur,  
Lumen vitæ panditur, portus demonstratur.*

"*Gratia te reddidit, Virgo, gratiosam,*" &c.

There are similar compositions on the *Alma Redemptoris*, the *Ave maris stella*, the *Salve Regina*, &c.; and in some instances the whole antiphon is turned into an acrostich. We have a single example of a parody, on which there can be but one opinion, a Marian *Te Deum*:

"*Te Matrem laudamus, te Virginem confitemur:  
Te Æterni Patris, stella maris, splendor illuminat:  
Tibi omnes Angeli, tibi cœli et universæ potestates,  
Tibi Cherubim et Seraphim humili nobiscum voce proclamant,  
Virgo, Virgo, Virgo virginum sine exemplo,"* &c., &c.

We find one hymn attributed to S. Thomas of Canterbury (Du Meril had already published another); and the celebrated *In hoc anni circulo*, the most popular of all mediæval carols, (an imitation of which may be seen in Messrs. Helmore and Neale's Christmas Carols,) is ascribed to Jacopone, the author of the *Stabat Mater*.

We could wish that M. Mone were better acquainted with English Missals, and with English works on Hymnology. From not being acquainted with the Sarum books, he gives several famous sequences from inferior German sources; and from having neglected to avail himself of what has been done of late years among us, he prints, as for the first time, what has long since been published in England. Some of the *Sequentiæ Ineditæ* that have appeared in the pages of the *Ecclesiologist* are thus given.

This volume is not less essential to a student of Hymnology than its predecessor; but we anticipate greater variety and greater interest in that which is to follow it, which will embrace the festivals of the saints. We must not omit to mention that it contains three hundred hymns, of which perhaps two hundred are printed for the first time.

The other work is a curious example of the love for vernacular hymns which existed in the middle ages. Holland, in particular, was always—as in a certain sense it is now—the country of hymns; and they were powerful instruments in the hands of the Brethren of the Common Life, that curious order which caused so wonderful a reformation throughout the northern provinces in the fourteenth and fifteenth centuries. Thomas à Kempis, in describing the death-bed of Lubert ten Bossche, thus writes (the quotation will be new to most hymnologists):

"*Cupiebat enim dissolvi, et esse cum Christo. Igitur in die B. M. Magdalenæ fecit coram se cantari sequentiam Laus tibi Christe. Quâ cantatâ ait: Quam devota et fervida verba sunt ista! Et repetivit intra se hunc versum ruminando: Quidnam haberet ægra si non accepisset, si non medicus adesset!"*

M. Fallersleben has published, from different German MSS., one hundred and twenty-six vernacular Flemish hymns of the fifteenth century; some translations, some imitations, some original; and has enriched them with various readings. It is very curious to see how much the form and character of some of them recall some of the earlier Wesleyan compositions; clearly, like those, the work of an uneducated man, with more zeal than knowledge: e.g.,

“ O et O et gloria !  
Dat soetste van der minnen  
Dat is Jesus Marien soon :  
God laten ous gewinnen !”

One or two, however, are quite touching, from their simplicity ;

“ Comet nu ende schonwet den coninc Salomoon !  
Die stal is sijn borch, die cribbe sijn troon,  
Dat herschap is Joseph mit sijnre huusvrou.”

We will conclude with a specimen of translation ;

“ Ut vitrum non læditur  
Sole penetrante,  
Sic illæsa creditur  
Post partum et ante :  
Felix hæc puerpera,  
Cujus casta viscera  
Dum genuerunt ;  
Et beata ubera  
Quæ ætate tenerâ  
Christum lactaverunt !”

“ Ghelijk dat niet en quetst dat glas,  
Daer die sonne schijnt dore,  
Gheloof ic dat si maghet was,  
Daer nae rein ende vore.  
Die Moeder is ghebenedijt,  
Si is besloten lichamelijc,  
Die godssoon wert mensch gheboren.  
Die borsten die wel helich waren  
Die God in sinen jonghen jaren  
Te sughen hadde vercoren.”

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## DANIEL'S CODEX LITURGICUS.

*Codex Liturgicus.* Tom. I. *Ecclesiæ Romano-Catholicæ.* Leipsic: 1847.  
Tom. II. *Ecclesiæ Lutheranæ.* Leipsic: 1848.  
Tom. III. *Ecclesiæ Reformatæ atque Anglicanæ.* Leipsic: 1851.  
Tom. IV. *Ecclesiæ Orientalis.* Leipsic: 1853.  
Curavit HERM. ADALB. DANIEL, Phil. Dr. Societatis Historico-Theologicæ Lipsiensis Sodalis.

WE have already noticed, from time to time, most of the volumes of this very learned and important work at the time of their appearance. We have now little more to do than to announce its completion. It would be superfluous for us to say that we do not hold those syncretical views which have actuated Dr. Daniel in the prosecution of his task: nevertheless, the two volumes which contain the forms of worship employed by the Lutheran and Calvinistic communions, contain a mass of information which is hardly accessible to an Englishman in any other

work. The Lutheran volume, in which, as is natural, the editor was most completely at home, contains extracts from no less than ninety-eight different rituals, ranging from 1522 to 1843, and some of them of the greatest rarity. The Calvinistic Codex, including its three families—Zuinglian, or Helvetic; Calvinian, or French (to which the Scotch establishment has the greatest affinity); and Melancthonian, or Reformed German—comprise twenty-four so-called liturgies. To each of the four volumes Dr. Daniel has prefixed an introductory dissertation, drawn up with great diligence and care. It is only to be lamented, for the sake of many English scholars, that the German portions of his work are not translated into Latin; and we should have thought that most German students would have preferred the English Office-book in the same universal language.

We can only repeat the commendations which we have from time to time bestowed on this very laborious publication; and we most heartily join with the author in the prayer with which he concludes one of his prefaces: "Faxit Dominus Ecclesiæ Catholicæ, cujus honorem omnes hymni celebrant, quem cantica prædicant, et antiphonæ cum laudibus certatim extollunt, ut hic studiorum nostrorum fructus ad adjumentum Ecclesiæ valeat."

We are very glad to be able to announce that Dr. Daniel is preparing a second edition of his Hymnology, with large additions, which will, we doubt not, still further secure for it the position which it has so long held, of being the standard work on the subject of which it treats.

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## FRENCH ON THE NIMBUS.

MR. FRENCH, of Bolton, has printed for private circulation a brochure under the title of "*Notes on the Nimbus.*" The object of this essay is to show that the "cruciferous" nimbus, appropriated by Christian artists to representations of the Persons of the HOLY TRINITY, is wrongly so named, and has in fact nothing to do with the Cross. But the common opinion on this subject is not disproved by the fact that a Hindoo goddess is to be found figured with a radiating nimbus, in which rays of a greater intensity than the rest take the form of a cross. Mr. French expounds here, at length,—(what he tells us he had first made public so long ago as 1845 in the columns of the *Athenæum*)—a theory of his own as to the origin of the crossed nimbus. He inserts among the pages of his pamphlet a piece of coarse woven fabric, to show to every reader by experiment that any one looking at the sun or at any bright light through a veil, sees the rays of light clustered at right angles—in fact in the form of a cross. He thinks that as "the ancient Pagan or Jew approached his Deity, with the eyes covered with a veil or half-closed," the cruciform appearance presented by a bright light seen in this way became associated with the notion of Deity. But he has not shown that all Pagans were followers of Zoroaster, and

it must be an oversight by which he has placed God's chosen people of the first dispensation in this sort of juxtaposition with idolaters. Having however thus shown why the nimbus may have come to be represented as marked with a cross, Mr. French goes on, with extreme inconsistency, to declare that such a thing as a cruciferous nimbus was rarely, if ever, either represented or intended to be represented. It is of course true that, in the great majority of cases, only *three* arms of the cross are shown, the fourth being supposed to be hidden by the head. This being the common rule, it seems to us that it became conventionally equivalent to making a nimbus cruciferous, to represent only three arms of the cross, even in cases where, owing to particular attitudes, the whole or part of the fourth arm might have been depicted. Mr. French gives numerous illustrations of cases where the fourth arm has not, though it might have been, represented. But he does not mention that in ancient Christian art there are many cases in which all the four arms *are* shown. We give Mr. French's conclusion in his own words :

"We venture, though with some diffidence, to hazard the opinion, that with occasional but very rare exceptions, the mediæval Christian artist when painting the nimbus of the Deity, did not intend to represent, or at all refer to the Cross; but that his purpose was to demonstrate, by three rays of light proceeding from the divine head, that the one person represented was invested with the power, and the glory, *as well as the identity*, of the other persons forming the HOLY TRINITY."—(p. 14.)

It is greatly to be deplored that a well meaning person, like the author of this essay, should have committed to print so shocking a statement as is contained in the words which we have italicized. *Ne sutor ultra crepidam.*

## ECCLESIOLOGICAL LATE CAMBRIDGE CAMDEN SOCIETY.

At a Committee Meeting of this Society, held at Arklow House, on Friday, November the 3rd; present, Mr. Beresford Hope (in the chair), Mr. Bevan, Hon. A. Gordon, Mr. G. J. R. Gordon, Rev. S. S. Greatheed, Rev. T. Helmore, Rev. W. Scott, and Rev. B. Webb; the Rev. T. G. Forrest, of Market Bosworth, and the Rev. N. Liberty, of Brompton, were elected ordinary members.

Letters were read from Mr. J. F. France, from the Secretary of the S. Alban's Architectural Society, from the Rev. H. W. Baker, and the Rev. G. Forbes; and communications from the Scottish Architectural Institute, and the Worcester and Northampton Architectural Societies.

The following minute was adopted:—"Cases having occurred in which considerable difficulty has arisen from the necessity of employing local silversmiths for the supply of church plate, when the authorities are desirous of having correct designs and execution, it is agreed that in such cases Mr. Keith be permitted to execute the work on the usual

terms of commercial commission, the designs at the same time being kept, as at present, under the Society's supervision." Mr. Keith attended the committee and exhibited, besides other specimens, a service of church plate about to be sent out to Australia for the church of All Saints, Bathurst.

A letter having been read from Mr. Carpenter, referring to a proposal among some eminent architects to send copies of certain of their designs to the approaching Paris Exhibition, it was agreed to recommend very strongly the pursuance of this intention. Mr. Carpenter announced in his letter some damage to the fine church at New Shoreham, from an explosion of gas; the repairs of which might perhaps afford an opportunity of carrying out the projected renovation and completion of the building. A design for an organ case for the *Instrumenta Ecclesiastica* was approved of.

Mr. Street met the committee, and submitted designs for new churches at Bournemouth, Hants, and Boyne-hill, Bray, Berks; the latter being very successfully grouped with schools and a parsonage-house. The committee also examined his sketches for a very large collegiate institution at Bloxham, Oxfordshire; for the restorations of Tylehurst, Berks; S. Mary, Wiggenshall, Norfolk; Henley-in-Arden, Warwickshire; and South Mimms, Middlesex; for a new parsonage at Pitetone, Bucks; and new schools at Little Gaddesden, Herts; Chipping Norton, Oxon; and Hadleigh, Essex. Mr. Street gave some account of the curious remains of church fittings and furniture which he had visited, in a late tour, at Naumburg and other places in Northern Germany; and was requested to furnish some plates from his sketches of these for the *Instrumenta Ecclesiastica*.

The committee also examined designs by Mr. Carpenter for a church and detached baptistery at Burntisland, N.B.; designs, by Mr. S. S. Teulon, for a new church in Lambeth; for restorations at Sutton, Cambridgeshire, and North Rauceby, Lincolnshire; and for new parsonage-houses at Hampton Wick, Middlesex, and South Thoresby, Lincolnshire. The drawings for the restoration of S. Lawrence, Stanwick, Northamptonshire, by Mr. W. Slater, were also considered.

Letters were read from the Rev. W. H. Walsh, of Sydney, Mr. J. Norton, and Mr. E. A. Freeman; and after the transaction of some other business, the committee adjourned.

The following circular has been issued by the Secretary for Music:

"6, Cheyne Walk, Chelsea, 1854.

"DEAR SIR,

"I beg leave to direct your attention to the following extract from the report of this Society's musical proceedings for the past year.

"The following minutes have been entered at two successive meetings of the Musical Committee, upon the Secretary's books:—'Resolved June 21st, 1854;—That every subscriber of ten shillings annually to a fund in aid of the Motett Meetings of the Choir of the Ecclesiological Society, shall have a right of admission to all the public meetings of the choir, and that the musical sub-committee, aided by six of such subscribers nominated by the general committee, shall manage the expenditure of such fund; and that persons who give their services as singers shall have the same privileges as subscribers to the above fund.'

"At the next committee meeting, July 13th, 1854, the Secretary reported that several persons had already become subscribers to the Motett fund. Mr. William Dawson, master of Archbishop Tenison's School, Regent Street, and Mr. George Grove, Secretary to the Crystal Palace, Sydenham, both of them members of the Motett Choir, were appointed members of the choir committee for the management of the fund.

"In explanation of the resolution passed at the last committee meeting it was determined—'That each subscriber of ten shillings per annum, and each member of the choir, should be presented with a transferable ticket of admission to all the Motett Meetings.'

"By this arrangement, every member of the Choir is enabled to introduce one friend to each meeting, and another for every yearly subscription of ten shillings paid by such member; i.e., a member of the Choir subscribing ten shillings per annum, would hold two transferable tickets, by which two persons would be admitted besides him (or her) self. A Choir subscriber of one pound would admit three friends, and so on, according to the number of ten shilling subscriptions.

"As the music meetings are necessarily attended with considerable expense in the procuring of proper rooms, and a sufficient supply of music, in which the library is very deficient, the musical committee urge upon all the readers of the *Ecclesiologist*, and others, to enter their names at once on the list of purchasers of season tickets. They, on their part, will be ready to make arrangements for additional music meetings besides the three to which the Society is pledged by its agreement with the late Motett Society, as soon as a sufficient sum is thus raised to justify their incurring the necessary expenses. The number and frequency of the additional meetings will depend partly on the zeal of the Choir, and their success in the preparation of the music, but mainly on that which will also give a fresh impetus to their exertions, the cordial support of a numerous and influential list of subscribers for season tickets. Should such support be afforded them as, they venture to suggest, is due to the only musical society in the country established with the especial design of cultivating what has been pronounced by all competent critics, the very highest school of Church Music, they cannot but expect before long a large accession to their own number, and a consequent increase of attention to their proceedings on the part of all musical persons.

"As soon as the necessary arrangements can be made the Music Meetings will be duly announced, and tickets forwarded to subscribers on the receipt of their subscriptions.

"An early answer will oblige,

"Dear Sir,

"Yours faithfully,

"THOMAS HELMORE,

"Hon Sec."

## EXETER DIOCESAN ARCHITECTURAL SOCIETY.

THE Annual Meeting of this Society was held at the College Hall, on Monday, the 16th of October, at one o'clock. The Rev. Prebendary Dornford was called to the chair.

The Rev. N. F. Lightfoot, Honorary Secretary, read the report of the Committee, which was unanimously adopted. It was as follows:—

"The annual meeting of our society has been postponed to an unusually late period of the year, in consequence of an unavoidable delay

which has occurred in preparing the number of the society's Transactions which is laid on the table to-day. Its first number contained an account of the collegiate church of S. Mary, Ottery, with very copious illustrations. Allusion is made to it here for two reasons: first, because the able compiler of that account, by whom it was so fully enriched with documents, who entered on the work so entirely as a labour of love towards that house of God, beneath Whose shadow he dwelt and Whom he loved to worship, is now no more amongst us. It was at his request that your committee at a very early period of the society's existence visited that church, long before the work of restoration had been there commenced; in that restoration, now happily and ably completed, except that further ornament may be from time to time added, he bore a prominent part—it was to him that your committee applied for information respecting objects of ecclesiastical architecture in his neighbourhood; he was one of the most constant attendants at our meetings, and to scarcely one of the society's members would your committee more readily defer in matters either of taste or of research. Your committee feel that the society has lost in Mr. Coleridge one of its ablest and most zealous members. They also make allusion to their first number of Transactions, because they feel that they have more than redeemed their pledge, in preparing an annual number, but as this has been the case for every year since S. Mary's, Ottery, was illustrated, the committee were unwilling to summon the society's members together, while this work was incomplete. They did so on the earliest possible day, at a risk of a somewhat thinner meeting than usual, through the many engagements of the present week. Your committee (as has previously been reported to a quarterly meeting) paid a visit in an early period of the year to Crediton, where extensive repairs to the fine collegiate church were in contemplation. Their recommendation, that the walls of the interior should be scraped, and the warm-coloured ashlar stone be shown, has been carried out with very excellent effect. They recommend also the use of colour to relieve the large surface of plaister on the east and west sides of the central tower; the masonry of the Transition-Norman portion of the tower being of so rude a character as to make it necessary to plaister it. The expediency of such relief is even more apparent, now that the plaistering has been effected. In stripping the walls of whitewash and plaister, several objects of interest have been disclosed. In the tower the line of the ancient high-pitched roof was disclosed, and above this, but beneath the present flat cieling, appeared two small single-light circular-headed windows, one on each side of the high gable; there are corresponding windows on the north and south side of the tower. In the transept (by far the oldest portion of the church, except the tower) Norman windows are apparent in the western walls; those in the other walls had been destroyed by the insertion of large Third-Pointed windows of the same date as those of the nave and choir; and those, the form of which still remains, cannot be opened, as they are blocked by the circular turrets which were unhappily erected a few years since. The committee think that as the greater portion of the exterior ashlar on the south side has been removed, and the work is, as they understand, to

be continued on the northern side, that it might have been found practicable either to have removed those turrets, or to have altered their form. As might have been expected, several piscinæ, and more than one ambry, have been met with; and the ancient low arch, in which the Sully monument formerly stood, being apparent in the north arm of the transept, it seems advisable to remove it to its original position, especially as the partition, against which it now stands, will probably be removed as the work of restoration proceeds, and the lady chapel is thrown open. In stripping the walls of the south chancel-aisle, two low segmental arches of early date were disclosed; they spring from low abutments, the bases of which are upon a very different level from the present aisle, considerably higher, indeed, than the pavement of the chancel itself, which is now approached from the aisles by three steps. These arches must have led into two of the many chapels attached to this church. At the same point, too, were deep vertical hollows smoothly cut in the ashlar, for the insertion, apparently, of vaulting shafts of a different stone; but your committee had not the opportunity of examining the work closely enough to be able to form a very decided opinion respecting this. They should mention, too, some rude openings in the low wall between the chancel aisles and the chancel itself, leading it may be into vaults or to a crypt. It is proposed to substitute a new eastern window, similar in design to the present western window, for the very peculiar one which has hitherto existed here; your committee rather regret the necessity of such a change, which has been adopted from the weakness of construction in the former one. The great desideratum in the interior of this church is the re-arrangement of the seats, quite as necessary for the convenience of the worshippers as for architectural effect. Your committee have received a communication from Mr. Hughes, their local secretary, that the restoration of S. Peter's church, Tiverton, is making satisfactory progress, and that the feeling against low sittings has gradually been giving way. It seems to your committee that the work is somewhat long in hand, but they know not what difficulties may have to be overcome. They hear too that a new church is in course of erection on the western side of Tiverton, dedicated to S. Paul. The ground-floor consists of a chancel, having communication by pier-arches with north and south aisles; a tower surmounted by a spire and a vestry. The tower is placed at the south-east end of the south aisle; the vestry in a similar position on the north. The committee have not seen the plans, but they are informed that the church is of the Second-Pointed style, and that though extremely plain, the details are generally good. The chief defects are stated to be the absence of a western entrance, the very slight exterior projection (only 4 feet) of the chancel, and the position of the tower. Your committee have also received a communication from one of the society's most able and active members, Mr. Spence, stating that through his removal from Devonport he is unable to continue his services as local secretary. Mr. Spence writes—'My writing to you this day is occasioned by the usual circular announcing the meeting of the Diocesan Society, on Monday next; and I was well pleased to see that it was addressed to me at the Admiralty, Somerset

House, because it removed my doubts as to my ineligibility of continuing a member when resident out of the diocese. I have no wish to leave the ranks of a society where I have experienced such gentle courtesy, and profited by so much experience and learning; and I know it will be a grateful task for you to say to those who may know me in the College Hall that I hope my association with them will last with life. I rejoice that I am not compelled to take leave of you all, but may still hope to render my little aid to a society whose objects are to promote due reverence for the things which ought to be revered.'

"An ancient altar-stone, with its incised crosses, has been discovered in the cathedral. It is probable that many more of these may be found in various parts of the country, for they seem not commonly to have been broken, as was the case with the churchyard and wayside crosses. One has lately been found at Tedburn S. Mary. The mural painting which was lately discovered on the north wall of the cathedral transept has been lithographed by the society at a considerable expense. Few of the mural paintings which have been disclosed are in such a perfect state as this—though the decoration of church walls with subjects of instruction was all but universal; very few village churches, indeed, of ancient date are without some remains of it. In very many cases the subjects were such as would clearly be inadmissible now, but those might readily be selected which would be most suggestive of good and holy thoughts, and, in a literal sense, 'the stone shall cry out of the wall, and the beam out of the timber shall answer it.'

"A new society, the Worcester Diocesan Architectural Society, has been received into union, and various presents have been from time to time received from the several societies having kindred objects with our own, and from the liberality of individuals; they would mention Mr. White's book on Symbolism, presented by himself. The committee would especially recommend the perusal of some papers read before the Architectural Society of the Archdeaconry of Northampton, and others associated with it, for the purposes of publication. From our geographical position, we are unable to hold such large meetings as excite so great interest and effect so much good in some of the more midland districts, and from the same cause your committee have been unable to take part in such gatherings, though invited to do so whenever they occur.

"There has been no lack of papers prepared for the general meetings of the society, characterized by their usual interest and ability. A large proportion of them has been, or will be, printed; but the opportunity which the members may have of reading these papers does not make your committee the less regret the occasional small attendance at the general meetings. Some of your committee have had the opportunity of witnessing the crowded rooms at other similar meetings, and they are sure that the interest excited by them on those who are present is often carried on beyond these walls in individual works of restoration, or in reflection that will eventually lead to action. It frequently happens, too, that papers not heard are not subsequently read. The secretary of a sister society has likened *annual reports* to epitaphs—first, because nobody reads them, and

secondly, and especially, because 'they are alike in the extraordinary amount of eulogium and laudation in which they are apt to indulge.' The first part of the similitude, your committee fears, applies in a great degree to a proportion of the papers which is not heard. It is when we have heard them, and our interest has been excited, that we read them with the greatest profit. As to the second part of the likeness, it by no means applies to papers, nor does it apply to the present report. Your committee would fain have undertaken more laborious work, which, of course, would have led to a longer report, but the extent of their labours is, in a great measure, in other hands. They express their willingness to assist, to the utmost of their power, all who are engaged in the work of church building or restoration, whether the work be small or of greater extent, and if their present report does not expend itself in eulogy on their labours it at least bears the impress of truth."

William Miles, Esq., the treasurer, read his report, which showed a balance in his hands of £9. 4s. 1d.; a large amount of arrears being still due; and the best thanks of the meeting were given to him for his able services.

The Rev. George Lamont Cole, of Wellesford House, Wellington, and the Rev. Henry Ellacombe, of Clyst S. George, were elected members of the society.

The officers of the society for the ensuing year were then elected. Patron, the Lord Bishop. President, Arthur H. D. Troyte, Esq. Vice-Presidents, Rev. Canon Rogers, the Master of Baliol College, Oxford, Lawrence Palk, Esq., M.P., W. M. Praed, Esq. Honorary Secretaries, Rev. N. F. Lightfoot, and Lieut.-Colonel Harding. Treasurer, William Miles, Esq. Curator, F. G. Norris, Esq. Architect, John Hayward, Esq. Committee, the usual ex-officio members, and W. Crabbe, Esq., C. A. Bentinck, Esq., John Carew, Esq., Rev. P. Carlyon, P. C. De la Garde, Esq., J. W. Fraser, Esq., Rev. J. L. Fulford, Rev. J. P. Hughes, Rev. G. H. Parminster, Rev. W. T. A. Radford, Rev. J. C. Rowlatt, Dr. Shapter.

J. W. Fraser, Esq., read a paper on some of the churches of France, from Orleans to the Pyrenees, illustrated by the very beautiful drawings of the author.

The Rev. L. Fulford then read a paper on the right use and arrangement of chancels.

The best thanks of the meeting were given to Mr. Fraser and Mr. Fulford for their very interesting and useful papers.

Part I., Vol. 5, of the Society's Transactions was laid upon the table, and distributed among the members whose subscriptions are not in arrear.

A discussion took place respecting the progress of the restoration of S. Peter's church, Tiverton, and the greatest regret was expressed that though the rest of the church is to be thoroughly restored, no improvement is contemplated in the chancel, which is very poor and meagre.

Thanks were voted to Prebendary Dornford for taking the chair, and the meeting separated.

## ARCHITECTURAL SOCIETY OF THE ARCHDEACONRY OF NORTHAMPTON.

THE Annual Meeting of this Society was held on September 27. The meeting was very thinly, but most respectably attended. The chair was taken by W. B. Stopford, Esq., and the following gentlemen were unanimously elected honorary members :—Monsieur Caumont, Director of the Société Française for the Conservation of Historical Monuments, and Founder of the Scientific Congresses of France ; and Peter Barrow, Esq., her Majesty's Consul at Caen.

At the committee meeting previous to the public meeting, the following new members were elected :

The Marquis of Northampton.  
James Cattle, Esq., Peterborough.  
Rev. J. Watson, Islip.  
Rev. W. W. Woolcombe, Wootton.  
Rev. C. C. Spencer, Benefield.  
Rev. R. Dalton, Kelmarsh.  
S. E. Ealand, Esq., Stanwick.  
Rev. J. A. Empson, Eydon.

The plans for the re-seating of Stanwick church, by Mr. Slater, and those of Broughton, by Mr. Law, were fully approved.

The Marquis of Northampton and the Rev. Dr. Lightfoot, Rector of Exeter College, Oxford, were elected Vice-Presidents, and the committee for the year re-appointed.

The Rev. Lord Alwyne Compton read the Society's report as follows :

" We have so long been accustomed to receive the annual report of our proceedings from the graceful pen of our secretary, Mr. James, that I cannot but feel that I put myself in an unnatural position, and the rest of the society in a disappointing one, when I undertook it for this occasion. I have, however an excuse which I am sure every one here will admit to be valid. Mr. James offered some months ago, to prepare a paper for our present meeting, on condition some one else drew up the report—not, as he modestly put it, from any laziness, but for fear of wearying the meeting with too much of his composition. The committee of course accepted his offer, and the consequence is that the preparation of the report has fallen into my hands.

" I may here add, that the reason why only one paper will be read to-day is, that a feeling has often been expressed in favour of some discussion upon the various points of history, of theory, or of practice contained in our papers. Such discussions may serve both to correct the errors, and to confirm the truths, advanced by our contributors, and, if carried on briskly, may add life to our meetings ; but it has hitherto been impossible to enter upon them, from the number of papers brought forward at each meeting. To-day the experiment will be tried ; and the subject Mr. James has chosen for his paper will enable all who have devoted themselves to the study of modern practical

architecture to bring forward any suggestions that may have occurred to them. . . .

"I regret much to have to state that the design of re-seating Oundle church has been given up. The work had been entrusted to Mr. Scott; and the plans prepared by him met with the approbation of the committee. I may, perhaps, venture to express a hope that, though now definitely abandoned, a time may come when this important work will be carried out in a proper style.

"The fine Perpendicular church of Islip is to be re-seated and restored. Mr. Slater has supplied the plans, which were most fully approved of by the committee. The new seats are to be of oak, and the chancel will be most appropriately devoted to the choir. There will also be new roofs of oak.

"It may be here remarked, by way of parenthesis, that, at a recent meeting of the committee, a very important and curious question was suggested to their consideration by Mr. Poole: whether pine was not a better material for roof than oak? not on account of the greater cheapness of the material—for we are all agreed that whatever is done in the House of God should be done in the best manner possible, and not as cheap as possible—but because there is a certain acid in oak that has the effect of corroding and destroying lead in a most extraordinary manner. This may, perhaps, be avoided by proper care as to the seasoning of the timbers; if not, it seems a conclusive objection against the employment of oak for this purpose, however superior that wood may be in appearance to almost any other.

"The church of Tysoe, in Warwickshire, of which the plans have been brought before the committee, has been entirely re-seated from designs by Mr. Scott. It need hardly, therefore, be stated that the arrangement is good, and that the seats are open. It will be opened again for service in the course of this month.

"Plans for the restoration and re-seating of Theddingworth church, also by Mr. Scott, have been discussed and approved of. The committee voted £10—double their highest usual grant—to this work as a slight mark of their sense of the great value of Mr. James' service to the society, and to the cause of ecclesiology generally. The work is only partially begun; the outward walls being first undertaken, but what is done is done *well*.

"At Rushton, the north chancel aisle, formerly used as a school, has been restored to the church, and re-seated from a design by Mr. Law. The two monuments which had been poked away to the west end of the church have been placed under the arches of the aisle, in the manner recommended by the committee, with excellent effect.

"Weldon church has also been re-pewed since our last report. Mr. Slater has supplied the design for the seats, which are excellently arranged. This church has also been thoroughly warmed on the same principle as that at Rockingham, by something analogous to the old Roman hypocaust.

"The curious and interesting church of Barnack has been re-seated with richly carved oak, Mr. Browning, of Stamford, being the architect employed. Nor have the claims of antiquarianism been forgotten when

the sacred building was thus being rendered more fit for present use ; for the Saxon arch of the tower has been opened, exhibiting some features hitherto concealed by modern masonry.

“ Mr. Law has also brought before the society his plans for the re-seating of Broughton church (near Kettering). They were decidedly approved by the committee, who, however, made one or two small suggestions in minor points, to which Mr. Law promised his attention. Here, as at Islip, the chancel will be appropriated to the choir.

“ A new church has been built at Denshanger, in the parish of Passenham, from the designs of Mr. Ferrey. It is an excellent, though unexpensive, example of the small village church. There are three bells, which are placed in a west bell turret.

“ The church of Stanwick has been committed to Mr. Slater for re-seating and restoration. The plans have been laid before the committee this day, and much approved. The work will be thoroughly well done.

“ In all these cases the re-seating has been done in the best manner. They are made a sufficient width to ensure comfort to those who use them—a most important point, at a time when so many persons cry out at the length of the service. They are of a uniform character, thus conforming to the Apostolic warning against providing better places for the rich and worse for the poor. And their moderate height, as compared with the pews of a past age, may serve to impress on the worshippers that they are assembled, not for private, but for common prayer. Lastly, the appropriation of the chancel, in more than one instance, to the choir, appears to suggest a fitting use for what is, at least in an architectural point of view, a distinctive portion of the building.

“ I must now proceed to congratulate the society on the progress of the works at S. Giles's church, under the able superintendence of Mr. Law. This building, of which the tower has long been a chief ornament of the town to all who approach it on the south-west side, will soon be one of the finest, perhaps the very finest, in Northampton. Owing, perhaps, in some degree to the advice offered by the society, the east and west arches of the tower are to be opened, thus increasing the beauty of the interior, and making the chancel available for the purpose of public worship. A sub-committee of the society has been appointed to co-operate with the parochial committee in this part of the work, and to give any further assistance in their power in the way of advice or suggestions. The parish has liberally subscribed to this work, Dissenters and Churchmen alike taking an interest in it ; and if they receive from the public an adequate degree of support, the town of Northampton will be able to congratulate itself on possessing a second church in the very highest state of beauty and efficiency,—if such a term may be applied to a building.

“ We are so accustomed to regard the High Court of Chancery as a gulf for the destruction of properties and homes, that the society may perhaps be surprised to learn that the chapel of S. John's Hospital, in Bridge-street, has been restored, and well restored, under an order of that court. It may, indeed, be regretted, that the new seats are of

deal instead of oak, and not of a pattern remarkable for beauty. But the beautiful east window has been carefully preserved; the glass which was removed in the course of the winter, replaced; and the whole building presents a very different appearance now from what it was a short time since. The Hospital itself has for the present been merely repaired; hereafter it may very probably be enlarged, the property belonging to it having considerably increased in value.

"To return to our society, for we can claim no share whatever in this work at S. John's, though we have, of course, regarded it with much interest. During the past year, a sub-committee has been appointed to report on the various methods of warming churches. The sub-committee has drawn up a body of questions, to be answered by such persons, Clergymen or others, as take an interest in this subject, and can give us the benefit of their experience. But I believe that no answers have as yet been received. It is hoped that the members of our society will be willing to help us in obtaining the necessary information, on which the report must be founded, if it is to be of any value.

"Another step taken by the committee, which has not yet led to any result, was addressing an offer to the Agricultural Society of the county, to co-operate in supplying better models for cottages. The secretaries have not yet received any reply to their communication. But the subject is one of far too much interest and importance to be abandoned.

"Our society has sustained a great loss since its last meeting, by the election of one of its secretaries and most active members, Dr. Lightfoot, to the Rectorship of Exeter College, Oxford. He will be much missed, not only by us, but by every society in the county which devotes itself to useful public objects; and our only comfort is, that in his new position a field of still greater usefulness is opened to him. I am sure the society at large would cordially agree in the vote of thanks and of congratulation that was passed by the committee when he formally resigned the office of secretary. He has consented to become a vice-president of our society, and occasionally to attend our meetings.

"Since our last meeting, the library of the society has been much increased. It was then stated that Lord Spencer had presented us with a large collection of books. Lord Northampton has followed his example, giving us a great number of works on architectural and antiquarian subjects, and a portfolio of similar prints. The committee has also purchased several books of reference; such as 'Brandon's Parish Churches,' and 'Winston's Glass Painting;' besides which we have received many presents of single works, and of Transactions of various kindred societies.

"It may not perhaps be amiss to state why we are so desirous of increasing our library. Every year sees an increasing number of our Gothic churches restored, enlarged, or beautified; and the plans of many of these are submitted to our society for advice and approval. Sometimes, too, for works of a smaller character, we are ourselves applied to, without the assistance of any professional architect. But

at present our Gothic works are purely of an imitative character; a few men, such as Mr. Scott, may be so thoroughly imbued with the spirit of that age, as to be able, from the stores of their own minds, to create original designs of a correct character; the rest of us, whether architects or amateurs, must continually refer to 'authorities'—to the examples left us by the ancient builders; and we need, therefore, an extensive architectural library, some part of which may bear upon whatever individual point is under discussion. A library fund has been formed for the purchase of books, to which any subscriptions will be gladly received. About £7. 7s. of it have already been expended on valuable works. Besides the books above referred to, we have received many other presents. Among them is a most valuable collection of brasses, mounted on canvas and rollers, from the Rev. G. R. Mackarness, Ilam, Staffordshire, and a collection of upwards of 140 original drawings, views and details of churches and old houses in the archdeaconry, from Mr. Poole. These drawings, valuable not only in an architectural, but also in an artistic point of view, will form, we hope, the nucleus of a complete collection of drawings of all that is interesting to our society within the sphere of its operations. They will be arranged in large books in such a manner, and with such an index, as to admit of easy reference. The idea was first suggested to the committee by a collection of this character belonging to the Lincolnshire Society, who have a book with a certain number of pages devoted to every parish, to be filled as opportunity offers; we at once determined to follow their example, but we little expected such a magnificent series to be presented to us from any one member of the society.

"The Spring Meeting of the society was this year held at Leicester, in conjunction with the Lincoln Society, and was most successful. Our society contributed a very good paper, by Mr. Poole, on the Churches of Leicester, and Sir H. Dryden read some remarks on Church Restoration, which, I need hardly add, were both sensible and amusing. The next day an excursion was arranged, to visit the neighbouring churches. Of these the most interesting was Gaddesby, which exhibits curious traces of foreign taste, or foreign design, in the west part of the south aisle. It is not often that we meet with examples of this kind; but when we do, they catch the attention so much, that they may be said (on the old principle of exceptions proving the rule) to afford the best evidence of the indigenous character of our Decorated and Perpendicular styles.

"I ought, perhaps, to mention, that some of our members, since our last meeting, have been consulted on the question of the proper style for a cathedral proposed to be erected at Adelaide. I refer to this rather as it may have been one of the circumstances to which we owe a promised essay from Mr. James. We ventured to recommend to the Bishop that he should adopt the ancient basilicas of the south of Europe as his model, as they seemed to combine simplicity of workmanship with a noble and imposing effect; and would afford ample scope for a higher degree of ornament at some future period. There were, however, some objections to this idea, with which I need not

trouble the meeting, lest my report should lengthen itself out into an essay on the true principles of ecclesiastical architecture.

"But I cannot conclude without referring to a cathedral possessing a more especial interest in our eyes: that to which we look as the mother church of the diocese. At our meeting a year since, the Dean of Peterborough gave us some account of his hopes and intentions with respect to his cathedral. Since that time the Chapter has concurred with him in opening the blocked-up triforium of the choir; in restoring the chapter-house from being a glazier's shop into a room for chapter-meetings and choral practice; in removing the doors of the pews; above all, in throwing open the sacred building to visitors free of charge for a certain number of hours in the day. Cards with an account of the architecture, and of the objects of especial interest, are suspended in various parts of the building, thus supplying most pleasantly the place of any exhibiting verger. The experiment has been most successful: the number of visitors has already increased tenfold, and the damage done by them has been replaced at an expense of 2s. I am sure we may congratulate ourselves that our cathedral has been the first to set an example, which will probably soon be followed by others."

The Rev. T. James, of Theddingworth, then read a paper "On the prospects of Architectural Development, as suggested by recent legislation, Architectural Literature, Scientific Discoveries, new Materials, &c." Setting out with the statement that nothing could be more unsatisfactory than the architectural development of the last century, he mentioned and illustrated the two great developments which had given point to architectural style: first, the round arch, and, second, the pointed arch. Was there any probability of the discovery of a third development? Character was given to style by the principle by which space was bridged over. First came the flat beam placed horizontally upon two rough posts; the next simplest form was the pointed arch, formed by the meeting of two straight stones springing from opposite pillars; the third was the round arch, and after that the pointed arch. He must not be understood, however, to say that these had always gone on in chronological order. Mr. James next noticed the modification of architecture, by wood, by stone, and lastly by iron; and significantly put the question, "Was it better to substitute iron for wood and stone, and bridge over space by iron beams?" It was this suggestion that had roused the anger of Mr. Ruskin in the case of the Crystal Palace. Mr. James did not wholly agree with Mr. Ruskin. He expressed his belief in the propriety of the introduction of iron, noticed its increasing use in modern structures, and approved of its application in the case of the roof of the Birmingham Railway Station, and of the Britannia Tube. He objected to its unsightliness in other instances, but only let it once be shown that iron was the best material for bridging over space, and our architects would soon work it into comeliness, or they would be unworthy of their name. Mr. James next entered upon the consideration of what had been done for the development of architecture by recent legislation. Noticing that windows had given a name to style, and that no great alteration could

take place in windows without a corresponding change in style, he spoke hopefully of the abolition of the glass duty as a means of introducing great improvement in domestic and other architecture, and seriously announced his expectation, that the day was not distant when, owing to the improvements in the manufacture of plate glass, windows of a single pane would become common. The abolition of the brick duty removed another impediment from the way of architectural developement. Our brick-makers had so long been restricted to form, that they had not realised the capabilities of brick. But it was not always so. He gave several instances of former ornamental brick-work in England, including Hampton Court, and particularly mentioned Germany as the field to which the emancipated English architect should turn for estimating the capabilities of brick. He quoted Ruskin in support of his views on this subject. Amongst available and desirable new materials, Mr. James mentioned terra-cotta, coloured tiles for insertion in walls, and, for internal decoration, Cornish and Irish marbles. He exhibited, too, a pattern of the coloured paving tiles by Mr. Minton, used to pave S. George's Hall, Liverpool. He described the tile as capable of very high art, and explained that the varied colours were formed by pouring in liquid clays of different colours, which were afterwards burnt in. With respect to modern architecture, Mr. James was far from approving of the New Houses of Parliament, the Crystal Palace, and S. George's Hall at Liverpool. Knowing that the public buildings of a kingdom influenced the character of its architecture, and believing that the spirit of Gothic architecture was the best, he regretted the selection for the Houses of Parliament of the Tudor style, with such an elaboration of minute surface ornament, which was at once the great feature and the great failure of those buildings. He regretted the increasing taste in this direction, from a fear lest ornamentation should be mistaken for architectural design. He dissented from Mr. Ruskin, who asserted that ornamentation was the principal part of architecture, though he would not lose a line that Mr. Ruskin had written, and expressed his thankfulness that another eminent writer (Mr. Petit) had taken a wider and bolder study of architectural character. Mr. James, then noticing that the present architectural study lay between the pointed and the round arch, avowed his preference for the former, and contended that if England held true to her ancient spirit, the Gothic element must prevail. One point he must not omit to touch upon. He hoped that in all our future buildings we should have no more shams, but that of whatever materials they were constructed, they would be permitted to show what they really were. Mr. James next dwelt upon the advantage of appropriate colour in buildings, and indulged in free expectation regarding probable alterations in domestic architecture. In the course of his concluding remarks, he dissented entirely from Mr. Ruskin and Mr. Petit, the former of whom had declared that the day of noble churches was past, and the latter that the round church, sufficiently large to enable the people comfortably to sit and hear sermons, was best adapted to present wants. He did not believe that this was a developement of architecture that would satisfy the people. He believed that noble buildings—not

raised in expiation of a crime or in fulfilment of a vow, but springing from a holy desire of dedicating of our best to the glory of God—would yet arise, affording space and convenience for the full and proper celebration of our Church's service.

The Rev. G. A. Poole rose to propose a vote of thanks to Mr. James for his valuable and interesting paper. Mr. Poole, in proceeding, concurred with Mr. James in his preference of the Gothic style, but, unlike Mr. James, his bias was in favour of the round, not the pointed, arch. He felt entirely with Mr. Petit as to the round arch, though possibly it might not bear so great a weight as the pointed. He thought however that Norman detail should only be introduced in buildings of considerable magnitude. For instance, S. Peter's church, in this town, though beautifully accurate in detail, gave no just impression of the fine Norman character. Peterborough cathedral, or the nave of Norwich cathedral, afforded specimens of the real spirit of the Norman style. Much had been said about the picturesque style. He suspected that, in almost every case, the picturesque, not contemplated at the commencement, had come afterwards: the consequence, probably, of successive alterations. His advice would be to begin with what was useful, and let the picturesque take care of itself. With regard to Symbolism (scouted by Mr. Petit), Mr. Poole confessed his partiality to a certain extent, and, in church-building, desired to see the following features: orientation; the cross-form in large collegiate churches; a fairly developed chancel; in fine, a good architecture, all the more pleasing if they found in it an unconscious symbolism, whether of the Gothic aspiring and ever rising upwards, or of the Grecian spreading along the earth. Mr. Poole next enforced and amplified Mr. James's remarks upon the subject of brick architecture. He spoke favourably, too, of terra-cotta, thinking it well adapted to Gothic work, and mentioned a specimen church of terra-cotta, which, with its open joints and unevenness of surface, was attractive to an artist's eye. Indeed, he would like to see the surface of buildings presenting a roughness, as compared with present appearance of what rubble was to ashlar.

Mr. E. F. Law, referring to Mr. James's remarks upon, and appreciation of, the use of coloured clays, asked what objection there could be to colouring wood and mouldings as well as clay? The one would be no more a sham than the other, for in both instances there was an alteration of the character and colour of the raw material. Great caution was required in the use of colour. He thought there could be no greater mistake than to mar the effect of a deep congeries of well undercut mouldings by the introduction of gaudy colours, destroying the beautiful play of light and shade produced by the mouldings unassisted by colour. He instanced the Temple church, which he regarded as a complete failure in the use of colour. But there were cases in which variation of colour would be advantageous. S. Peter's church, in this town, presented one monotonous light-brown tint. He contended for the propriety of colouring the wood-work in that case. Nor could he see any impropriety in simply staining deal if obliged to use it for economy's sake, where the character of the wood was not

disguised, for that was the only way, in many cases, of relieving the monotony of colour.

The Rev. Lord A. Compton said the effect of the colouring in the Temple church might be bad, but it was because the work was badly done. He thought it was so. He agreed with Mr. Law's remarks upon S. Peter's church; and strongly advocated colouring, not only in churches, but in domestic dwellings, and costume: all, of course, in thoroughly good taste.

Sir Henry Dryden did not agree with Mr. Poole as to the advantages of terra-cotta. He would like very well to see the open joints and an uneven surface, but the great fault of the work in the building to which Mr. Poole had referred, was that he could not make a straight line of it. There was not a mullion or a jamb, three feet long, that was straight. Now for a few cautions. And first as to the use of iron. If iron had been extensively used in the construction of that room, with glass at the top, how could they warm it in winter and how keep it cool in summer? He condemned putting bedrooms into roof cielings. No cieling should be higher than the eaves. He strongly censured the practice of architects of the present day of searching after oddities. That was the rock upon which most of them split. Taking a larger view of the question, Sir Henry remarked that, in church-building, the first thing to be considered was, what they wanted to do in the building? It was too much overlooked that the Liturgy was not now what it once was, and that the great characteristic of present Church worship was its community. He had never until that day heard of the system of round churches being the best, but he thought if they kept in view the Liturgy only, they would come to a great parallelogram with an apse added to it, chiefly for acoustic purposes. With regard to the use of oak, he had bought his experience. Oak should neither be oiled nor varnished, until it was at least fifteen years old, for it would never get dark in colour if done at an earlier period. Lastly, Sir Henry warned the public against the use of fancy tiles. He would be obliged to any one who would remove his, and put him on good square ones instead. Fancy tiles cost more per thousand; they did not cover space well; they did not keep out the wet, because they did not fit; and it was almost impossible to use them without disfigurement in valleys and hips.

The Rev. E. Parker advocated the use of blue slate for a covering. He had tried Collyweston slates on his chancel, but they did not keep out snow or rain, and a high wind blew them down.

Mr. Hopkinson spoke highly in favour of Collyweston slates, but stated that it was necessary to have a workman from Collyweston to put them on: a step which, it appeared, Mr. Parker had not taken.

The Chairman added his testimony to the value of Collyweston slating, as being not only durable but picturesque and harmonious. He had been informed, however, that there was only one month in the year during which they could be properly put on.

Sir Henry Dryden said the objection to Collyweston slates was their enormous weight for carriage, and the quantity of timber required to support them.

A vote of thanks to the Chairman closed the proceedings.

# CAMBRIDGE ARCHITECTURAL SOCIETY.

THE first meeting of this society for the Michaelmas Term was held on Wednesday evening, October 25th, at seven o'clock, the Rev. the President in the chair.

The minutes of the last meeting having been read and adopted, the senior secretary read the following report from the committee on resigning office:—

"In looking back upon the proceedings of the society during the past year, it is with the deepest sorrow that your committee find it their duty to commence with referring to the irreparable loss the society, the university, and the Church have sustained in the decease of our late venerable president. There is no need for them to dwell upon the deep learning and holy character of that most eminent divine; and they feel that all our members will cherish the recollection of the gentleness of manner and kindness of heart with which he took part in our discussions, while his information on every subject connected with Christian art and antiquity imparted a peculiar interest to our studies and researches.

"Your committee have observed with much satisfaction that a monument to Dr. Mill's memory is about to be erected in Ely Cathedral. The fact that the design is entrusted to Mr. G. G. Scott, is a sufficient guarantee that it will be carried out in correct ecclesiastical style. The society voted a grant last term to the Memorial Fund, and your committee earnestly hope that subscriptions from individual members will be added to that of the general body: they are glad to announce that one of their own members is honorary secretary to the fund. It has also been determined to open a subscription among the members of our own society, for filling the eastern triplet of S. Andrew's, Barnwell, with stained glass to Dr. Mill's memory; and every one of us who contributes will have the satisfaction of helping to erect a memorial to one whom we all so justly venerate, and at the same time of assisting in the completion of a church in which he took so much interest, and which is so much needed.

"Your committee had great pleasure in announcing that the Master of Jesus College had consented to accept the office of president; they feel sure that in him we shall have one whose extensive local knowledge, and active interest in our proceedings, will render his accession an earnest of the increased vigour and usefulness of our society.

"Your committee proceed to allude to the chief architectural works carried out in the university during the past year.

"The very fine lectern belonging to King's College has been carefully repaired, and is now replaced in the centre of the choir, from which it was removed in the latter part of the last century.

"The new buildings at Caius College are fast advancing towards completion. Your committee, being anxious, as much as possible, to avoid expressing opinions which can justly give offence to others, regret

that they cannot reconcile themselves to the style employed. They think, however, that all credit is due to the architect for his successful treatment of a very difficult site, and the amount of accommodation he has managed to provide.

"The works in the hall at Queen's College, which commenced some time ago with the erection of a new roof, are now being continued by the restoration of the oriel, the details of which are carefully copied from the existing remains; the lights are filled with an excellent specimen of Hardman's stained glass, containing the arms of the founders and distinguished members of the college. Stained glass, by the same artist, has been recently placed in the four lancets on the south side of the chancel at Jesus College. These windows your committee would recommend for attentive examination, as affording a good specimen of the best treatment of this material.

"In the chapel of Magdalen College colour has been introduced in the details of the screen, and in the operation, unusual in a college chapel, of inscribing the Decalogue on the east wall. The effect of this, though a great relief to the general appearance, falls short in both cases of what could be wished, partly owing perhaps to the want of a general system of colour in the chapel. Your committee would suggest that texts, when inscribed below the string-course, are, besides being contrary to ancient precedent, difficult to read, and thus defeat the very purpose for which they were placed there. A diaper pattern over the whole surface of the wall would seem to be more suitable.

"Your committee have observed with much satisfaction the appointment of a syndicate on the subject of S. Mary's church; they trust that the time has at length arrived when something may be done to provide additional sittings, which are so much needed, and to make it more worthy of its character as the University church.

"The new aisle of S. Benet's church has been completed this summer, and the works have resulted in the discovery of the quoins at the east end of the nave, which belonged to the original Saxon church.

"Your committee had hoped that something might be effected to preserve the ancient Leper chapel of S. Mary Magdalene, Stourbridge, and adapt it to a practical use by removing it to the cemetery, for re-erection as the burial chapel; it would certainly appear that, by this means, a good deal of expense might be saved, and a most interesting early building be preserved for sacred purposes.

"On S. Andrew's day, 1853, the work of restoration commenced at S. Andrew's, Barnwell. Since that time the walls and roof have been put into a state of thorough repair, and a vestry has been added. The restoration has been superintended by your committee, who feel it incumbent upon them to state that not only has every feature of importance connected with the original building been preserved, but one or two of great interest, hitherto unknown, have been laid open in the course of the work. The restorations, however, are very far from completion, and many more subscriptions are necessary, before the church can be once more made fit for Divine Service. The inhabitants are exceedingly anxious that the church should not be left in its present condition, but that the restoration should be carried forward as quickly as pos-

sible. The committee therefore hope that no efforts will be wanting to complete a work fraught with the well-being of the parish of Barnwell, and possessing so many claims on our sympathy and support.

"In the month of July last, the Archaeological Institute held its annual meeting at Cambridge; which it is hoped will produce a happy effect on the town, by increasing the interest of its inhabitants in the many monuments, civil and ecclesiastical, of the patriotism and piety of former ages, and by exciting them to greater care for the preservation of those which yet remain to them, and to greater zeal in emulating such skill and liberality, by the construction of others. The committee have seen with pleasure the 'Itinerary and Excursions,' which they trust will be of permanent utility. Among the many valuable contributions to the general fund of archaeological knowledge, that of our respected vice-president, Professor Willis, stands pre-eminent.

"Many members of our society can look back with pleasure to the interesting excursion made last term to S. Alban's, which derived additional interest from the kind reception of Dr. Nicholson. We believe that we owe him a debt of gratitude for the practical lesson he taught us in his method of carrying on the restorations of that noble abbey; in his reverence for every old feature of the building, and in his praiseworthy care and perseverance. Your committee will watch the progress of his work with great interest.

"In reviewing the papers read before the society during the past year, your committee are struck by the great preponderance of descriptions of ecclesiastical buildings. We have derived much information from the result of Mr. Luard's observations upon the church of S. Apollinare at Ravenna, and of the Hon. A. H. Gordon on some Spanish cathedrals; the remains of the glorious edifices of the Church in Scotland have been illustrated in the papers of Mr. Ramsay on Iona, Mr. Walker on Glasgow, Mr. Wood on Roslin chapel, and Mr. Watson on Dunblane. Mr. Deck's paper on the abbey of Malvern was well worthy of attention; but the committee regret that the numerous interesting, and in many cases scarcely known, remains of the immediate neighbourhood have received notice only in the papers of Mr. S. S. Lowndes on Bourn, Mr. Rowe on Swavesey church, and Mr. J. H. Cooper on the churches of Over and Swardeston. The committee cannot allow a paper by the same gentleman on Barnwell Abbey to pass unnoticed: the labour and research displayed in it caused it to be received with the interest and attention it so well deserved. Much curious and practical matter was contained in a paper on the Dedications of Churches by Mr. Norris Deck; and that by Mr. Gould, on the application of colour, was one which embraced many subjects for reflection.

"In conclusion, your committee trust that members will do their best to forward the great ends which we all have in view. To remind men that the buildings of former ages are to be regarded, not merely as objects of æsthetic and antiquarian interest, but as offerings to God, and heirlooms to posterity, which it is our duty to hand down to those who come after us in no less perfect a state than we ourselves received them, to study and illustrate the principles on which these buildings were constructed, and as far as possible to carry them out ourselves—

such are some of the purposes for which this and similar societies were founded: such purposes, under God's blessing, we may hope to accomplish."

On the motion of Mr. H. R. Luard, M.A., Fellow of Trinity College, seconded by Mr. Norris Deck, the report was received, and ordered to be printed at the expense of the society.

The following officers were elected for the ensuing academical year :—

**PRESIDENT.**

Rev. G. E. Corrie, D.D., Master of Jesus College.

**VICE-PRESIDENTS.**

Rev. J. Gibson, M.A., Fellow of Jesus College.  
 Rev. H. Goodwin, M.A., late Fellow of Caius College.  
 Hon. A. H. Gordon, M.P., Trinity College.  
 A. J. B. Beresford Hope, Esq., M.A., Trinity College.  
 H. R. Luard, Esq., M.A., Fellow of Trinity College.  
 Rev. C. A. Swainson, M.A., late Fellow of Christ's College.  
 Rev. G. Williams, B.D., Senior Fellow of King's College.  
 Rev. R. Willis, M.A., Jacksonian Professor.  
 Rev. T. S. Woollaston, M.A., Fellow of S. Peter's College.

**TREASURER.**

H. R. Bailey, B.A., Fellow of S. John's College.

**SECRETARIES.**

C. J. Evans, B.A., Fellow of King's College.  
 J. H. Cooper, B.A., Trinity College.

**CURATOR.**

Hon. E. F. Nelson, Trinity College.

**COMMITTEE.**

Rev. W. M. Campion, M.A., Fellow of Queen's College.  
 R. W. Drew, Trinity College.  
 Rev. O. Fisher, M.A., Fellow of Jesus College.  
 S. B. Gould, Clare Hall.  
 Rev. C. Hardwick, M.A., Fellow of S. Catharine's Hall.  
 Rev. H. M. Ingram, M.A., Trinity College.  
 J. Ramsay, B.A., Trinity College.  
 L. M. Rate, B.A., Jesus College.

The Rev. H. J. B. Nicholson, D.D., Vicar of S. Alban's, was elected an honorary member.

The following gentlemen were proposed for election as ordinary members at the next meeting :

Arthur Cumberlege, Trinity College.  
 H. Tully Kingdon, Trinity College.  
 H. S. N. Lenny, Trinity College.  
 C. N. Roberts, Christ's College.

Mr. R. R. Rowe called the attention of the meeting to the fact that it was proposed to remove Hobson's conduit to the centre of the Market Place; and a hope was expressed that no new design would be substituted for the present structure.

Mr. Rowe also exhibited some very interesting drawings of specimens of ancient iron-work, wood-work, and brick-work, now existing in Great Yarmouth.

The meeting adjourned to Wednesday, November 8th.

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The second meeting for the Michaelmas Term took place on Wednesday, November 8th. In the absence of the president and vice-presidents, the Rev. H. Ingram, M.A., took the chair.

The minutes of the last meeting having been read and passed, the gentlemen who were then proposed were elected. The following were proposed for election at the next meeting :

Rev. R. H. Cooke, M.A., Sidney College.

Mr. J. H. Ranking, Caius College.

The Rev. W. C. Mathison, M.A., Fellow of Trinity College, was elected one of the auditors. The balance sheet for the Easter term was read by the treasurer.

The Rev. H. M. Ingram gave some account of the state of the fund for the restoration of S. Andrew's church, Barnwell, and some conversation followed on the works now in progress there.

The meeting adjourned to Wednesday, November 22nd.

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The third meeting for the term took place on Wednesday, November 22nd. In the absence of the president, the chair was taken by Mr. H. R. Luard, M.A., Fellow of Trinity College; and afterwards by the Rev. G. Williams, B.D., Warden of S. Columba's, two of the vice-presidents.

The minutes of the last meeting were read and confirmed, and the gentlemen then proposed were elected. Mr. C. O. Smith, of Corpus Christi College, was proposed for election at the next meeting.

The Rev. G. F. Reyner, B.D., Fellow of S. John's College, was elected an auditor.

A grant of £10 was made towards the restoration of Barnwell church.

Mr. Norris Deck read a paper on the connection between Heraldry and Ecclesiology. His remarks were illustrated by a drawing of some heraldic tiles in Bredon church, Worcestershire; and he gave several instances in which the date of a church, or its connection with some great family, was proved by the quarterings of a coat-of-arms in the windows, or the carved work of the edifice.

After Mr. H. R. Luard had expressed the thanks of the meeting for this paper, the Rev. Harvey Goodwin read a communication on the subject of the Orientation of Churches, especially as illustrated by the churches of Trimley S. Mary, and Trimley S. Martin, in Suffolk.

In the course of the conversation which followed, the Warden of S. Columba's addressed the meeting at some length, expressing his gratification at the increasing numbers of the society, and the manner in

which its operations are conducted. He alluded also to the memorial window to Dr. Mill, which it is proposed to erect in Barnwell Church, and hoped that the project would meet with support.

Mr. Luard made a statement on the subject of the fund for erecting a memorial to Dr. Mill in Ely Cathedral; and the meeting adjourned to Wednesday, December 6th.

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#### WORCESTER DIOCESAN ARCHITECTURAL SOCIETY.

THE General Meetings of this Society, were held on September 25th and 26th, at Worcester and Malvern.

Lord Lyttelton was called to the chair, and the Hon. F. Lygon read the Report of the Committee for the past year, as follows:—

“The report of your committee, which was adopted at the inaugural meeting held in January last, laid down the objects for which this society was instituted, and the means by which it was proposed that these objects should be attained. Your committee, therefore, are only discharging their duty in rendering to the society an account of their operations during the past year. In the words of our patron, the Lord Bishop of the diocese, who kindly presided at our inaugural meeting, ‘it is impossible not to feel that an association, with objects such as ours, must be productive of benefit in endeavouring to bring about an improved taste in those whose duty it was to superintend the reconstruction or improvement of ecclesiastical edifices.’ Without any arrogant laudation of what has been effected, there is very much upon which your committee may offer you their congratulations. Your position as a Diocesan Society has been fully recognised by the important resolution agreed to at a meeting of the Board of the Diocesan Church Building Society, that all plans submitted to them for grants should be forwarded to your committee for their approval and advice. That the best interests of both societies, and of their high and holy objects, will be promoted by this measure, your committee firmly believe, and it shall be their earnest endeavour to discharge, as honestly as they can, the deep responsibility thus imposed on them. It may not, perhaps, be improper to repeat here that you are united as churchmen, and therefore as a Diocesan Society. All portions of the diocese of Warwickshire and Worcestershire fall within our operations; and though your committee room is in Worcester, it shall not be the fault of your committee that Warwickshire is neglected. To those who object to our county character it may be urged that if we are to have a committee room it must be situated somewhere, and for that ‘somewhere’ the cathedral city would seem to be most appropriate. The circumstance of our first meeting being held in Coventry will show your earnest desire that this city should extend its friendly relations throughout the whole diocese, without any local partialities or prejudices. The meeting at Coventry, which was held jointly with the

Oxford Architectural Society, was well attended, and the various buildings of interest which Coventry contains received their due inspection. Your committee have great hopes that these meetings may tend as well to increase the architectural knowledge and deepen the sound taste of members of the society as to call attention to the beautiful remains of mediæval art which still exist, and promote measures for their restoration and preservation. It is in contemplation to hold a meeting at Warwick next year. S. Mary's church, Warwick Castle, and Lord Leicester's Hospital, will afford ample materials for study. During the last year we have had to record the loss of one of our Vice-Presidents, the lamented Dean of S. Asaph, who had often expressed his great interest in the society, and we should fail of our duty were we not to make some mention of the Rev. W. R. Holden, whose zeal for everything which might promote the cause of the Church deserves this tribute at our hands. We have received from kindred societies every mark of interest, and have admitted and been admitted into union by the Oxford Architectural Society, the Exeter, the Northampton, and the Ecclesiological Societies. From all these bodies we have received the very handsome present of their publications, and it may not be amiss in this place to advert to the great use and advantage which further donations of books to our library would afford. Our thanks are due to Mr. H. Holden, Mr. J. S. Walker, and Mr. J. H. Parker, of Oxford, for the very beautiful presents by which they have increased our stores. It is to be hoped that their liberality is but the precursor of that of others. The formation of a good architectural library is of some importance, and can hardly fail to produce the most beneficial effects; the donation of a few really good casts of ancient specimens would be of much advantage. We have placed among our intended objects the affording every facility which lies in our power to the students of the School of Design in mediæval art. If the glorious works of our forefathers are to be appreciated and imitated, it will be by means such as these. To popularize it and cultivate a taste for the beautiful has been and shall be our aim. We have prepared for this meeting a synopsis of the principal features of interest in the cathedral; this, it is hoped, may eventually expand into a handbook. This is a means which has been much neglected throughout the country, and it is almost inconceivable to peruse the amount of ignorance displayed in many places by local handbooks. We hope to remedy in this city this crying want. To preserve the remains of ancient art and archæological remains generally from spoliation and injury has been our earnest wish. A sub-committee was appointed some time since to report on the state of the ancient Guesten Hall. A very valuable report has been submitted by them to your committee, who are not without hopes that some arrangements may be effected with the Dean and Chapter by which this interesting and beautiful structure may be preserved to future ages to tell of the skill of the past and the reverent care of the present age. To effect this and other objects the society are still in want of funds, and those subscribers from whom payments are due are earnestly requested to transmit the amount immediately to Mr. Patrick, the treasurer. The anxiety and confusion occasioned by delay in the

payments of subscriptions is known only to those who conduct the affairs of such societies, and it is hoped that all arrears will be paid up, and a sufficient sum raised to justify the committee in undertaking the various works they have in contemplation to undertake. A want of money cramps the energies of the most vivacious committee, and some expenditure is necessary to popularize architectural pursuits. The formation of a library, the professional examination of ancient remains, and, above all, the restoration of such examples as demand support from us, will more than absorb the liberality of our members; but be assured that the most rigid economy shall be brought to bear on our expenditure, and that money so spent shall not be spent in vain. Much may not yet have been done, but it is well for men to know that a society exists whose peculiar function is to wage war against church-devastation and wanton spoliation of mediæval remains. To encourage those who are actuated by reverence for the past, to promote sound taste and the love of our forefathers' skill and art, to rescue from neglect, or to aid in the restoration of the houses of God, is no light and unworthy task. To proclaim that material architecture is but the type of spiritual building, and the fair house of prayer symbolizes that spiritual building whereof the builder and maker is God, is a high privilege and responsibility. Architecture and its kindred pursuits, unless undertaken in a religious spirit, and to God's glory, are a dangerous snare, and there is some risk of losing ourselves in a semi-rationalistic materialism. A due consideration of the truth set forward by Christian architecture will preserve us through this peril. The fashion of this world may pass away, and the glories of architecture crumble into dust, yet the great New Jerusalem, whereof all earthly temples are the type, is built on a sure foundation, even on the holy hills."

The Bishop then rose to move that the report be received and adopted, and he did so with much pleasure, as it enabled him to show that he still retained his good opinion of this institution and of the good effects likely to result therefrom.

Mr. J. H. Markland then proceeded to read an admirable paper on "the ecclesiastical architecture of England, as it has been affected by the taste and feeling of past and present times." Having glanced at the growing popularity of archæology as a study, and at the utility which was likely to be experienced therefrom, he went on to speak of the lamentable state of architecture in England during the last century:—

"And we shall not feel surprised (he remarked) that buildings, both ecclesiastical and civil, in the last century should have been poor, often positively ugly. What were the confused ideas of one of our most distinguished architects, Inigo Jones, when he planned the chapel of Lincoln's Inn? We are told, in so many words, that this particular structure 'shows the skill of that famous architect, he having therein adapted the old Gothic way of building to the manner of the Tuscan order.' What could be anticipated from this ill-assorted union? The flower-pots and vases that still surmount some of our church towers may probably be ascribed to this building and to Jones's great authority. Wren himself regarded the height of our cathedrals as a

defect; he agreed with his friend Evelyn, that these glories of our land were 'congestions of heavy, dark, melancholy, and monkish piles, without any just proportion, use, or beauty, compared with the truly ancient.' But not only were the architects blind to all the beauties of mediæval art, and unable to give us such buildings as are yearly rising around us, but where were the patrons of real taste to call forth talent? True it is that immense houses, vast imposing fabrics, were built—Blenheim, Castle Howard, King's Weston, and others, though they furnished subjects for epigrams on Vanbrugh, unquestionably possess a certain degree of heavy grandeur, and were vindicated by no less a man than Sir Joshua Reynolds, as displaying originality of invention and skill in composition.

"The absence of true feeling for the sublime and beautiful in architecture a century ago may be detected in various ways. I attach much weight to the silence of our best writers both in poetry and prose, in the Georgian age, as proving clearly that they could not appreciate the solemn glories of our cathedrals—those wondrous and hallowed piles. At a somewhat earlier period, poets were susceptible of the great beauties of mediæval architecture. Milton's love for the 'high embowed roof' and 'antique pillars massive proof,' was doubtless impressed upon his mind by being educated under the shadow of the old Cathedral of S. Paul's; and the lines of Congreve, so highly praised by Johnson, show that a wit, the author of 'Love for Love,' and 'the Old Bachelor,' had not paced the aisles of a cathedral without emotion:

'How reverend is the face of this tall pile,  
Whose ancient pillars rear their marble heads,  
To bear aloft its arched and ponderous roof,  
By its own weight made steadfast and immoveable.'

"How changed was the feeling of a later age! I most unwillingly allude to Gray in any other terms than those which so exquisite a poet may be thought to merit, but it can scarcely be believed that when he first visited York, instead of breaking forth into raptures with the minster, and the ruins of S. Mary's Abbey, he simply notices the cheapness of walnuts in that city. He subsequently made atonement by describing Kirkstall Abbey with all the feeling of a poet and a painter; and from his chronological arrangement of many of our cathedrals and other buildings, it is obvious that Gray carefully studied Gothic architecture, and exercised upon it his correct taste and acute discrimination. Walpole (to whom I have already referred), regarded as the 'admirable Crichton' of his day, as a man of superlative taste, 'the observed of all observers,' makes tours, and visits various cities, and what are his comments? They are really worth quoting, as being the opinions of an English gentleman of high birth, educated at Eton and Cambridge a hundred years ago. Speaking of Bristol cathedral, he says—'It is very neat, and has pretty tombs, besides the two windows of painted glass, given by Mrs. Ellen Gwyn.' (Letters, V. 165.) Of Malvern Abbey—'It is situated half-way up an immense mountain of that name; the mountain is very long in shape, like the prints of a whale's back; towards the larger end lies the town.

Nothing remains but a beautiful gateway and a church, which is very large.' This is all that is said of that fine building. (Letters, III. 21.) Of Worcester Cathedral—'It is pretty,' (again this appropriate epithet!) 'and has several tombs, and clusters of light pillars of Derbyshire marble lately cleaned. Prince Arthur's tomb, from whence we took the paper for the hall and staircase' (at Strawberry Hill—rather an undignified appropriation of this fine monument), 'to my great surprise, is on a less scale than the paper.' (Letters, III. 21.) Of Gloucester Cathedral, when writing to Bentley, he says—'The outside of the cathedral is beautifully light; the pillars in the nave outrageously plump and heavy. Kent designed the screen, but knew no more than he did anywhere else how to enter into the true Gothic taste. Sir Christopher Wren, who built the tower of the great gateway at Christchurch, has caught the graces of it as happily as you could do; there is particularly a niche between two compartments of a window, that is a masterpiece.' We will not criticise this octagonal tower, erected for the abode of 'the mighty Tom,' on his translation from the tower of the cathedral; but with all the partialities which the members of that famous college may entertain for it, they will scarcely join with Walpole in this encomium. Again in speaking of Gloucester Cathedral, Walpole adds,—'But here is a modernity which beats all antiquities for curiosity: just by the high altar is a small pew, hung with green damask, with curtains of the same; a small corner cupboard, painted, carved, and gilt, for books, in one corner, and two troughs of a birdcage with seeds and water. It belongs to a Mrs. Cotton, who, having lost a favourite daughter, is convinced that her soul is transmigrated into a robin redbreast; for which reason she passes her life in making an aviary of the cathedral of Gloucester. The chapter indulge this whim, as she contributes abundantly to glaze, whitewash, and ornament the church.' (Letters, III. 23.) The deans and chapters of that day must have been most indulgent to the lady's feelings; we may easily suppose what would be the reception at the present day of a similar request.

" 'A little way from the town are the ruins of Llanthony Priory. There remains a pretty old gateway, which G. Selwyn has begged to erect on the top of his mountain, and it will have a charming effect.' (Letters, III. 23.) So that the proprietor of a picturesque ruin, like the citizens of Bristol, with respect to their beautiful cross, made no difficulties as to the removal of it to the grounds of the first applicant.

" In their way these remarks, we must admit, are characteristic of the taste of the age; and what was the fruit of Walpole's observations? Why the erection of a card-paper house at Twickenham, with what Macaulay calls pie-crust battlements, after the most approved examples of Batty Langley. A portion termed 'the cloister' was really nothing more than three low arches, more fitted to hold dogs or birds than for an ambulatory. A man might in six strides have compassed it. Yet it was of that building that Gray says, 'There was a purity and propriety of Gothicism in it that I have not seen elsewhere.'

" It will scarcely be believed, but I quote it as another fact illustrative of the darkness of feeling at this period, that when General

Wolfe's monument was erected in Westminster Abbey, the fine tomb of Aylmer De Valence was actually removed for its reception. An offer was subsequently made by an amateur antiquary for the purchase of De Valence's monument, but the worthy Dean, Dr. Pearce, though he had permitted Mr. Wilton's modern sculpture to usurp the place of the ancient tomb, was staggered by this bold proposal, and placed it in the situation which it now occupies."

The following were among the objects held out by Mr. Markland for this and kindred societies:—

"1st. It would be important to ascertain what books, especially old copies of Bibles, martyrologies, &c., are still in existence in church libraries, or in parsonage houses left to particular incumbencies. There are very many such scattered about, little known, and occasionally very ill taken care of.

"2nd. In private houses old MSS. and documents of great antiquarian interest are to be found which the possessors care little about, and which they would doubtless permit to be examined.

"3rd. As colouring and polychrome is now often introduced in churches, it is desirable to preserve and to have correct drawings of all ancient remains of such colouring when discovered under white-wash, &c.

"4th. Any interesting and curious specimens of church plate, with the names of the donors, might be noticed, with the inscriptions on them.

"5th. All traditions of each parish, as to particular usages, *e.g.*, ringing the curfew, the ringing at funerals, marriages, &c. The church at Sonning, in Berkshire, and various others, are dressed with yew on Easter Sunday as an immemorial custom. The setting up of palms on Palm Sunday, as at Ambleside church; rules about gleanings and gleaners, wakes, and fairs: indeed, all local peculiarities are interesting.

"6th. We should, by our inquiries, ascertain how far the schoolmaster has been abroad by traces of ancient superstitions still lingering in the existing belief in witches and other gross absurdities. The last witch tried was, I am told, a resident of Tewin, Herts. In Surrey, a clerical friend of mine informs me that he had two witches in his parish, who were charged with bewitching children, coming through the walls of obnoxious cottages at night, and performing various other feats. Another clerical friend tells me that in Devonshire he has known both a witch and a wizard: the latter is frequently consulted by the common people, and is paid for his opinion. Do such people still exist in popular opinion in this country?

"7th. The treatment both of human beings and of animals in sickness and from accidents would oftentimes present curious pictures of gross ignorance and credulity, even in this boasted age.

"8th. Lastly, if a Clergyman or some intelligent inhabitant would take the history of his parish, as given in 'Nash's County History,' and add to it whatever discoveries have been made, and whatever important alterations in the church and the buildings in the parish may have taken place, correct whatever statements are erroneous or imperfect, supply whatever is defective, or the events of later years would

furnish, good service would be rendered by that man to the cause of topography, and the best materials would be provided, as already stated, for a general history of the county.

"One word, before I close, of a grave character. The pursuits in which we are engaged are not only most interesting and useful in their ends, but they are connected with deep religious sentiment. We cannot contemplate a majestic ruin, or a building falling into decay, without being sensible of the instability of all earthly greatness. However low and deep the foundations may have been laid, and however high its head may once have been raised, still, as the Prophet foretold, 'The houses of ivory shall perish, and the great houses shall have an end.' The thoughtful observer will call to mind that churches, once illustrious, planted by the Apostles themselves, watered by the blood of saints and martyrs, are now no more. He knows the time when, by puritanical violence, the altars of our own Zion were demolished, her treasures spoiled, her holy things profaned, her spiritual pastors wanderers on the earth. So may it be again; the time may come, as Bishop Horsley remarked, when it may be said, Where is now the Church of England? He will not place a vain confidence in the pure worship, the better discipline, and the sounder faith, with which we have been blessed: all he will feel is that they are God's gifts, and that the security we derive from them will depend upon the use we make of them. The wise master builder will lay his foundation on the Rock of ages, and he will feel assured that that city alone will be permanent and abiding whose builder and maker is God."

Mr. W. White, an architect, had been engaged to guide the company round the cathedral, and to explain its principal features; and accordingly at two o'clock they assembled in the nave. Mr. White commenced with the two westernmost arches, which have afforded so much food for speculation. These, he considered, were a part of Wulstan's cathedral, and thought that the whole of the cathedral had been built in accordance with the plan laid out by that Bishop, several parts of his building remaining in the walls of the nave, great transepts, &c.

The evening meeting was well attended, Lord Ward taking the chair.

Mr. Norris Deck was then called upon for his paper "On rebuses and the punning mottoes and devices of the middle ages."

Mr. White then proceeded to read his paper on Worcester Cathedral.

The programme of Tuesday, September 25th, included a visit to Malvern, Lectures by Mr. Freeman on the Priory Church and by Mr. Deck on its painted glass, a nautical inspection of the building, and a tour to Little Malvern, Newland, Madresfield, Hanley Castle, Trinity and North Malvern Churches.

The meeting commenced at the Lyttelton School-room, Lord Ward presiding.

Lord Ward having called upon Mr. Freeman to deliver his address upon the Priory Church, that gentleman came forward, and extemporaneously gave a descriptive sketch which was remarkable for its clear-

ness, vigour, distinctness, and originality—attributes rendered still more worthy of note by the fact that, from Mr. Freeman's unavoidable engagements, he had been unable to inspect the church till the previous day only—an instance of "audacity," to use his own expression, which, however, seemed peculiarly excusable in one so ardent and withal so much a master of his subject. He said the Priory Church of Malvern was a Norman cruciform building, transformed into the Perpendicular. The tower was central, between the two transepts; and although the south transept was gone, there were still fragments remaining showing its former existence. The foundation of the Priory took place in 1085, but no considerable part of it was built till some years afterwards. He attributed the earliest portions to the time of Henry I. (about 1120); those portions were the pillars and arches of the nave. As the ancient masons worked from east to west, the oldest portion would be of course at the east end, but that was now gone. Behind the high altar and reredos were traces of what had been thought to be an apse, being a wall in the form of the segment of a circle. These apses were usual in conventual churches of that period. At Worcester and Leominster there had been apses; but this at Malvern, being a segmental one, appeared to him to have been an external wall of the apse of a chancel which had aisles, the width of which was included in the span of the semicircle. He would not lay that down dogmatically; but if there were no apse, he knew of no clue to the eastern arrangement of this church, as shown by the discoveries just made here. The Norman work of this church, as also the Perpendicular engrafted upon it, were singularly like that of Gloucester Cathedral, a structure which was being raised at the same time. The original height of the Norman Church was not apparent, but he was of opinion that it was shown by the present height of the north transept. The height was much raised at the time of the Perpendicular work, and the church now appeared too lofty in proportion to its length. He saw no reason to suppose that the Norman church had western towers, or anything more than a central tower as at present. The eastern portion was certainly very difficult to explain; and as the Rev. Mr. Dyson had recently made some discoveries there, he would leave that portion in the hands of the rev. gentleman to explain; but it seemed probable that there had been a crypt, under the Lady Chapel, of Transitional date, or towards the end of the 12th century. There was great localism apparent in the Norman and Transitional work here, similar to the style which had prevailed in South Wales and Somersetshire, the appearances of which he explained by a specimen of a Transitional capital dug up at the east end of the Priory Church. The Perpendicular work of this church was commenced about the middle of the 15th century, in the time of Bishop Carpenter, or from 1460 to 1460. The works of Gloucester were going on at the same time; but while the masons at the latter place overlaid their Norman choir at Malvern they rebuilt it altogether, and hence prevented much of that bungling work and dovetailing of the two styles which were seen at Gloucester. Still there was a weakness and poorness of detail and a lack of depth and vigour in the mouldings of this Perpendicular

work. At Winchester might be seen specimens of good Norman turned into good Perpendicular: at Malvern, bad Norman into bad Perpendicular. The ornaments of the tower here had the appearance of being stuck on, and were widely different from the beautiful towers of Somersetshire. It had been said that the fine Somersetshire Perpendicular had been imitated from Gloucester, but he did not think so. Glastonbury was no doubt the centre and cradle of that beautiful style. He then noticed certain peculiarities in the legs of Malvern tower, especially the greater width of panelling shown on the western pier than on the eastern one, which he thought was intended to give greater importance and beauty to the site of the rood-loft. The later Perpendicular work of the nave clerestory had been unsatisfactorily done; they should either have left the Norman clerestory or produced something of their own more agreeable than the present range of windows with the large blank spaces between them and the Norman arches beneath. He saw no traces of the nave ever having been vaulted, as was the case in the choir. Battlements and low leaded roofs appeared to have been originally put up, but these had given way to later work, and when the roof was raised the battlements were taken away and tiles were used. The conventual buildings here stood on the south side, which, although the most usual custom, was by no means general; those at Gloucester, for instance, were on the north. But little remained of these buildings at Malvern. The old refectory was one of the finest specimens of timber roofing in England, and was remarkably distinguished by the bold and solid treatment of its timbers. This was the prevailing form of roofs in Wales, where, though the churches were generally mean in stonework, they usually contained very beautiful wooden roofs. The same style would likewise be found there in domestic buildings, while in Somersetshire it was seen in domestic work only, and not in the churches. This at Malvern, however, was the finest example he had seen, and he showed its general features by means of a drawing, exhibiting the refectory roof as being supported by a bold and remarkable arrangement of woodwork springing from the ground. In conclusion, Mr. Freeman expressed his pleasure at hearing that Mr. Dyson contemplated extending his researches to these conventual buildings.

The Rev. F. Dyson next gave a description of his researches at the east end of the church, where he had discovered the remains of what he considered a crypt, upon which the Lady Chapel had been erected. These remains he had found in the soil of an adjoining garden, rented by him for the sole purpose of pushing his interesting discoveries.

Mr. Scott, the architect, to whom the present restorations of the Priory Church are confided, spoke of the discoveries at the east end, and of the difficulties which beset a satisfactory solution of the appearances there. It seemed that, for some unexplained reason, popular prejudices in old times were greatly against the existence of apses, for, in a large number of cases, those apses were either removed, or squared, soon after their erection. Perhaps there had been some old British tradition opposed to the use of apses. The late parts of this church had been attributed to Sir Reginald Bray, but he found no

proof of it whatever, and thought these works must have been completed as early as 1460. He also read an extract from the "Gentleman's Magazine," dated 1788, showing the state of this church at that time, as deposed to by a correspondent calling himself "John Carter, surveyor by inclination of the various styles of architecture in England." At that time there was a school close to the church, and the boys amused their spare hours by throwing stones at the windows; a kennel of hounds was also hard by; a pigeon-house was erected in Jesus chapel; rubbish of all sorts was collected, and lots of old glass had been removed from various windows in order to fill up one window in kaleidoscopic variety.

Mr. Freeman took the company to view the church externally and internally, as well as the excavations at the east end. His observations were of course confirmatory of his previous address, and the peculiar characteristics of the building were severally pointed out.

Mr. Scott took the opportunity of remarking on the much disputed origin of the pointed arch, that it seemed to have arisen from the necessities of proportion. The low massive Norman pillars and arches seen in Malvern church were in good proportion; but as the genius of our religion taught our forefathers more elevated and aspiring ideas, they sought also to raise their sacred buildings from the low, grovelling, horizontal features of Pagan architecture; but to run up immense Norman pillars to the height seen at Tewkesbury and Gloucester, and to surmount them by the little semicircular arch, as before, was at once perceived to be so inconsistent and out of proportion, that it was found necessary to raise the arch as well as the pillars, and hence arose the pointed arch, being the segments of two circles. With regard to the south transept, it seemed that at the time of the suppression of the Priory, the church would have been destroyed, and a beginning had actually been made by the removal of that transept, when the inhabitants of the place mustered the sum of £200, and thus saved it from annihilation. He thought the inhabitants would do well to complete and carry out that purchase now by trying to get back that transept and making the building perfect. Mr. Scott did not agree with Mr. Freeman as to the stuck-on appearance of the ornaments of the tower; but the latter gentleman, having been much among the fine Somersetshire towers, of which he is an ardent admirer, would not give way in his views, contrasting as he did the work here with what he had seen in Somersetshire.

The party next returned to the interior of the south chapel, where Mr. Norris Deck described the three old painted windows.

The humble little church of Newland was then visited, *en route* to the beautiful little new church of Madresfield, close by the Court. From thence they drove to Little Malvern church, of which Mr. Lechmere gave a brief history, and pointed out its peculiarities. Great regret was generally expressed that this fine relic of the past should be permitted to remain in its present pitiable condition.

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At a Meeting of the Committee, held Oct. 5, 1854; the following were elected members of the society :

Rev. H. Somers Cocks, Leigh.  
 Rev. E. Newcombe, Leigh.  
 Rev. E. J. Morgan, Norwich.  
 Rev. P. E. Boissier, Malvern Wells.  
 T. Bowater Vernon, Esq., Hanbury Hall.

A vote of thanks was passed to Mr. Markland for his liberal donation to the publication fund.

It was resolved that the offer of the United Architectural Societies to join with them in the publication of their proceedings, be accepted, and a sub-committee was appointed to decide upon the papers, &c., to be published.

## NEW CHURCHES.

S. —, *Burntisland, Fifeshire, N.B.*—A magnificent and unique site and some peculiarities of arrangements required from him have enabled Mr. Carpenter to exhibit in his design for the new church at Burntisland, in the county of Fife and diocese of S. Andrew's, that originality and appreciation of picturesque beauty of form and grouping which we have always noticed in his works. The *locale* is a rock rising abruptly from the sea-shore and falling abruptly both to the south seawards and to the north towards the inland, and sloping from west to east. On this area, church, schools, and baptistery had to be grouped, the incumbent desiring to have permanent provision for adult baptisms by immersion. These requisitions are thus met. Beginning westward the first building which strikes attention is an octagonal baptistery with high roof. This stands approximately against the north aisle of the church, which consists in its interior of a clerestoried nave with aisles of four bays, and a chancel. The baptistery is entered by a species of external narthex running from north to south at the west end of the church under the window, and entered through a south door in the wall, prolonging the south nave-arcade line. The tower and broach spire, of a noble height, rise from the *base* level of the ground on the north side, and communicate with the interior of the church by a short sloping vestibule. Through these the interior is reached by twenty-two steps, five in the exterior doorway, eight in the tower, six in the vestibule, and three in the interior doorway, with three broad landings. To the north of the baptistery is a small vestry for those *in albis*. The external narthex opens into the church by an arcade of two with central pillar at the west end. This portion and the most western bays of the nave and south aisle are represented on the plan as screened off to form a ritual narthex, but we are not certain that this arrangement will be carried out. The chancel rises on a single step and the sanctuary on two more, and is furnished with a screen and stilled. The vestry stands to the north and is entered east of the stalls. The west window is of four lights of two subfenestrations with a traceried circle in the head. The baptistery is lighted in its three western faces by two-light windows. The aisle windows are of

three lights, as are also the north and south chancel windows. The clerestory is of coupled lancets trefoiled in the head. The east window is of three lights. There is still another building in the group,—the schools, which range along the north side parallel to the nave and chancel and abut against the tower. They are under their own gable, but group in the mass with the lofty church above, giving an appearance of elevation something resembling some of the double churches of the continent. They are lighted by grouped trefoiled lancets with disconnected quatrefoils in the heads. The spire has two tiers of spire-lights. The parsonage stands at a short distance to the west of the above buildings, grouping with them. The dimensions of the church are—nave 40 feet long (exclusive of the baptistery and external narthex) by 40 feet, including the aisles, and chancel 26 feet in length. The effect which the designs show, compared with the actual scale, tells most convincingly as to its merit. We shall be anxious to notice again the fittings of this very remarkable church when the designs are in a more forward state of preparation; in the meanwhile we congratulate Mr. Carpenter on the great tact and ability with which he has grappled with the difficulties of the case.

*S. —, Boyne Hill, Bray, Berkshire.*—Mr. Street has designed with more than ordinary success, a very important ecclesiastical group of buildings for this locality. It has often been a subject of regret to us that, especially in new parishes, the various buildings should be treated as so many separate units, rather than as component parts of a quasi-collegiate group. In the case before us, Mr. Street has gone very far to embody our wishes. The various buildings form more than half a quadrangle. Looking eastward from the west, the church forms the north side: a short cloister connects its chancel with the parsonage, which occupies the east side of the court. The offices and stabling of the parsonage turn the angle to the south side, and adjoin the schoolmaster's house, which ranges with the girls' schoolroom. At right angles to the latter, and turning the angle to the west is the boys' schoolroom. The central court is laid out like a quadrangle with a cross in the centre. We will describe the church first. Its plan comprises chancel and nave, each having a south aisle; the eastern half of the chancel-aisle forming the sacristy. There is an arcade built up in the north wall for a future aisle on that side. A low screen separates the nave from the chancel. In the latter are six stalls on each side with subellæ. The sanctuary is well-defined and well-arranged, and has sedilia, &c., and short rails on each side for weak and aged communicants. The pulpit is at the north-east angle of the nave; the font under the westernmost arch of the four arches of the nave, facing the door, which is at the extreme west end of the south side. In the centre of the west wall of the nave is a well, very ingeniously treated. The organ stands in the south chancel-aisle, in which also are forms ranged longitudinally for children. A transverse screen separates this from the sacristy; from which, on the south side, opens a door into a short cloister, leading to the vestibule of the library of the parsonage, and with an external door into the quadrangle. We consider this to be a most sensible arrangement for this climate. The style adopted is

an ornate Geometrical Middle-Pointed, and the detail is excellent. We especially commend the dignity of effect obtained in the east end by the high level at which the east window is placed. In itself the east window is a good composition, of five trefoiled lights, with a wide foliated arch and shafted jambs. The chancel-arch is rich, and has corbelled shafts: the shafts of the nave-arcade are low, with richly flowered capitals. The nave has a low clerestory, with three windows, each of which is a panel pierced with two sexfoliated lights, separated by a narrower trefoil-headed light. The chancel has also a narrow clerestory, of which the western part is pierced with three cinquefoiled circles at equal distances. Inside, the clerestory shows as foliated circles or triangles, within shafted arches; single in the chancel, and in couplets in the nave. In the spandrels of the nave-arcade there are small sculptured panels. A richly moulded arch in the west wall contains the well, which has a low breast-wall half-projecting into the nave. Outside the well is indicated by a discharging arch. The open seats will be of the simplest description, and quite moveable. A very elegant quadrilateral belfry-turret and fleche, set diagonally to the ridge, surmounts the western part of the nave-roof. Taking the school next in order, we find the girls' school opening at right angles into the eastern part of the boys' schoolroom. There is a class-room, and there are separate porches, and offices, approached—as is also the master's house—from the other side, and not from the quadrangle, of which however these buildings form, as we said, a side. The schools are of good style and design, with geometrically traceried windows, high roofs, and a low metal bell-turret. The parsonage is of ornate design, and seems almost too much broken in its outline. Many of its windows have shafted monials, and the oratory window in the eastern elevation, is distinguished by an exterior foliated label. The internal arrangement by which the library and adjacent oratory open into a corridor which extends as a cloister into the sacristy is exceedingly well managed. Upon the whole we have seldom been more pleased with a design than with the one before us.

*S. Michael, Tylehurst, Berks.*—The extent of the enlargement and partial rebuilding of this church, by Mr. Street, have induced us to include it under "New Churches." In looking at the plan, we find the colours allotted to old works only denoting the western tower and the south aisle which lines the two most easterly bays of the nave; the chancel with its spacious sacristy, the nave itself, and the north aisle of three bays, being of new work. Indeed, Mr. Street himself calls it a "rebuilding" in an anastatic engraving of the church as it will hereafter appear. The style is Middle-Pointed, treated with great originality and picturesqueness. The distinction of chancel and sanctuary is well preserved, the former rising by one step from the nave, the latter by two broad ones just east of the vestry-door; besides which the altar stands upon a footpace. The east window of five bays is of good geometrical detail, especially the tracery inserted in a circle, which forms the prominent feature of the head. The space beneath the window is well filled up by the reredos, which is in itself a very successful composition; an arcading of five panels run-

ning up in straight-sided pediments cinquoiled in the heads, and filled up, as well as the background, with effective tracery-work, while bold buttresses dying away into semi-pinnacles which are (as well as the pediments) boldly crocketed, divide the whole composition into five distinct bays. The central and largest panel contains the altar cross, inlaid of red Devonshire marble upon an alabaster ground. This cross is (we are glad to see) represented as standing upon a base. In the four other panels two bands of red marble, one at the foot, and the other just under the foliated head, span the alabaster panelling. We should strongly advise the spaces in the heads above the upper band being filled with statuary marble, the whitest that can be found. This would add life to the whole design and give a sort of curtained effect to the bands of red and the alabaster beneath. We cannot praise the design of the altar itself, which is to be framed with very angular woodwork. The sanctuary contains a traceried ventilation-window, on the north side, of an oblong form, forming a very effective feature. The credence in this wall occupies the space east of the vestry door. The vestry itself, boldly gabbling out with a five-light window of semi-domestic character, deserves much commendation. On the south side we find a sedile-window of two lights. The chancel proper (which is judiciously destitute of windows) contains five stalls with subseellæ on either side, of a graceful design, from which the service is to be said. There is to be a low wooden screen with gates: the latter are intended to be lower than the screen itself,—a plan which we cannot think judicious, as the same material is to be preserved: metal gates may be higher or lower than a wooden low screen, but the dip of a *parallel* horizontal line of similar material in the centre is far from agreeable. The pulpit stands correctly against the north jamb of the chancel-arch, which is of three orders rising from corbels. The two new pillars of the nave to the north are quatrefoil in section, the one old one on the south being octagonal. The one old window in the south aisle is of two lights with a branching head unfoliated. In the western bay, on the side clear of the rails, (which has no western light) is a new three-light window. The west end of the north aisle contains two single-light windows placed close together. The door stands in its western bay, and moving eastward we find a three-light and two two-light windows. The organ occupies the east end of the north aisle. The roofs are of a simple and bold brace design. The seating is uniform, the north aisle being partially appropriated to children, and the pillars standing clear towards the aisle alleys. The font is in the nave at the junction of the north door alley with the main one. A piquant little broach is to give character to the old brick tower, which is to be retained under a clothing of ivy.

*S. Andrew, Lambeth.*—We have before noticed Mr. Teulon's first sketches for this church; and we now owe to his courtesy an opportunity of examining his amended designs. The ground-plan is a parallelogram, 95 feet 9 inches in length by 65 feet in breadth. This is divided into centre and aisles by two arcades; and the space of two arches, rather narrower than the rest, at the eastern end, parcelled off from the aisles and divided from the nave by a low stone screen, forms a chancel. There is an engaged tower at the north-west angle of the parallelogram

with the chief entrance on its west side. The only other door is in the third bay on the north side approached from the street at the east end by a covered cloister. The eastern bay of the north aisle forms a sacristy. The nave and its aisles are furnished with open benches facing east; the chancel aisles with benches facing north and south. The font is in the middle at the west end; the chancel has on each side three rows of longitudinal stalls; the pulpit stands at the north of the chancel-screen; and there is a good open space left between the nave seats and the screen. The rise of one step to the sanctuary comes rather awkwardly in the middle of the easternmost bay of the building. It is unfortunately considered necessary to erect galleries. The architect has framed them so as not to interfere with the arcades, and has adopted the novel expedient of making their two staircases spiral ones of iron, so as not to be in any way part of the construction of the fabric. The second stage of the engaged tower is open to the church at the level of the galleries, and is made to contain the organ. The galleries have light open traceried fronts in iron, and rest in front on light iron columns. We wish that Mr. Teulon had improved upon this idea, and supported the backs of their joists also on iron columns, so as to be *wholly* independent of the fabric. In the architectural character of this church there is much originality, and great merit. The material is red brick, and the capacity and conditions of the material have been well considered both in general treatment and in detail. The dressings are of Bath stone. There are no buttresses; the building has considerable height; the clerestory is made of much importance; and the exterior is banded in coloured bricks and in various patterns. We are glad to see that All Saints, Margaret Street, has set an example which is likely to be followed in the proper treatment of brickwork. Mr. Teulon's design possesses a somewhat foreign look; and the tower especially, rising square in horizontal bands of colour, and without buttresses to the height of 77 feet, and capped by a lofty octagonal spire 99 feet high,—four angles of which rise from the angles of the tower, and the other four from the apices of four pediments, or gables, on the four sides of the tower,—is very strikingly picturesque, though without precise English precedent. The four gables are of brick, inlaid in patterns; the spire itself is of timber, covered with coloured tiles, with moulded hip-tiles secured by crocket-like metal hip-hooks at the angles. The clerestory is of wide trefoiled arch-heads, holding four or five cinquefoiled lights. The aisle-windows are at a very unusual height from the ground—of two tall cinquefoiled lights with a quatrefoil in the head—the heads rising into transverse gables above the level of the aisle-roof. The west elevation shows the engaged tower, containing a very rich door, with trefoiled archway under a lofty Pointed tympanum full of blank tracery; and the west façade of the nave, which has two adjacent couplets of lights with quatrefoiled circles above, connected by a pedimented panel, carved with the cross of S. Andrew. Above is a large rose window full of geometrical tracery. The stringcourses and details of this elevation are effectively managed. The east window is of seven lights, with a sexfoiled, and refoliated, circle in the head. Its sill is at a most satisfactory height above the altar. The nave

arcades are rather ungraceful—octagonal shafts, with small sunk panels on their cardinal sides, standing on nondescript bases, and without capitals, the mouldings of the arches stopping off against the sides of the shafts. The two arches of the easternmost bays, however, have cylindrical shafts with crisply flowered capitals. The wall plane above the chancel-arcade is to be diapered in coloured patterns of brick; and the corresponding part of the nave arcade is ornamented with brick circles, each inscribed with intersecting triangles. The woodwork promises to be of unusually good detail.

*S. Luke, Leek, Staffordshire.*—This church, by Mr. Francis, which we have already described, has been considerably ameliorated by the erection of a western tower, in Third-Pointed, of a really striking and felicitous design. It is somewhat ornate, with a corner beacon turret, and a bold battlement bearing figures of the Evangelists in niches in the centre of the four cardinal faces. The material is the red sandstone, of which the remaining church is built. This tower groups well from the neighbouring hills with the fine old solid mass of the tower of the parish church. We must most vehemently protest against the contrivance adopted to keep the sun out of this church by blocking the east and other windows with tawdry calico curtains of "running Gothic" design, converting the sacred edifice into the semblance of the travellers' room at an inferior tavern.

*Lisnaskea, Fermanagh, Ireland.*—We need not inform our readers that ecclesiology is far more backward from various causes in Ireland than it is in England. It is therefore with great pleasure that we have to describe a new church consecrated at the close of September, which exhibits unmistakable ecclesiological progress. Lisnaskea, we may observe, is situated in the diocese of Clogher, and is therefore by the Church Temporalities' Act now under the episcopal rule of the see of Armagh. The new church has been built in great part by the munificence of the Earl of Erne, but, as it was assisted by the Ecclesiastical Commissioners for Ireland, the employment of their architect was imperative. We need hardly state how very impolitic and indefensible we consider such a restriction. Happily, however, Mr. Welland, who now fills that post, is anxious to improve the ecclesiological character of Irish church architecture, and has therefore seconded the wishes of the founders of this church. The plan comprises a clerestoried nave of five bays, with aisles to the four eastward bays, the tower standing at the west end of the north aisle; and a chancel, with a sacristy placed at the north side. The style adopted is early Middle-Pointed. The pillars are octagonal, with moulded capitals, the chancel-arch starting from semicircular responds. The east window is of five lights, while the north and two south windows of the chancel and the aisle windows are of two lights, of an early design; the west window is of three lights; the clerestory is of quatrefoils, set lozengewise, similar to that in Kilkenny cathedral. The tower has the Kentish beacon turret, rather too late an idea perhaps for the general style of the church, but prettily carried out. The roofs are open, of a simple brace and queen-post construction. We observed an awkward juxtaposition of two principals in the western portion of the nave occasioned by the tower. The entrances

are by the west door and through the tower. The ridge is surmounted by a simple cresting. The building is of considerable height in proportion to its other dimensions, and is accordingly effective both externally and internally. The ritual arrangements are as follows. The chancel, which is narrower than the nave, rises upon three steps, and is stalled with three stalls and subseals on either side. These steps are a little westward of the chancel-arch itself, so as to afford room on the north for a pulpit (of wood) growing out of these steps, and on the south for a prayer-desk. This, unfortunately, looks westward, an arrangement, however, which, in the rudimental condition of ecclesiology in Ireland, must not be too severely criticised. In the present instance the desk has been made as little objectionable as that position can admit of by being placed in front of that portion of walling, which the narrowing of the chancel gives on either side of the chancel-arch, so that the view of the chancel itself is uninterrupted. The sanctuary rises upon another step, and has an open wooden rail. Mr. Welland must excuse us for criticising this rail, the design of which, a sort of close unfoliated arcading of heavy proportions, is not equal to that of the other details of the church. The same pattern is repeated as the panelling of the stall-fronts as well as pulpit. We are sorry to see any detail of a church, which is sure to exercise an influence as a model, behind its age. All the seats are open and uniform, and face eastwards, excepting those in the most eastern bay of the south aisle, which are ranged sideways. The organ is hereafter to stand at the east end of the north aisle. The east window contains painted glass by Messrs. Powell, emblems in the head, and a border round the lights. There are also panes of tinted glass in the west window and in the clerestory, which a former curate inserted during the progress of the work, and about which there is but one unanimous opinion, that the sooner they are removed the better it will be. At present, they are a great drawback to the internal effect of the church. One fact we must state with great regret, viz., that we can only describe the church by its *surname*. The dedication of churches has, we fear, fallen into considerable disuse in Ireland. Lisnaskea church is situated upon a rising ground, possessing a beautiful view of Lough Erne beneath, with the Leitrim mountains in the back ground.

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#### NEW SCHOOLS AND PARSONAGES.

*Little Gaddesden, Herts.*—We have been much pleased with Mr. Street's designs for this building. It comprises two spacious school-rooms, that for the boys opening at right angles into the middle of the girls' room, with a convenient class-room; and a dwelling-house is attached. The schools have separate porches; and the offices are skilfully planned, and more successfully masked than usual: but their situation between the schools and the dwelling-house may be open,

perhaps, to sanitary objections. Above the class-room is a spacious reading-room, intended (we presume) for general parochial use. This is approached by a separate staircase, with washing apparatus in the entrance-porch; and larger dimensions are obtained for the room itself than those of the class-room beneath, by constructing it of timber, and making it overhang the lower story on ornamental corbels, after the manner of an old timber-house. The effect of this on the external perspective is very picturesque. The reading-room has a handsome open-timbered roof. A wooden screen separates the two school-rooms; both of which have good open roofs, and large geometrical windows, of which the jambs and tracery are of brick. The cornices, doorways, &c., are also formed of moulded brick. The north elevation is the most ornate, comprising as it does the gable of the girls' school-room, and the side of that of the boys. The brick detail is here excellently treated, and the chief windows have shafted monials. The chimneys are handsomely grouped; and a light octagonal belfry-turret, of timber, covered with shingles, surmounts the ridge of the boys' school-room.

*Pitstone, Bucks.*—Mr. Street has designed a parsonage-house for this parish, which is a very successful example of domestic Pointed. It is of brick, with stone dressings, and very unpretending in its character. The chief windows externally have two trifoliated lights, separated by a shafted monial; within they are fitted with modern square-headed sash windows. There is also a pretty oriel.

*South Thoresby, Lincolnshire.*—This is another of Mr. Teulon's designs; remarkable for a bold hexagonal turret projecting at one angle, which has four of its sides pierced with windows, and forms a striking addition to the drawing-room, and bed-room over it. Externally this turret has a low pyramidal capping. There is a long open wooden porch to the principal entrance. The material is brick, with bands and tympana of colour.

*Hampton Wick, Middlesex.*—A very picturesque house has been built here by Mr. Teulon, in which great variety of outline and effect is obtained by high roofs and gables, with bow windows, corbelled oriel, and a pyramidal capping to one of the projecting oriels. Indeed the picturesqueness seems to us rather excessive, considering the scale of the building. It is of brick, with crosses and patterns inlaid of a different colour; the windows are square-headed, with stone monials, and some of them have arched tympana above them, formed in brick. The arrangements appear to be very commodious, but the "study" is surely of inadequate size.

## CHURCH RESTORATIONS.

*S. —, Great Mongeham, Kent.*—This fine church has just been restored by Mr. Butterfield, with taste and judgment. The plan comprises a narrow chancel, with aisles not extending to the extreme east end; nave, with lean-to aisles, and clerestory; western tower, and

south porch. The nave is First-Pointed, with massive square piers, and a clerestory of later date, surmounted by a fine high roof. This portion of the church, with its aisles, has been fitted with open seats, which, though not inconvenient, are not treated satisfactorily. There is, we regret to say, a prayer-desk outside the chancel, on the south side. The pulpit, on the north, is of wood on a stone base. We were unable to admire it. The chancel has longitudinal benches, and sub-sellæ without desks, not more successfully treated than the rest of the woodwork. It is fair to remark, however, that these fittings have the appearance of being of less recent date than the restorations just completed. The sanctuary has received some tile decorations, both on its walls and floor. A double piscina and a single sedile, singular for their round arches, though of fully developed First-Pointed date, have been well restored. The tracery of the new east window of three lights struck us as rather heavy. Some good painted glass would give great richness to the east end. The chancel is separated from its aisles by stone parclose—*not* particularly elegant—and from the nave by a low stone screen, with simple iron gates. The aisle windows, of early Middle-Pointed date, are glazed with flower quarries. Outside, the masonry has been remarkably well pointed; and a lychgate, (most vigorously and effectively treated) erected at the eastern approach to the churchyard. We congratulate the energetic Incumbent on this successful restoration of his fine church: and we trust that the services may be worthy of it, both in beauty and frequency.

*S. Mary the Virgin, Wigganhall, Norfolk.*—This fine church is under restoration by Mr. Street, and will be very effectively treated. The old features will be carefully retained, including the fine open seats and the parclose-screen. The chancel is to be divided from the nave by a light open screen of ironwork; and the east end will have a triptych behind the altar, and hangings on each side of it. An excellent organ-case fills the arch, in the middle of the north side of the chancel, opening into the new sacristy; and a new font with a very lofty spire-like canopy, is designed for the west end. We are disposed to think that a vestry ought not to open into the body of the church by an arch, as in this case. The levels of the chancel are very well arranged; and, as the jambs of the chancel-arch block up the width of the west end of the chancel, the westernmost stalls are brought forward, so that they may be used for prayer-desks. The effect of the large area of this church, so little encumbered by seats, is singularly noble.

*S. —, Henley in Arden, Warwickshire.*—The curious plan of this church comprises a chancel and nave, with north aisle to each, (that to the chancel being divided by a transverse wall which forms a vestry towards the east end) with a tower at the west end of the north aisle, and a porch at the west end of the nave. Mr. Street is about to rearrange and restore it. The easternmost bay is treated as a sanctuary, and the next one as a chancel, with stalls, sub-sellæ, and desks. The organ is placed in the vestry. The stalls, open-seats, screens, fittings, and organ-case, which fills an arch leading into the vestry, are all new, and of a good, though late style, to match the architectural features of

the building, which is of rather remarkable late Third-Pointed. The roof of the eastern bay of the nave is of plaister, coved, with traces of colouring, which will be faithfully restored. The sill of the east window is unfortunately low, but is masked by an arcaded reredos of stone introduced very effectively.

*S. Giles, South Mimms, Middlesex.*—This Third-Pointed church, comprising nave and north aisle, western tower and chancel, with north chantry, is about to be restored by Mr. Street. The re-arrangements will be, of course, complete. The chancel will have five stalls on each side with subcellæ, and a spacious and well-arranged sanctuary, with half-rails for infirm communicants. The north chantry is parcelled off from the chancel, and its eastern bay is made to serve as a vestry, and to contain the organ. The total accommodation thus obtained will be 322, of which 72 are for children. The pulpit is at the south-east angle of the nave. The design of the new woodwork is very good, and the architectural features of the building are carefully preserved and restored.

*S. Andrew, Sutton, Ely.*—Mr. Teulon has been engaged by the Master and Fellows of Jesus College, in restoring the chancel of this church, and in adding a vestry. The new vestry is a small lean-to structure, built at the north-east side of the chancel, and has not, (we were sorry to see), an external door. The chancel itself, which is of Early Third-Pointed style and fine proportions, is laid with encaustic tiles, and furnished with returned stalls and subcellæ, the latter not having desks before them. A bench-table of stone runs round the whole chancel, even at the east end. The jambs of the chancel-arch advance considerably, and make the arch-opening considerably narrower than the chancel itself. Mr. Teulon has placed his *longitudinal* stalls in a line with the opening of the arch, so that the original bench-table is left behind them, like a third row of stalls. We cannot commend this arrangement. The sanctuary, which has two steps, seems to us also to be too small in relation to the whole area of the chancel. The whole north wall of the chancel has been rebuilt; the foundations cleared from accumulated earth, and the chancel generally restored.

*S. Peter, North Rauceby, Lincolnshire.*—This is a restoration by Mr. Teulon, who has rebuilt the chancel, and repaired the sacristy. The chancel has as an ascent of four steps at the chancel-arch, and two more to the sanctuary. There are two longitudinal seats on each side, the western end of that on the south side being stalled for a prayer-desk. The architectural parts of the rebuilding seem to be well and carefully done.

*S. —, Cavan, Ireland.*—The parish church of this the capital of its namesake county, was originally a builder's Gothic affair under one roof, with galleries all round, and a caricature of groining in plaister of the lowest possible pitch, the only church-like feature being a tower and spire, such as they are. Considerable ameliorations are in progress, comprising transepts and a chancel; the latter, following the original roof, is of unsatisfactory pitch, but it is in genuine Pointed, with an east window of five lights, transitional between Middle and

Third-Pointed, too pronouncedly both the one and the other, but for Ireland a wonderful advance. The chancel-arch is supported on semicircular filleted responds. From masonry indications, we conclude that the prayer-desk and pulpit will respectively stand to the south- and north-west of the arch, not therefore concealing the altar. The original east window contained memorial glass by Messrs. Ward and Nixon to the last Bishop but one of Kilmore. This glass is to be replaced, with the additions by the same artist necessary to cover its new area in the actual east window, by the present Bishop, son of the prelate commemorated. It includes groups and figures. Cavan church being but two miles distant from Kilmore (etymologically "the great church") has been practically used as the cathedral of this diocese.

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## NOTICES AND ANSWERS TO CORRESPONDENTS.

*To the Editor of the Ecclesiologist.*

October 9th, 1854.

DEAR SIR,—If your correspondent can find a document at Saltash relating to the foundation of the chapel of S. Nicholas, which proves that there was no chapel there before the fourteenth century, I must give up to him. I had nothing but my own judgment to guide me, and it certainly appeared to me to be of ante-Norman date. A large, low, rubble-built tower, with no staircase, and only the smallest round and square-headed windows; if it be a mistake to call it Saxon, your correspondent says he "does not wonder at it." With regard to round-headed windows being common in Cornish *late* Third-Pointed,—very true, but not such as the ones at Saltash; they were generally filled with tracery of some sort, and so, of course, were not long narrow slits.

May I ask your correspondent what is his authority for stating that the other three pillars at S. German's are "imitations of about 1592!" And he is not quite accurate about the tower, much of the later work being insertion. By the way, tell Mr. Freeman, (whose *East Anglian* paper I have just read,) that Lynn is not the only western façade in England with two dissimilar towers. The S. German's ones may have been alike once, but they are not now.

I cannot conceive how any one can doubt Mr. Street's account of the three windows to be the true one: the absence of shafts in the jamb of the uppermost is surely no argument for its being an insertion. Indeed, the outline of the three windows agrees so well with the wall and gable in which they are placed, that it would be a serious injury to their effect to remove one of them. The Middle-Pointed and Norman church and aisle have been—as is often found—botched all over with Third-Pointed insertions, but this does not constitute a Third-Pointed building.

One word more in reference to Mr. White's restoration of Lamorran church. You object to the position of the vestry-door. It is a curious coincidence that only a week or two ago, I was inspecting a new cross church, and, looking at the vestry-door, which was an effectual mutilator of all stalls on the south side of the chancel, I said to the Incumbent, "It is a new idea, certainly, but I wish that door were in the transept, as the vestry is in the angle." Mr. White had anticipated me, and I really do think the "development" has great advantages.

I remain, dear sir, your's faithfully,



THE ARCHÆOLOGICAL INSTITUTE AT BURY.

*To the Editor of the Ecclesiologist.*

Sir,—The letter of Mr. Tymms in your last number, in answer to my description of the excursion of the Archæological Institute to Bury S. Edmund's, relates to a matter about which it is hardly worth while to raise a controversy, but as he accuses me of error where no error exists, I may as well point it out.

The statement in his second paragraph I accept; but it only amounts to laying the whole blame upon the managers of the Institute, instead of dividing it between them and those of the Bury Society. The Institute should either have held a meeting at Bury or not gone there at all. An excursion from Cambridge was ridiculous, spoiling the Cambridge meeting without doing justice to Bury.

As to the collation, I am not in error at all, by Mr. Tymms' own showing. He admits that there were reserved seats; he does not deny that eminent members of the Institute were wandering about without seats. The fact is just this: coming in at the appointed time, I found all places taken except some at the upper end, from which I was repulsed, because they were "reserved seats." I had however time to read some of the names of those for whom they were reserved, several of which were names to which I attached no idea whatever, and which I still conceive to be those of "local grandees," Sir Thomas this, Squire that, Miss the other thing, and similar "unknown quantities." Meanwhile Archdeacon Thorp, Mr. Freeman, and Mr. Addington, were wandering about in quest of food and seats, and even Mr. Parker was rewarded for his lecture at S. Mary's by being left in a similar predicament. Where then is my error?

Nor is it "incorrect to say that 'our host, having issued tickets, might have known how many were coming.'" Why, by Mr. Tymms' own showing, they did know, namely 125. But it seems that sixty-one other persons thought proper to come without tickets. These sixty-one persons, not having conformed with the terms on which the invitation was given, had no right to expect any entertainment; and the local society would have done very right to have kept them out, by asking for tickets at the door. They had in fact no business to receive them at all under the circumstances. It was decidedly unfair to cause discomfort and bad entertainment to those who had complied with the terms of the invitation publicly announced, merely to show

an undeserved civility to those who had not taken the trouble to do so.

These are the plain facts, which show that I am in no error at all. I shall therefore say no more about it.

I am, sir,

Your obedient servant,

YOUR CORRESPONDENT.

#### CHURCHING OF WOMEN.

#### *To the Editor of the Ecclesiologist.*

SIR,—There seems to be great difference of opinion with respect to the proper position of the woman during the Churching. From an inscription on a panel in my church, it is plain that the place assigned to her in Post-Reformation times was the same as that in which the first portion of the Marriage Service was said, that is, of course, near the door. The panel I allude to is now fastened to the wall near a north doorway at present blocked up, having been probably removed there when the church was pewed in 1791. The inscription is as follows :

“ THIS . HATH . SIN . THE . CHVRCH  
ING . THE . WEARRING . STOOLE  
AND . SO . IT . SHALL . BE . STILL.  
1620.”

I remain, Sir,

Your obedient servant,

Ashen, Essex, Nov. 15, 1854.

W. J. D.

#### *To the Editor of the Ecclesiologist.*

SIR,—Would you be so kind as to inform me the reason why, in “The Hymnal Noted *complete*,” there appear no translations of the following hymns?—

1. Pange lingua gloriosi Corporis mysterium.
2. Adoro te devote, latens Deitas.
3. Lauda Sion Salvatorem.
4. Stabat Mater dolorosa.

I am induced to ask the question, because I have observed these hymns (all, I think,) in various Hymnals and Manuals of Private Devotion for the use of members of our Church.

Perhaps you might think it not unadvisable to give me the information I have ventured to ask, through the medium of the forthcoming number of the *Ecclesiologist*.

I am, sir, your's, &c.,

Nov. 18, 1854.

W. H. L.

[The first of the above named hymns, from the very dogmatic terseness which gives it its great beauty and value, is almost incapable of translation; the “*Verbum Supernum prodiens*” was therefore given instead: the rather, too, as by the necessity of our Calendar, we are

compelled to appropriate such hymns to Maundy Thursday. The second,—whatever Rambach (p. 304) may say to the contrary,—was never used except as a private act of devotion, as Daniel (I. 255) very truly observes. The third and fourth were purposely reserved, for possible insertion in a contemplated publication of Introits, Sequences, &c., noted.—ED.]

ECCLESIOLOGICAL NOMENCLATURE.

SIR,—Can you add a fresh contribution to our stock of Ecclesiological Nomenclature? Some one term is much needed to describe the portion of wall separating the nave from the chancel in churches where the chancel-arch is of less width than the chancel itself.

Yours, &c.

AN ECCLESIOLOGIST.

*Eve of All Saints, 1854.*

DEAR SIR,—Can you inform me on what authority the practice of both sides of the choir, joining simultaneously in the “Gloria Patri,” rests? I have observed that it has lately crept into several churches otherwise distinguished for ecclesiological correctness, yet neither the practice of the middle ages, nor that of the modern Roman Church, give any countenance to such an usage.

Believe me your obedient servant,

IGNOTUS.

Our correspondent *πρεσβύτερος* has failed to observe that, in our review of Mr. Cutts’ Essay on Church Furniture and Decoration, in our last number, the term which we condemned as incorrect and unauthorized was not “holy table,” nor even “the table,” but “Communion-table.” This term, we repeat, is at once incorrect and without authority, and ought not to have been used by a writer pretending to speak scientifically on the subject of church furniture and decoration.

*The ventilation of churches.*—“An eminent medical man said to me, ‘I wish you architectural people would do something towards making churches healthy as well as handsome: the first thing I order a patient is not to go to church.’ It is certainly true that, partly from damp and partly from exhalations of dead bodies in them and around them, churches are unhealthy. Fortunately, people are at last beginning to awake to the folly—I may say crime—of burying in churches, or close to the walls on the outside. The great object is to keep up a good ventilation. Various plans have been tried to make windows open. All fail, either from being very unsightly or not effecting the purpose. My opinion is, that we should not make windows open, but should have separate ventilators, with louvre boards to open and shut, and wire doors to put in the doorways; or, where there are porches, in the outer arch of the porch. The sweetness and dryness of a church depend partly on the quantity of baize, hassocks, curtains, matting, and other fusty and damp-contracting materials in the church. Of course, the

less of these things the better. Do not leave cushions or carpets on stones. The earth should be lower outside than in; and there should be a concrete or asphalt floor all over the inside. In building a new church, or part of one, from the foundation, put an asphalt or concrete floor over the whole inside, and the wall at the ground level. Damp will rise up walls to a considerable height—more or less, according to the stone and mortar.”—*Sir Henry Dryden.*

Mr. J. S. WALKER, Honorary Librarian of the Worcester Diocesan Architectural Society, has published an excellent and very useful little Guide to Worcester Cathedral, on a single sheet, comprising a Table of the Styles, Names, and Dimensions of the various parts, a list of objects of interest in the church, and a chronological abstract of Historical Notes, from 680 to 1842.

We are obliged to the correspondent who has sent us an account of the restoration, by Mr. Hugall, of Faringdon church, Berks. We often notice such a work from an inspection of the working drawings when we are unable to pay a personal visit to the place: but we never adopt the criticism of the local authorities without testing its accuracy. In this case we should have great pleasure in inspecting the architect's drawings.

Our correspondent who inquires about the best method of furnishing an Oratory in a private house, is referred to a paper entitled “Domestic Oratories” in our sixth volume (No. LXXII.; June, 1849,) where the whole subject is discussed in detail.

The Irvingites have built a meeting-house on Paddington Green in a sort of Pointed, with tower and stone spire. The building is full of faults and absurdities outside and in, but it exhibits a kind of imitation of correct ritualism, calculated, no doubt, to captivate the masses. It is worth indicating this fact to call attention to the activity of a sect which all true Churchmen must regard as one of the dangers of the day. Various indications of the eagerness of the Irvingite body have come to our knowledge.

We are obliged to defer till our next number a notice of the splendid edition of the Aberdeen Breviary, just published by Mr. Toovey.

Received H. W. B.—H. W. L.—*Osoniensis*—*An Old Subscriber*—J. S. W.

The Report of the Cambridge University Society for Promoting the Study and Practice of Church Music reached us too late for more than announcement.

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